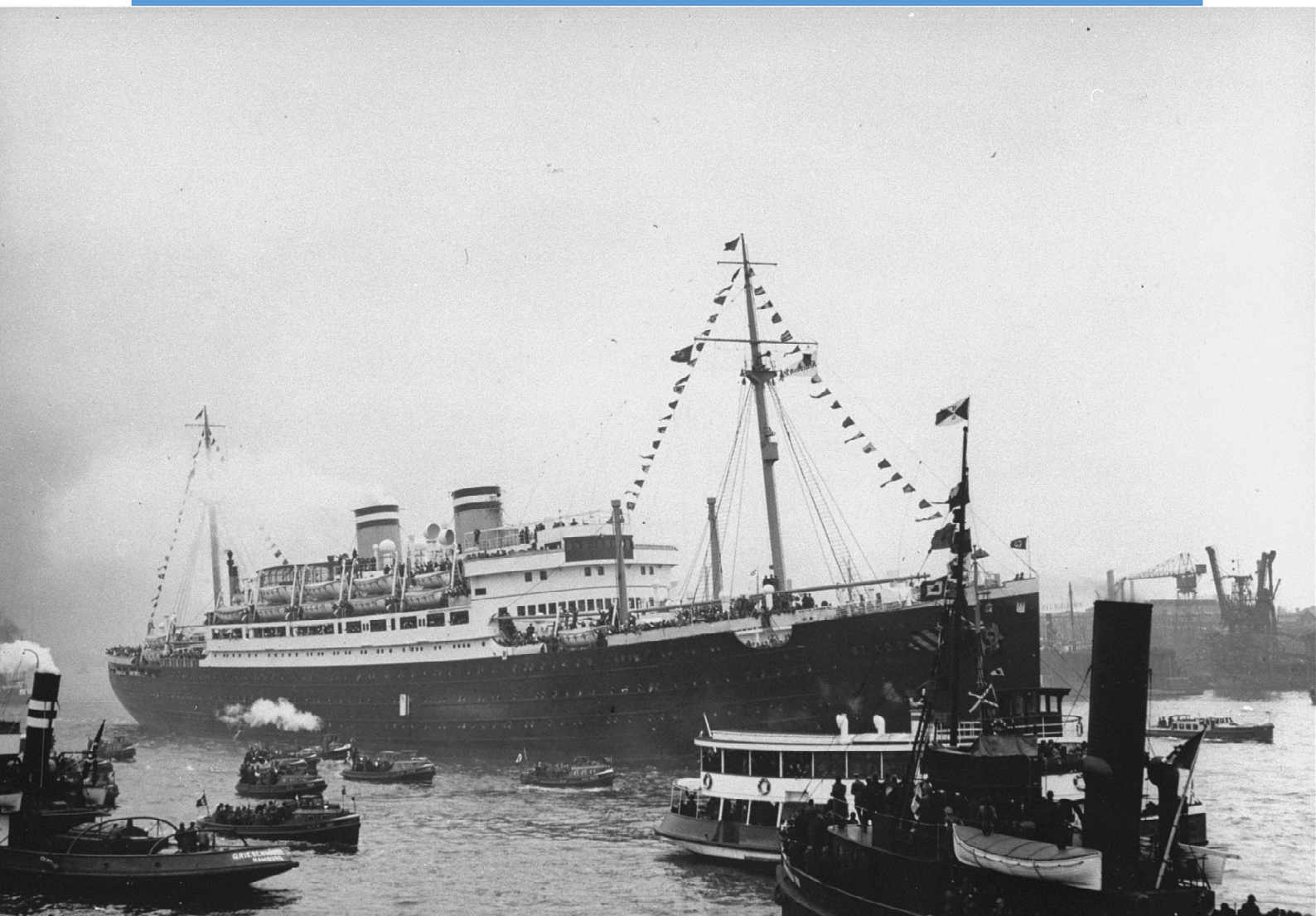
יד ושם
YAD VASHEM
THE INTERNATIONAL SCHOOL
FOR HOLOCAUST STUDIES

What Does This Story Mean to Me:

The Story of the MS St Louis



Generously supported by:

ADELSON FAMILY FOUNDATION

ICHEIC
Humanitarian Fund

Concept and Execution	**Dr. Tobias Ebbrecht, Deborah Hartmann, Dr. Noa Mkayton**
Translation	**Cassie Hirsh**
Educational Advisor	**Dr. Noa Mkayton**
Historical Advisor	**Prof. (emeritus) Dan Michman, Head of the International Institute for Holocaust Research; John Najmann Chair for Holocaust Studies, Yad Vashem**
Production and Graphic Designer	**Ami Sternschuss**
Language Editor	**Leora Pushett**

ISBN 978-965-525-111-1

Printed in Israel, 2022

Contents

Preface

The educational material " The Story of the St Louis" is designed for students in grades nine and up in all types of schools.

The educational material contains cards in various sizes with excerpts from autobiographies, memoirs, photos, and documents, as well as a glossary booklet with background information and explanations of terms. In "The Story of the St. Louis," four main themes are presented: The Ship and its Captain, and the biographies of Hannelore Klein, Peter Gay, and Wilhelm Bornstein. Each set of resources is framed in a different color

Student Materials:

1. 71 Resource Cards
2. Timeline
3. Map
4. Collection of relevant contemporary quotes
5. Glossary
6. Quotations: The Holocaust and its Relevance Today

Through the study of these educational resources the students will focus on the following topics:

- The transnational aspects of the Holocaust
- The diversity of Jewish communities before the Holocaust
- The significance of decisions and actions of different historical figures
- Key historical aspects of persecution and murder
- The diversity of Jewish realities post-1945

Please note: All Nazi terms are italicized. We have made every effort to clear all the rights regarding the texts and photos incorporated in the materials. In some cases, despite extensive research, we have not been able to identify the rights holders. If you have any legal claims, please contact Yad Vashem.

Introduction:

Teaching the Holocaust in the 21st Century - Overcoming Distance, Examining Personal Stories

Decades after the liberation of the remnant survivors of the systematic murder of the Jews of Europe by the German Nazis and their accomplices, pedagogy faces a multitude of challenges related to this topic. Due to media coverage and the public attention on this topic, students often feel like they already know a lot about this chapter of history. This results in less curiosity, often even dismissive attitudes towards the persecution, murder, and survival of Jews between 1933 and 1945, reinforced by the vast gap and often biographical distance to today's generations. The latter, biographical distance, is especially palpable with students who do not have any personal, familial connections to this era. The challenge of teaching the history of the Holocaust in a diverse, multi-cultural society has been addressed by numerous educators and institutions in recent years. Teachers can attest that it is often difficult to address the topic openly and without prejudice in schools. Pupils sometimes express defensiveness or even relativization or denial of the horrors inflicted on European and North African Jews. Discourses influenced by antisemitism can also play a role in defending the topic of the Holocaust. Educators are required to walk an often, tricky tightrope between openness and empathy towards students' needs to locate their place in this past and a pedagogical clarity that enforces the demand for historical accuracy and the willingness to perceive and learn about other fates against one-sided objections.

Therefore, this teaching unit aims to show ways, connected to the present of our students, into the history and stories of the past by opening them up to the subjective experiences of today's youth. It also follows the concept of a clear historical location of the topic without hastily linking it to other terrible events and experiences from more recent history. A conscious decision was made not to universalize beyond recognition the historical conditions from which the genocide of the Jews emerged. The inclination to make comparisons can result in minimizing the complexity of each of the compared events/elements, and can lead to the misuse of the Holocaust as a political or social action tool.

The materials also provide for heterogeneous learning groups, recognizing the diverse experiences and perspectives that shape the view of today's generations of schoolchildren on the history of the Holocaust.

All these various references are increasingly united by a sense of distance from the events and experiences of the Holocaust. These pedagogical considerations are primarily intended to dissolve this feeling of distance, open up the history of the Holocaust in its complex diversity, and enable new approaches for young generations.

We assume that today's generation of students will be able to make connections and find access to life stories that took place over 80 years ago in an “Old" Europe, if these stories have at least some of the following characteristics:

a. The protagonists have complex personalities (i.e., they have several layers of identity).

b. The protagonists' biographies exhibit transnational movements (this does not imply those exclusively forced into displacement by persecutors).

c. The protagonists are similar in age to the students at the time of the events.

d. The surviving protagonists remain perceptible as distinct personalities in their post-war lives.

By dealing with life stories of this kind, pupils are offered an empathetic approach to history, yet also the discrepancies to their own experiences become clearly recognizable. In doing so, it is up to the teacher to allow the pupils' autonomy to locate their own position towards the historical protagonists.

The present materials refrain from conveying the biographies and stories in their retrospective coherence and closure. The selected life stories are presented through fragmented memories, stories, documents, and photographs. It is the students’ task to assemble these historical components in their own way, like a mosaic. At the same time, this type of self-directed historical inquiry encourages pupils to explore the past on their own. Lifetime memories are part of a larger story, with references, implications, and framings that students can independently investigate and relate to one another with the help of the material at hand. Revealing the narratives, by arranging biographical fragments in their historical context, takes on a central role in the methodology of this unit. The students’ narrative competence is strengthened by retelling stories and passing on history. At the same time, this method also draws attention to the constructs of history and historiography, creates an awareness of processes of meaning-making, and sensitizes people to learning to deal with ruptures and incoherence: Who is imparting the information? What do our text books include? What pieces have we been given? Which elements are immutable?

The passing down and retelling of memories and life stories is guided by a number of pedagogical assumptions that inform the work of the International School for Holocaust Studies at Yad Vashem. The biographies are not limited to the period between 1933 and 1945, those years of Nazi terror first in Germany, then in almost all of Europe and in North Africa. They also include the lives of the victims before the persecution began and their continued lives after surviving, after experiencing flight, humiliation, and violence. In this way, the manifold connections of the life stories to their respective environments become clear, developments are revealed, but also ruptures and interrupted life paths. The persecutees become recognizable as independent people, who were not born as victims but made so by others, and who, apart from their struggle for survival, are also characterized by their own reality and very personal life plan. Of particular pedagogical importance are moments of decisions and dilemmas, those moments in a person's life that intentionally or unintentionally form a decisive turning point. Here, the effects of such dilemmas and decision-making situations on the personality of the protagonists are of particular interest.

To clarify the consequences of individual decisions in the further course of history, the learning materials offer a multi-perspective view of the events. History thus becomes perceptible as a web of decisions made by people, by victims and persecutees, as well as by perpetrators, bystanders, or rescuers. They all reacted in their own way to the existing circumstances within their scope of action, consciously, planned, or even unreflectively.

The Story of the St. Louis: Flight and Emigration depicts a variety of central events from the time of the Holocaust and World War II based on the specific biographies. They show young people in conflict and decision-making situations, describe dilemmas, and illustrate transnational life paths. In addition to narrative skills, students acquire judgment skills through this multi-perspective, transnational view of events, enabling them to approach complex issues and relate macro-history to micro-histories.

Instructor Background Materials

These materials document three biographies that are fatefully linked to the voyage of the St. Louis; a ship on which more than 900 Jews attempted to emigrate from Nazi Germany to Cuba in May 1939. Although the passengers were equipped with valid immigration papers to Cuba, which most of the emigrants considered a transit destination on their way to the U.S., a surprising twist in their fate occurred during the crossing: the Cuban government declared the Jewish refugees' immigration papers invalid and refused to let them disembark in Cuba. The U.S., which became involved in the negotiations that were now underway, also declared itself unwilling to grant asylum to the refugees. The St. Louis had to turn off the American coast and head back to Germany. Through the persistent efforts of the captain, Gustav Schröder, who was later recognized by Yad Vashem as a "Righteous Among the Nations," a last-minute solution was finally negotiated that granted the refugees admission in the countries of England, France, Belgium, and Holland.

Hannelore Klein (b. 1927) grew up in Berlin as the only child of Leopold and Luise Klein. The Klein family were among the passengers of the St. Louis and disembarked after the ship returned to the Netherlands. After the German invasion of the Netherlands, they were deported to Westerbork, and later to Theresienstadt. There, Hannelore and her mother had to separate from her father, who was deported to Auschwitz. A short time later, mother and daughter also went on transport to Auschwitz, and from there Hannelore was deported to the forced labor camp Freiberg in Saxony, without her parents. Shortly before the end of the war, Hannelore was deported to Mauthausen, where she was liberated, completely exhausted. Both parents perished in Auschwitz. After the war, Hannelore Klein Grünberg settled in the Netherlands. She died in Amsterdam in 2015.

Peter Gay (b. 1923) grew up in Berlin, as Peter Fröhlich, in an assimilated household in which the Jewish religion played no role. Due to the ever-worsening persecution by the Nazis, his parents tried to organize the emigration of the family to the USA. They managed to buy passage on the St. Louis. Deeply disturbed and unsettled by the shock that the November Pogrom of 1938 meant for German Jews, Peter Gay's father falsified the departure date of the tickets so that the family could leave Germany

two weeks earlier on the Iberia ship and landed in Cuba without any problems. Peter Gay settled in the U.S. and became a respected historian who researched and taught at the University of Yale, among other institutions. He died in New York in 2015.

Wilhelm Bornstein (b. 1897) lived and worked in Leipzig. In 1933, for unexplained reasons, he lost his job as a merchant and had to eke out a living as a peddler. Finally, he managed to book a ticket on the St. Louis. However, he had to leave his wife and daughter behind. When the ship was forced to return to Europe, Bornstein was among the refugees accepted by France. After the occupation of France by the German army, he was arrested in 1942 and deported to Auschwitz, where he arrived on Oct. 31, 1942, and was murdered a short time later.

Related Historical Topics:

- Jewish identities in the pre-war period (esp. Germany).
- Emigration from Germany
- MS St. Louis; Cuba; USA - international immigration policy
- Exile (Netherlands, France)
- Deportation
- Transit, concentration, and extermination camps (Westerbork, Auschwitz, Freiberg, Mauthausen)
- Theresienstadt Ghetto
- Internal structures within the victim society (cultural life and education, solidarity, competition)
- Perpetrators and victims (scope of action and decision-making)
- Righteous among the Nations
- Forced Labor
- Growing up in a world of chaos - family and persecution
- Evacuation of the camps shortly before the end of the war
- Liberation
- Displaced Persons Camps
- New start in a new homeland (Netherlands, USA)
- Different ways of dealing with the Holocaust in the first and second generation

Part One: Who Am I?

Preliminary Methodological Considerations

The lesson does not start in the past, rather in the present. It first focuses on the current reality of the students' lives, on how they perceive and communicate it. At the core of Part One are not experiences during the Holocaust, but the experiences of young people today with their self-perception and the perception of others about their own positions and roles. This introduction is in no way intended to provoke a comparison with the experiences of the Jews during the time of Nazi control. Rather, it is a matter of understanding the fundamental equivalence of each individual life story based on the respect that pupils within the learning group experience for their own history, which may be the prerequisite for being able to turn to the life stories from the time of the Holocaust with openness and sensitivity. In doing so, it is desirable that alongside the empathic closeness to the historical protagonists, the (initially implicit) awareness of the difference between the past and the present, between "our" experiences and those of people who lived through the Holocaust, also occurs. In this way, we would like to open up access to the history of the Holocaust for a generation that, for very different reasons, hardly has any personally motivated access to this period of history. At the same time, the exercises in Part One aim to sensitize students to subjects such as being a foreigner, exclusion, personality formation through conflicts, dilemmas, and decisions, which are the focus of the lesson.

In the first lesson, pupils are tasked with examining their own background and personality. As a result, the teacher and classmates will better understand the unique background/experience/identity of each member. There should be enough time to give equal attention to the students' respective thoughts, experiences, memories, and self-perceptions. These provide an important foundation - a sounding board - for later engagement with events from the past. At the end of the learning process, this entry point should be referred back to. This first part also introduces an important element that connects the individual parts of the lesson, the memory object, where past and present, self-perception and the perception of others, history, and narrative all crystallize.

Method Description:

In preparation for this first lesson, the teacher will give the students the following assignment:

Task: Students - bring an object or photo that is important to you and through which you would like to tell us about yourself or your family and their history.

For this assignment, it's essential to allow enough time for students to have conversations with parents or grandparents, for example, or simply to be able to make a thoughtful decision all by themselves. Teachers should anticipate the possibility that stories and personal dimensions, that may have been kept well under wraps until then, will come into the classroom through the memorabilia that is brought. A high level of empathy and understanding are important for this sensitive stage of learning.

In groups that are perceived as too sensitive from the outset, it might be advisable to conduct a similar exercise in which the dimension of the personal is toned down. In this variation, the teacher brings a selection of objects that are placed on a cloth in the middle of a circle of chairs.

Task (variation): Teacher - brings a variety of items for the class.

Students - choose an object from the collection with which you can associate a particular memory that is important to you and through which you would like to tell us about yourself or your family and their story.

For better understanding, the following definition of a memory object can be presented to the class:

Memory Objects: Objects can be associated with special meanings they have in our lives. Certain memories of events from our lives, that we can't or don't want to forget, attach themselves to these items. There are authentic and symbolic memory objects.

Authentic memory objects have accompanied us through a period of our life or still accompany us. Because they have a special meaning to us, we keep them. Only we can pass on the special meaning associated with them to others. Objects of memory whose significance goes beyond the purely private into the historical are usually kept in a museum.

Symbolic memory objects are objects that in themselves have not played any particular role in our lives, but, comparable to flashbacks in a film, can evoke memories in us within a fraction of a second. The connection (association) of a memory with a certain object can solidify, so that the object finally takes on symbolic character.

The opening activity provides foundation for the unit:

- Every story has meaning and should be told.

- We are all part of history and the telling of history.

- History leaves traces, such traces have meaning for us as memories and stories.

The process of the presentation round:

- Students show their item to the class.

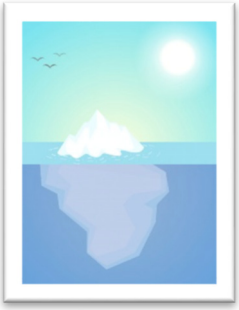
- They explain why it is important to them.

- They tell the story associated with the object or photo.

The teacher should cultivate an atmosphere of trust in the classroom. Before the introduction round begins, it must be made clear just how vital it is to pay attention to, and have respect for the stories of others, because here we are talking about ourselves and our lives, which is not always easy. Each student should be given enough time for their presentation. During the presentation, no comments should be made by others. Each presenter should be allowed to speak without interruption. Each item has equal value. That is why it is crucial to explain the significance of memory objects beforehand. Teachers can ask for additional information (e.g., about origin and family) by asking carefully. After the presentation, the class should discuss the special meaning of objects and memories for their own lives. At the end of this round of introductions, the teacher hangs/draws the image of an iceberg on the board.

The teacher asks what the picture shows and, in the next step, what it might have to do with the topic of history and memory. Together, two aspects should be developed:

- The students should realize that they are basically hardly familiar with the respective personal and family background of their friends and classmates, but at the same time, in the course of the socialization process that takes place within each continuous learning group, they make attributions and classifications based on their superficial knowledge (only the tip of the iceberg is known to them). The teacher should take care that these processes are made conscious, but without moralizing to the pupils.



- Students should also be made aware that large parts of history, in the form of personal memories and stories, are not yet known to us, are hidden from our view below the surface of the water. Therefore, we must begin to explore what lies beneath the surface. Authentic memory objects show traces that allow us to search further and look below the surface.

Task: At the end, students take pictures of their memory objects. They are given the task of writing down on a page the story associated with the memory object. The photos and the descriptions are posted on the wall at the beginning of the next lesson.

Here the present-related part ends, and the examination of the history of the Holocaust begins. The object of remembrance forms the bridge between the past and the present.

Part Two: Approaches to the History of the Holocaust

Preliminary Methodological Considerations

The second part opens an approach to the Holocaust as a diverse, transnational and multi-perspective history. The memory objects activity of Part 1 serves as a foundation for the investigation of a Holocaust object in Part 2. Ultimately, objects/resources here are presented as keys to understanding the past by referring to personal and individual experiences and stories. This part also forms the transition to the historical main part of the lesson. Here, the Holocaust is explicitly conveyed as a historical event whose particular history the students should learn about. In contrast to the first part, we are now in the past. The possible impression of a break or an abrupt transition is intentional and should be reflected and made productive pedagogically, thus making the new (historical) perspective recognizable as such. The starting point (and connection to the first part) is the question of memories and personal experiences.

Method Description

Required Preparations:

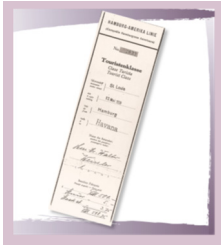
1) Timeline and map must be downloaded and printed from the Yad Vashem website.

2) Hang the map in a prominent place that allows students access to the resource.

3) The printed timeline should be placed on free wall space allowing enough room between and under the pages for students to create the wall display.

4) Print one copy of the ticket object card – 1 ticket per group.

The class should be divided into six groups.



Activity 1 - each group is given the same object card. This card is the following:
Ship ticket for passage on the MS St. Louis. (United States Holocaust Memorial Museum, courtesy of Herbert Karliner)

The students should now think about questions they would like to ask about the object and make guesses about possible answers. In this way, the learners' questioning skills are strengthened. Examples:

- **Is this an authentic or symbolic memory object?**
- **Who does/did this object belong to?**
- **How old is the object?**
- **Has history left its mark on the object?**

The questions and speculations are then presented to the whole group. The memory object is thus presented and discussed together.

At this point, three essential tools need to be introduced:

1. The timeline allows students to place a historical document in its broader historical context. It is intended to ensure that the historical event of the Holocaust does not disintegrate into the arbitrariness of a few individual biographies.

2. The map, through which the events can also be geographically located. Like the timeline, the map should be hung in the classroom at the beginning of this learning section so that it is easily accessible to learners.

3.The Glossary booklet is where the students can find explanations of historical terms or persons in clearly arranged entries.

Based on their investigative knowledge, groups determine the location of the object card on the timeline. One copy of the ticket is affixed to the wall timeline.

Since this ticket cannot be attributed to any of the three passengers whose biography is presented in this history album, this commemorative object must also be classified as symbolic, although it is an authentic ship ticket of the St. Louis. Within the history album, there is one authentic commemorative object (Hannelore Klein's comb and soapbox), but its significance is limited to Hannelore Klein's personal history and therefore could not be used for the broader historical dimension of the St. Louis story.

Part Three: Telling Stories, Reconstructing History

Preliminary Methodological Considerations

This part of the teaching unit allows the students a self-determined appropriation of the history of the Holocaust, which is characterized by a variety of aspects and perspectives.

On the one hand, the individual biographies describe the different phases of the Holocaust (exclusion, expulsion, deportation, emigration, resistance, ghetto, camp, extermination, liberation). On the other hand, different perspectives of victims, perpetrators, bystanders, fellow travelers, and rescuers become visible, although the perspective of the victim is proportionally predominant. In addition, various regional and national references are also made: The life stories take place in a transnational space (Germany, Austria, the Netherlands, Czechoslovakia, Poland and France).

For all stories, excerpts from testimonies and memoirs, pictures, and documents are provided, which constitute the primary material for the learners. On the one hand, the fragmented character of this corpus of material awakens a curious, exploratory learning attitude; on the other hand, it points to the fundamental character of historical work, which requires historians to bring disparate things into a meaningful line, to bind fragmentary things together in a narrative, and in doing so, and this may represent the greatest hurdle, not to fill open gaps or black fields with one's own imagination.

The engagement with the biographical stories follows three chronologically outlined stages: the story before the persecution, the story of the persecution itself, and the story of continuing life after liberation.

Student Materials:

1) 71 Resource cards cut along dotted lines into individual elements and organized into 6 sets as per the groups. The 71 cards show objects, documents, quotes or photographs associated with the history of Peter Gay, Hannelore Klein, Wilhelm Bornstein and Capt. Gustav Schröder/MS St Louis. They contain essential aspects of the story that is to be told here.

2) Additional materials needed: Index Cards; Felt-tip pens or pins; scotch tape/adhesive

Method Description

The six working groups receive their set of resources. From now on, each group sees itself as an expert group for its respective section:

- Hannelore Klein I (Childhood in Germany)
- Hannelore Klein II (Persecution and the “Final Solution”)
- Hannelore Klein III (Liberation and Post-1945)
- Wilhelm Bornstein
- Peter Gay
- Captain Schröder /The Voyage of the St Louis

Each group deals with these materials together, trying to put them in order and relate them to each other. In doing so, they should be guided by the following inquiry questions:

- **Who is this person?**
- **How do they define themselves?**
- **How formative is the living environment, how does the environment perceive the person?**
- **What influence do external events have on this person's life?**

As they investigate, each group begins to assemble the materials they have worked through into a wall exhibit that is affixed to the main timeline posted on the wall. As necessary, the timeline and materials can be supplemented with additions (of verified authenticity) that the groups have researched themselves. Each group is provided with a set of blank index cards. On these cards, the students note important events in the lives of the protagonists in independently produced short texts or pictures and attach them to the wall under the corresponding year of the timeline. Using felt-tip pens or pins, the respective stations in the lives of the protagonists from their birthplace to the present day should be marked on the map piece by piece.

It is necessary to keep the map, timeline, and posted group cards displayed in the classroom throughout the project. These media, as it were, reflect the learners' growing knowledge of history and should also encourage them to take a look at each other's histories.

After working through all their resources, each group is asked to put their exhibit into a final version and present it to the class (or other groups) in a guided tour. The exhibit serves as a memory aid and a common thread for the storytellers to freely tell the protagonist's story.

Part Four: Reflection and Perspectives

Reflection

In the final part of this unit, students are invited to reflect on their own learning process and discuss whether and how what they have learned is relevant to the present in which they live today.

In an open discussion session, students should first recap what they based their learning on in the previous learning section. During the process of creating the wall exhibits, students engaged with a variety of resources:

- Autobiographical texts published by the authors
- Memoir texts that were initially intended for a private readership
- Letters
- Other documents
- Photographs

Each story, then, is communicated through a particular narrative stance and thus with a particular intent. In some cases, little or no egodocuments (documents in which a person's self-perception is expressed) exist, which means that these stories could only be accessed through third parties. In our unit, the story of Wilhelm Bornstein was reconstructed by his nephew, who could only draw on a few surviving documents.

In class discussion, the following questions can be reflected upon:

- **What kinds of sources does our exhibition rely on?**
- **How do these sources differ?**
- **How were they handed down?**

In addition, students should also reflect on their own role in the process of appropriating and presenting history. After all, in working out history they are not dealing with comprehensive authoritative publications, but with selected fragments of sources of different origins and text types, which they put into chronological order and link together in a meaningful way. Instead of merely passively receiving the learning content, the students reconstruct historical contexts on the basis of disparate sources and present their resulting historical narrative in class. An essential element of this method is the work in small groups, which demands dialogue and exchange of ideas and perceptions. In this way, the subjective history narrative of each individual learner is negotiated in the social association of the small group. Thus, a self-reflective process can already begin during the task, through

which the students recognize that the way they relate to history is inextricably linked to their own unique identity.

At the same time, it becomes clear that each person constructs his or her own history, and that a story can be told in different ways. This does not mean that historical narrative and writing is based on arbitrariness and can be replaced at any time by other, divergent or even contradictory versions. Subjective historical narrative must be guided by sufficiently verified historical foundations, which are presented in the present materials as components that cannot be changed. (Timeline, map, glossary, artifacts, documents, photos)

This is to ensure that learners' narratives meet the standard of generally accepted historical knowledge.

Since the students themselves have become storytellers in the course of the learning process, the question of the subjective role they took in reconstructing their narrative is obvious. The following discussion questions can support this reflection:

- **How did we go about constructing stories or history from each source?**
- **Did the members of my workgroup influence the way I put the story together?**
- **Did my audience influence the way I told the story?**
- **Did my family/origin/history influence the way I put the story together and told it?**

Methodologically, it may be advisable to discuss these questions not in class but only within the work group. It's a good idea to invite the students to turn again to their own memory object and the accompanying text they wrote down at the beginning of the lesson and to relate both to their present state. The result of this final self-reflection can be that individual students feel the desire to exchange their memory object and/or to change their accompanying text.

Perspectives and possible references to the present

Educators, and leaders, often claim that history should serve as a model from which we can draw insights and lessons for our present. Today, the history of the flight, expulsion, and murder of Jews during the Holocaust is often used as a basis to understand, assess or evaluate current global challenges such as refugee crises or human rights violations. As understandable as the need may be to make history lessons seem current and relevant through references to the present, one should be careful not to relate events from different contexts in a simplistic or distorting way.

Teachers also often claim history as a model from which to draw insights and lessons for our present times.

For example, parallels have been drawn between the 1938 Evian conference and the EU 2016 refugee negotiations in Brussels, with a more or less explicit suggestion that the world today has learned too little from the tragedy of the refugees rejected by the countries participating in the Evian conference in 1938.

Others draw direct comparisons between the fate of the passengers of the St. Louis and the people who try to escape from Middle Eastern or North Africa countries, across the Mediterranean Sea to Europe on rubber dinghies.

Although at first it may seem immediately plausible and obvious to relate these processes to each other, the methodological implementation often proves problematic. The differences in the causes of flight, the fleeing population groups, the respective contexts, and also the countries targeted as refugee destinations, are too clear for meaningful insights for current handling of crises to be gained from a simplistic comparison.

On the other hand, it can be pointed out that - even if history does not repeat itself in identical ways - hallmarks/elements can be identified that have influenced the course of history for centuries: these include human behaviors such as indifference, discrimination, racism, antisemitism as well as helpfulness, empathy and the courage to stand up for others.

Instead of unambiguous answers, this learning unit will conclude with a discussion of this very question: Can we learn from history? Is it necessary to study the history of the Holocaust to draw conclusions for our present?

The answers to such questions will vary greatly, depending on the composition of the study group. It seems advisable to guide the discussion gently, without leading it toward a "correct" end.

A selection of contemporary quotes has been formatted in Genially. Students will access the quotes via QR code (provided on included card) or as a printed hard copy (option on each Genially quote page to print as PDF) and complete the associated task.

Task:

Choose one of the quotations and work on the following questions:

1. Determine which historical or current event your quotation relates to.

2. Discuss what kind of thinking or intention might be behind this statement.

3. Think about what you would say to the author of this quote.

ISBN 978-965-525-111-1