



# REMEMBRANCE

Fostering civic engagement and raising awareness  
about cultural heritage for European Students

## WAR AND REMEMBRANCE TRAINING APPROACH

### I The report from the research

#### Executive Summary

Remembrance intends to develop a groundbreaking alternative approach to education based on theater workshops. The aim of these workshops is to promote knowledge about important events in the history of the EU, including cultural events and conflicts, thus providing participants with tools such as resilience against any kind of extremist ideologies, life values, and respect for human rights. To this end, specific target groups were selected in advance, and then mixed methodologies were employed, firstly by choosing specific target audiences in advance, and employing both semi-structured questions (5) and structured surveys with multiple responses (13).

Results were based on 153 responses, from participants between the ages of 18 to 37 years old. The results were often critical and contradictory. Indicatively, despite the fact that only 32% were familiar with storytelling as a training method, almost all 97% agreed that storytelling was an effective means of understanding complex issues. This result along with the fact that only 6% had participated in a theater workshop, whilst 71 interviewees indicated that they would happily participate in one, highlight the lack of promotion of storytelling as a training method, and the societal relevance of the Remembrance project. Based on these results, there seems to be a lack of access to such methods, which is a significant gap that Remembrance aims, as far as possible, to highlight and fill. Finally, most interviewees provided the interviewers with information such as story-sourcing ideas, which included books, the internet, and other sources, whereas most of them enjoy watching theater performances and have opinions on numerous issues such as improvising. This indicates that the participants have a shared basic knowledge of theater and storytelling, which, combined with their viewpoint on storytelling as an effective method of deciphering complex notions, underscores not only the innovative aspect but also the efficacy of theater workshops as an alternative training approach.



## **Introduction**

Remembrance aims to develop an innovative training approach based on the theater workshop model, which aims at promoting knowledge on the most significant EU wars and conflicts, highlight important learnings of cultural heritage remembrance, and foster the debate to highlight the importance of freedom and respect of democratic values. In this way, Remembrance intends to instill in young people the necessary life skills and human rights values to contribute toward positive identity development, while simultaneously making them resilient against extremist ideologies and ensuring their personal well-being.

The training methodology for the creation of Storytelling Training Content, the learning outcomes (LOs), and the training content outline (curriculum) will be developed within the framework of R1. The training approach will take into consideration the following factors:

- a) Storytelling as a method for introducing students to cultural heritage remembrance, whilst highlighting the importance of exploring cultural heritage and its role in the promotion of democracy and peace.
- b) The different ways in which the knowledge of the most significant EU wars and conflicts and the core values of the EU can foster moderation, tolerance, and respect.
- c) The role of active citizenship and the importance of awareness raising and of educating University Students about the polygons of fascism and the importance of promoting and protecting human rights.

d) The need for students to employ innovative tools and techniques, with the aim of motivating and engaging them in the promotion of intercultural dialogue and thus positively impacting their local communities.

## **Defining Methodology**

Initially, all Partners were requested to provide information in order to map the theoretical foundation of the storytelling approach within the theatrical workshops mode and the foundation of enhancing active cultural heritage remembrance, the needs of students to employ innovative tools and techniques so as to motivate and engage them in promoting intercultural dialogue and thus positively impacting their local communities. From the material provided by all the partners, we were able to diagnose the basis for formulating our survey as well as to identify the target audience which would be addressed by the survey. We identified the most suitable approach for pinpointing the target audience, as well as the most fitting manner to differentiate between targeted approaches. The outcome of this process constitutes a part of the survey.

## **The Survey: Methodology and Organizational Approach**

To develop the Remembrance Training Methodology all partner countries proceeded with interviewing at least twenty-five individuals from the following five countries: Spain, Greece, Cyprus, Ireland, and Poland. On top of that, all partner countries conducted focused interviews with training professionals in specific countries. More specifically, three representatives working in the field of adult education from Poland and Cyprus were interviewed regarding the suitability of theater play as a training methodological tool for the achievement of the objectives of Remembrance.

The Survey consists of 18 questions which take no more than 20 minutes, on average, to respond to. More specifically, they consist of 13 multiple-choice questions, and five open, semi-structured questions. We received 153 answers. The average age group of the interviewees varies, with 63 interviewees aged between 18 -24 years old, 44 from 25 to 30 years old, and 45 from 31 to 37 years, whereas only one was aged above 37 years old.

As far as their gender is concerned, 83 of the individuals that participated in the survey were women, whereas 60 were men, and 10 preferred not to share their gender.

The vast majority of them (over 70%) had completed a bachelor's degree, whereas (22%) obtained a Professional degree. The remainder, included people with Master's Degrees, out of which 53% were employed.

In relation to the training methods that have been encountered, we were able to reach certain critical results. Firstly, all 153 interviewees had encountered Lectures and VLE due to Covid.

Secondly, 23 of them had some experience with role-playing, as well as with simulations. Additionally, 31 had completed some sort of apprenticeship, 73 had some sort of job training, whereas 17 also had experience with Mentorship. Finally, despite the fact that only 32% were familiar with storytelling as a training method, 97% felt that telling stories was an effective way of understanding complex notions.

As to the question of hearing stories as an effective way of evaluating historical facts, the most common answer was maybe (which we interpret as meaning depending on the story), to which, nevertheless, 37 people answered negatively. Moreover, this outcome is in conflict with the fact that 91% of the interviewees stated that stories can engage them for longer periods of time and attract their attention to underlying meanings.

Regarding the question about theater play, as an alternative training method to storytelling, 87% of the participants stated that they enjoy the theater, whereas 65% have attended a theater play. Nevertheless, only 6% had attended a theater workshop, whilst 71 interviewees answered affirmatively the question of whether they would participate in a theater workshop.

The next question is referring to the elements that people are looking to see in a theater workshop. The majority of the people stated that, in their viewpoint, a good story consists of two elements: an important storyline, and characters that they can connect and identify with. Easy to relate and understand was another common answer, regarding the connection with characters, whereas some of the interviewees also mentioned, as a factor, the participation of "beautiful actresses". Finally, the direction was also pinpointed by numerous of the participants, and more specifically, directing that "connects everything together nicely", whereas choreographies and music are also of high importance to some interviewees. In conclusion, various elements were included, creating something of a mosaic, which essentially depicts the differences among the individuals that participated in the survey.

Another important aspect of the survey was the way in which stories should be chosen. The results do not present important differences, with 85% of the participants stating that the stories should be chosen from the internet, 73% from books, 76% out of ingenuity, and, finally, a much lesser percentage mentioning that they would like to engage with real stories and not fiction.

There are two equally important but quite distinct questions that arise, following the above. The first question seeks to find out what elements make a good story, and the second seeks to answer where someone can "source" a good story. In relation to the first part, most participants stated that a good story needs to have an interesting plot, relatable and personal elements as far as the characters are concerned, to be suspenseful, to make readers/listeners/viewers think, and finally, to be easily reproduced to another person, or, in other words, for the latter to be "easy to tell". As far as the second question is concerned, most participants answered that a good story can be "sourced" from the news, or from books,

whereas some answers included wattpad, bookriot, storysite and storyonline as good places for sourcing.

Within the framework of the next question, the participants were asked how much room should be left for improvisation, in their viewpoint. The majority answered that this depends on the actors – their expertise, and ability to improvise – whereas the second most popular answer was that it should be the choice of the director and their interpretation of the story.

The last question focused on the methodology which the participants of a theater workshop should be chosen. The most common answers, in that order, were the following: depending on the script, based on volunteering, based on talent, and depending on the individual circumstances.



## **II Methodology & learning outcomes (R1-A3)**

### **1. Learning outcomes (LOs)**

#### **Workshop Outline**

This two hour workshop will introduce students to cultural heritage remembrance through the innovative and creative process of theater and drama. Participants will explore cultural heritage with a focus on the most significant conflicts in the European Union and its link to the promotion of the European values of democracy and peace. Through this exploration participants will become aware of cultural heritage, the role of active citizenship and the importance of awareness raising and teaching university students about polygons of fascism and the importance of protecting human rights.

#### **Workshop Goals**

- Explore stories and create a deeper understanding of some of the most significant conflicts in the European Union
- Develop an understanding of the link between cultural heritage (the stories) and the promotion of the European Values of democracy and peace
- Recognise the role of active citizenship and importance of awareness raising in the protection of human rights.

#### **Outcomes**

##### **Knowledge**

1. Participants gain a deeper knowledge of some of the most significant conflicts in the European Union
2. Participants understand the role of human rights and equality in the promotion of democracy and peace
3. Participants gain a knowledge of how the creative processes of theatre and drama support the exploration and deeper understanding of the stories.
4. Participants understands the role of active citizenship and awareness raising as having a fundamental role in the protection of human rights.

##### **Skills**

1. Participants will be able to reflect on the past to highlight contemporary issues of anti-Semitism, racism, xenophobia, intolerance, radicalisation, polarisation, collective violence, and genocide.
2. Participants can adopt informed, critical, and open-minded attitudes to issues that underline the conflict.
3. Participants gain the ability to engage in active citizen activities that promote human rights.
4. Participants gain the ability to map how history has determined and still determines the present in Europe.

5. Participants can present stories related to the most significant conflicts in the European Union

### **Attitudes**

1. Participants are willing to engage with civic actions and awareness activities to promote human rights.
2. Participants are confident in their understanding of some of the significant conflicts that took place in Europe.
3. Participants understand and are ready to support the European values of peace and democracy.
4. Participants understand the importance of human rights in establishing strong peaceful democracies.



## III Training methodology

### Approach

The training methodology is based on **participative education approach**.

In this approach there are a number of methods among which **storytelling and theatre** methods were chosen to achieve the project's intended goals.

We chose **Storytelling Training Content, in the form of a participative theatre workshop** as the best way of collecting the most significant real stories of artists and activists from IWW, Cypriot-Turkish Dispute, the Northern Ireland Conflict and the Spanish Civil War to promote a deeper cultural awareness with a range of communities.

### Aims of the workshop

The main aim of these workshops will be to **represent** these stories, **understand** what they did and what they went through to gain a deeper understanding, to **explain** individuals motivations within the contextual base.

The aim of the workshop is to get the target group to **put themselves in the shoes** of those artists and activists and to understand what they experienced. To understand the context in which their actions took place and the reasons and motives why they experienced repression or the loss of freedoms.

This will also help young people to put their current situation into perspective, compare the two contexts and draw their own conclusions about the profound differences between the crisis we are experiencing now and the past. The Storytelling Training Content aims to empower young university students to learn more about brave and active activists from history, know more about historical REMEMBRANCE of the EU conflicts, and motivate themselves to engage with society, foster solidarity, peaceful debate and combat extremists discourses.

### Tools:

#### **Why we use Storytelling, Drama and Theatre Techniques to Explore Remembrance:**

As part of the project we use a range of different drama, theatre and storytelling techniques for the purpose of exploring the situations, raising self-awareness and further examining the



issues being presented. The methodology used in a theatre workshop is interactive and participative, there is usually not an audience, and everybody takes part in the workshop. The development of the workshop model involves choosing particular theatre and creative games and exercises to support the workshop participants develop a greater awareness of the issues being presented.

The use of warm up theatre and creative games and exercises are chosen to relax and bond the group participates and also to develop their sense of self awareness, to promote exploration and development of creativity.

The workshop will introduce the subject to be discussed and explored. In this case the stories are from some of the significant conflicts in Europe. The stories identified can be presented through imagery and or storytelling. Telling or showing the stories of people who lived through some of the major conflicts in Europe will act as a catalyst for some discussions on what we as Europeans consider our values which underpin democracy.

The third phase will be the presenting of storytelling sessions as workshop participants recount stories related to the conflict in their country. These stories can be further explored through improvisation by the other participants. Or the participants can be given documented stories from which to develop their improvisation. When engaging with theatre improvisation the workshop participants are supported to create characters or investigate how characters think and feel and also to explore what they might have done in the imagined situation.

Finally the workshop will close with an evaluation of what was learned during the workshop process

## I. THEATER

**Theater** in this case is presented as a pedagogical technique, which can be used to develop the expression and communication of historical remembrance to students, as it focuses on the skills of communicating, building, advertising and transferring knowledge.

The theater itself is a branch of the performing arts, through which stories are represented in front of an audience. The theatrical activity allows us to get in touch with knowledge in an enjoyable and fun way; it helps us to know more about history from a dynamic point of view, contributing to the analysis of the past using constructivist and didactic approaches. Theater can inject a desire to learn into the student. An individual is always an expression and demonstration: a gesture, movement, a look, a drawing, a word, etc., contribute in close relation to the development of communication that can be expressed in a multilingual way, using different languages, for example.

Theater and all dramatic expressions make the own and personal creation of a total language possible, and generate various intelligences.

Moreover, learning through theater favours the development of basic skills and facilitates the acquisition of the knowledge.

The theater model used in the project is Augusto Boal 'approach (Boal, 2002) (Boal, 2008) which is based on starting the work with some games for understanding yourself, your body awareness and cooperation with the partners of interactions.

Then you go to deeper activities connected with power, dominance and equality issues. We use the activities based on working with images and stories during the workshops. Storytelling is an element of Boal's method but it also has its own methodology.

## **II. STORYTELLING**

Storytelling is a method involving the integration of telling stories into learning activities and personal development. Telling, creating and sharing stories is a form of encouraging learning as well as developing creativity. In addition, stories play a significant role in shaping cultural identity, but also in understanding oneself and others, and deepen awareness of values. The storytelling method inspires teachers and students to apply certain principles that allow for effective education using different forms of storytelling and building new stories. An important role in this process is played by interpreting existing stories and also constructing one's own stories based on the story structure (the four elements), posing inspiring questions to stimulate creative thinking and support reflection on values. Questions can also be a starting point for analyzing one's own life experiences and creating a biographical story. (Lasocińska, 2020)

The storytelling method is an opportunity to use stories in such a way as to arouse the interest of learners (pupils, students, alumni), to stimulate their imagination, to encourage creative thinking, but also to help shape attitudes. Storytelling assumes that the learner expresses him/herself, his/her ideas, ideas in a pictorial and creative way. It uses a story and applies its structure, as well as using metaphor, addressing important issues and engaging the emotions of the audience. It therefore has the opportunity for interesting self-presentation, communication and also for understanding other people, their intentions and values. The storytelling method allows us to understand the motives and values of the story's protagonists, thus developing empathy and sensitivity to the needs of others. It assumes a diverse interpretation of the story, relating it to important experiences, sharing stories. Through the use of storytelling in education, it becomes possible to understand and learn about situations, problems, issues that are not accessible to us or difficult to capture or express in other forms. These can be stories of other people, their experiences, emotions and

the meanings they give to their experiences, or invented, fictional stories that deal with important content and issues. The ultimate effect of using the storytelling method is reflection and self-reflection, which helps to understand ourselves, other people and the world we live in (Lasocińska, 2020).

The storytelling method emphasizes the importance of a certain story construction and four key elements that serve in the construction of a certain vision of the author of the story and thus allow the listeners, the audience, to discover the meaning of the story:

1. The first element, the **theme of the story**, refers to the question: ***What happened?*** (in the story), it is a general idea related to the connection between the content of the story and the learning and development. The theme relates to the events that will define the experiences of the characters in the story.
2. The second element is the **background of the story**, it refers to the question: ***Where and under what circumstances?*** (the story takes place).

The events in the story happen in a specific place and time, which define their character, give them meaning. The characterization of the place of events reveals important aspects that can be crucial to the development of the story, the characters and the changes that take place in the story. With the exception of fictional stories, the time is generally already defined because the events take place at a specific moment in the story. The time can be general, the same day, month, or year, or it can visibly change over the course of the story.

3. The third element is the **protagonist** or protagonists, and refers to the question: ***Who is the protagonist? Who are the protagonists?*** They are otherwise the participants in the action, they can be people, animals, individuals, numbers and others. Heroes are anyone or anything that participates in events. Heroes can be described by the role they play or have a specific characteristic that defines their identity. The disclosure of their characteristics should be linked to the significance of their actions as the story unfolds.

4. The fourth element is **plot**, and is linked to the question of: ***How did the story unfold?*** Most stories begin with the characters being in a familiar world, in which they have a specific identity and play specific roles. Then an event occurs that disrupts this order and the characters try to avert the crisis, but in time they have to face its more serious aspects. Then they reach a moment of cognition and understanding, they change and a new order emerges (Lasocińska, 2020).

In practical terms, these four elements help learners build their own stories and identify their message. They can also analyze existing stories to highlight key elements and discuss their specificity in different stories.

In accordance with the results of the studies carried out as part of the project, we are going to implement the elements that respondents identified they are looking for in a theater

workshop. In their viewpoint, a good story consists of two elements: an important storyline, and characters that they can connect and identify with. In addition, they mentioned factors such as the connection with characters, the direction - directing that “connects everything together nicely”, whereas choreographies and music are also of high importance to some interviewees.



## IV Training content outline (curriculum)

On the basis of the research carried out as part of the project, we were able to identify elements that make a good story. Most respondents stated that a good story needs to have an interesting plot, relatable and personal elements as far as the characters are concerned, to be suspenseful, to make readers/listeners/viewers think, and finally, to be easily reproduced to another person, or, in other words, for the latter to be “easy to tell”.

The following are short introductions to the stories to be told in the project, which will have an interesting plot, contain personal elements, relate to the viewer's emotions, be intriguing, make the viewer think and be easy to tell to another person, thus ensuring sustainability.



### GREECE

#### THE ANCIENT STATUES

During the second world war, official bodies as well as individual people fought for the protection of European cultural heritage from the destructive consequences of this great war. Among them are included many important cases in Greece. In particular, the Greek archaeologists protected the ancient statues and exhibits of the archaeological museums by hiding and burying them until the liberation from the German, Italian and Bulgarian conquerors.

#### Vaso Katraki (1914-1988)

Vaso Katraki (1914-1988) was an engraver, she was a leading creator in Greece and her engraving work has been recognized internationally. Her technique, her subject matter and her dedication through it to the "great, fundamental themes of life" made her the most representative of the art of printmaking.

She became a leading artist in Greece and her engraving work has been recognized internationally. During the Greco-Italian and Greco-German war (October 1940 - May 1941) Vaso Katraki worked with her project to support the Greeks. During the Occupation (1941 - 1944) he created many engravings depicting the struggle of the Greeks against the conquerors, the agony, the pain of conquest, hunger, the struggle for life, death. This work is unique in that it energetically captures both brave and difficult moments of the Greeks.

### **KOSTAS PARASCHOS (1912–1997)**

Kostas Paraschos was a photographer and came from a family of Greek refugees from Asia Minor (note Turkey). During the German, Italian and Bulgarian occupation of Greece he lived in Athens. There, at the risk of his life, he took 800 photographs, which he kept with special care. These photos depict the hunger, misery and death of the Greeks during the foreign occupation.

Although he humbly describes his feat, he risked his own life as the Germans in Athens forbade the taking of any photographs. In fact, with even greater danger for him, he hid the films and photographs in the attic of his house.

The result of his effort was a unique document of the horrors of the Occupation and the war in Athens. The exhausted people, the dead of hunger falling in the middle of the street, the beggars, the bony and starving children, the endless queues of people waiting to be fed in the *sissitias* are the main subjects of the photographs.



## **POLAND**

### **Irena Sendler and her children**

Irena Sendlerowa is one of the most famous Polish Righteous Among the Nations. She received this title for her merits during World War II - acting in conspiracy, including in the structures of the "Żegota" Council for Aid to Jews, she led a campaign to rescue Jewish children from the Warsaw Ghetto. Together with a group of her collaborators, she managed to save several hundred children.

### **Lili. Maryla Kaiserbrecht née Biedermann**

Maryla came from a wealthy German family of industrialists who built their factory in Lodz. She was born in 1914. From the beginning of the occupation, she helped Polish soldiers, wounded civilians and prisoners. She arranged documents and jobs in her father's factory. She knew how to drive a truck, so she carried parcels and cauldrons of soup to the prison and the wounded to the hospital, and also transported secret messages. She was arrested by the Gestapo and tortured. On January 24, 1945, at 4 p.m., Bruno Biedermann, with a pistol shot, took the lives of his wife Louisa, his daughter Maryla and himself.

### **Antonina and Jan Żabiński**

In March 1929, Jan Żabiński and his wife Antonina took over the Warsaw zoo. He was the zookeeper and she was a zookeeper's wife. Antonina and Jan Żabiński gave shelter to several hundred people during World War. For their help, Jan and Antonina Żabiński were awarded the title of Righteous Among the Nations in 1965.



## **IRELAND**

### **William Caughey and Tom Caughey**

William Caughey will talk about his own experience and the experience of his brother who was in the British Army and one of the members of the Parachute Regiment who were ambushed by the IRA at Warren Point in Northern Ireland on August 27 1979. It was one of the deadliest attacks on the British Army during the Troubles. It was the Parachute Regiment's biggest loss since World War II with Sixteen Paratroopers killed.

### **Eamonn Baker**

Eamonn Baker was a young university student and a resident of the Creggan Estate in Derry/Londonderry. He attended the Civil Rights march on 30 January 1972 when British Soldiers shot 26 unarmed civilians during a protest march in the Bogside area of Derry Northern Ireland. Thirteen were killed outright and another man died from his injuries months later. Many people were shot when fleeing the soldiers and some were shot as they tried to help the wounded. Protesters were injured by shrapnel, rubber bullets or batons and two people were run down by British Army vehicles. The Soldiers were of the 1st Battalion Parachute Regiment.



## **Mary Callaghan**

Mary Callaghan tells us the story of her sister and her husband who owned and ran a farm on the border between the Republic of Ireland and Northern Ireland during the conflict. They were captured by the IRA and her brother in law as forced to drive a car full of explosives to a local Pub where British Soldiers were drinking. His wife was held captive by the IRA to ensure he executed the job. He drove the car to the site and shouted in the Pub so that the people could escape before the bomb went off. His wife was thrown in the river once the job was complete - she survived. They were both arrested by the Northern Irish police force and questioned for days as they were held responsible for the attack on the pub.



## **CYPRUS**

### **Efrosini Proestou**

Efrosini Proestou described her story as follows:

On August 6 from 3.00 am. the explosions began... At 11.00 am. twelve children came into my house. "Grandma, save us." I said to them: "Where shall I put you, my son!" My heart broke. The trees were exploding, Lapithos was darkening; you thought the mountains were falling, bonfires, explosions... They were all eighteen years old. I said to them: "Son, if you are going to escape there is an underground hole near here; hide there."...On the 8th of August the Turks came to my house; fifteen Turks with helmets entered. I was a midwife for

forty years in Turkish villages. I knew Turkish. He says to me: "Everyone left, why didn't you leave?" I thought of the twelve children who were in the burrow. I say to him: "I heard on the radio that while the Turkish army is coming to bring peace and the call for the Greeks to stay in their homes. Wherever you want, my son, I will go, but I beg you to leave me at home so that my daughters can take me." I knew the one who asked me; I had given birth to him. "We're leaving," he tells the others. He cut back and the other said to me: "Come in and close the door." On September 4, an attack was made against Kaplanis' house where the 12 soldiers were hiding. One of them started on foot and reached Astromeritis and from there to Agros. A second was arrested in the area of Vavila while a third managed to reach Kyrenia and surrender to Glaukos Clerides, who had a meeting with Rauf Dedkas. The remaining 9 were arrested together with Ms. Frosyn. She was arrested first by the Turks as soon as they were spotted. She was interrogated very harshly at the Agios Loukas police station. She was severely beaten to force her to confess where the 12 soldiers were. But the Lady of Lapithos did not open her mouth. She kept any details about the 12 young people under wraps. She was ready to undergo the horrible psychological and physical torture. They stripped her, tied her to a military jeep and dragged her through the streets to confess their hiding place. Mrs. Frosiny, however, did not budge. Despite the drag, they didn't get a single word from her...Mrs. Frosiny, passed away on April 17, 1993 at the age of 93. The twelve soldiers who survived had her as their mother. "The fact that we are alive today, we owe it to Mrs. Frosini", they admit...

### **Papageorgios Athanasios**

The priest of Palaikithro, Papageorgios Athanasios, was one of the victims of the Turkish invasion atrocities. He narrates himself: When the Turkish soldiers entered our village with tanks, they rounded up the villagers who remained there and separated the men from the women and children. Three to four youths who did not manage to escape from the village were shot and killed in cold blood. I was separated from the others, and after a vulgar abuse, my beard and hair were cut off, telling me that I should become a pig. After this humiliating action, they threw me to the ground, kicked me, and stamped me with the butts of their weapons. In the end, after they made me unable to stand up, they handcuffed me like they did to many other elders.

He was tortured for days. Papageorgios Athanasiou succumbed to his injuries the day after the testimony and passed away.

### **Giorgos Galinis**

The descriptions of Giorgos Galinis are shocking! Their father was amongst the thousand of missing people that disappeared following the Turkish invasion. They were able to retrieve his bones 47 years after his disappearance through DNA analysis. This is how they describe their story:

"I got to know my father through the few military photographs because he had fought in 1964 in the battles of Tillyria (he had come to Megalo Pefkos before the battle of Tillyria for artillery training) and the descriptions of his mother and relatives", says Giorgos Galinis (born on December 6, 1974). And he continues: "I can say that I also saw them with pride because he was holding the gun and I was showing them to my friends telling them this is my father and he went to war and will come back at some point, that's what they told us... growing up his absence was evident everywhere".

Until the day of the return came. A return completely different from what they expected. Shocking are their descriptions of the moments they lived when the message came that their people had been found.

"We picked some flowers and went to the anthropological laboratory to see my father's bones," says George. And he continues: "We recognized my father from his personal belongings and the different socks he was wearing that day. The day he was leaving home he was in such a hurry to go to war that he put on "different shocks"! When my mother pointed it out to him, my mother told her it's okay, I'll go to war! With the return of his bones we have a place to light a candle, to have a memorial service and this thing comforts us, heals our wounds and we hope that what we experienced will be experienced by other families... if I could talk to my father I would I was telling him that he left behind a worthy wife who succeeded and raised their two children and we are trying to keep his memory alive... Those who did not cower, showed bold valor and faced the Turkish invader and tried their best are the modern day Spartans. They fought in the modern Thermopylae of Hellenism in Kyrenia between mountain and sea"!



## **SPAIN**

### **Dolores Ibárruri (La Pasionaria)**

To the cry of "No pasarán!" cried Dolores Ibárruri, known as La Pasionaria, during a speech in which she called for Madrid to be defended against the siege during the Spanish Civil War.

Dolores Ibárruri was a Spanish politician who played a very important role during the First Republic and the Spanish Civil War. She was a member of the Spanish Communist Party (PCE) and of the Republican side during the Spanish Civil War in the 1930s. She is well known for the great work she did in helping Republican families to get their children out of Franco's Spain.

She fought against the dictatorship and was eventually exiled to the USSR, from where she returned after the dictator's death and again devoted herself to national politics.

### **Miguel Hernández**

Miguel Hernández was born on 30 October 1910 in Orihuela (Alicante).

Miguel had very few years of schooling, in March 1925 he had to leave the school due to his father's orders, to devote himself, among other tasks, to work as a shepherd. Nevertheless, he secretly maintained his interest in reading and cultural education, frequently visiting the library of the priest Luis Almarcha, where he got to know and study the classics.

With the outbreak of the Civil War, the poet enlisted in the Army of the Republic and was appointed cultural commissar at the front. He joined the 5th Regiment under the command of "El Campesino", and fought on the Madrid, Andalusia, Extremadura and Aragon fronts.

When the war ended, he tried to escape on foot across the Portuguese border. He is arrested and taken to the police station in Rosal de la Frontera, his first prison. Miguel suffers humiliation, humiliation and torture, and begins a prison tour that takes him to the prisons of Huelva, Seville, Torrijos (Madrid), Orihuela, Madrid again, Palencia, Ocaña and Alicante. Miguel was condemned to death, and his sentence was later commuted to 30 years' imprisonment, which he did not serve because he died of tuberculosis in prison.

### **Flor Cernuda**

The Spanish Civil War was triggered by the partial failure of the coup d'état of July 1936, perpetrated by part of the armed forces against the elected government of the Second Republic. The Civil War had various dimensions, including class struggle, religious warfare, clash of nationalisms, struggle between counter-revolution and revolution, between fascism and communism, among others.

Within these dualities we can frame the life of Flor Cernuda, who fought for freedom and democracy until her death in 2014.

"For peace I have cried out in exile, and the echo has given me back millions of sounds crying out for love", this is one of the verses of a great poet and militant of the Unified Socialist Youth (JSU) and the Spanish Communist Party (PCE), member of the Socorro Rojo internacional (SRI) and repressed by the Franco dictatorship.



## **Post workshop questionnaire**

1. Do you think you have been able to deepen your knowledge of some of the most significant conflicts in the European Union after the workshop?
  - Yes, very strongly
  - Yes, strongly
  - Yes, on average
  - Yes, slightly
  - No, not at all
  
2. Do you think that the role of active citizenship has changed in your perception? Has it increased or decreased?
  - it has increased strongly
  - it has increased slightly
  - it is at the same level as before workshop
  - it has decreased slightly
  - it has decreased strongly
  
3. What relationship do you think exists between armed conflicts and contemporary issues such as anti-Semitism, racism, xenophobia, intolerance, radicalisation, polarisation, collective violence and genocide?

# OBSERVATION POINTS to the workshop

The learning outcomes of the workshop		tick if you have noticed
<b>Knowledge</b>		
1. Participants familiarise themselves with conflicts in the European Union		
2. Participants discuss the role of Human Rights and equality in the promotion of Democracy and Peace		
3. Participants take part in the creative processes of theatre and drama support the exploration and deeper understanding of the stories.		
4. Participants discuss the role of active citizenship and awareness raising as having a fundamental role in the protection of Human Rights.		
<b>Skills</b>		
1. Participants discuss contemporary issues of:	anti-Semitism	
	racism	
	xenophobia	
	intolerance	
	radicalisation	
	polarisation	
	collective violence	
	genocide	
2. Participants adopt informed, critical, and open-minded attitudes to issues that underline the conflict.		
3. Participants develop the ability to engage in active citizen activities that promote human rights.		
4. Participants develop the ability to map how history has determined and still determines the present in Europe.		
5. Participants present stories related to the most significant conflicts in the European Union		
<b>Attitudes</b>		



1. Participants express the will to engage with civic actions and awareness activities to promote Human Rights.	
2. Participants are confident in their understanding of some of the significant conflicts that took place in Europe.	
3. Participants discuss and are ready to support the European Values of Peace and Democracy.	
4. Participants discuss the importance of Human Rights in establishing strong peaceful democracies.	

**Additional comments:**

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