

The Role of a Literary Education Teacher in the Process of Presentation of Artistic Narratives with the Shoah Themeⁱ

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Received March 7, 2020; Revised April 9, 2020; Accepted April 27, 2020

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Abstract The paper deals with the role of a teacher of Literary Education in the field of artistic narratives with the theme of the Shoah. In the Shoah-related stories, recipients will find positive patterns of behavior: for example, the possibility of maintaining a democratic system, recognizing the germs of racism, xenophobia or anti-Semitism, or perceiving multiculturalism in society and its diversity as positive. The theoretical concept of the article is a compilation of opinions of current leading experts on methods of acquainting pupils with one line of World War II and on the position of a teacher in this process. We comment on the theoretical frameworks in the paper with an emphasis on the possible limits of given outlines in the application of real pedagogical practice (focusing on the Czech Republic). The article was preceded by detailed research on scholarly articles: most experts agree that a teacher who, for whatever reason, does not have a sufficient amount of professional knowledge from World War II must primarily become a pupil in order to be able to make a knowledgeable presentation of Shoah-related fictional stories. We see some limits to the ineffective use of the potential of the Shoah-texts in the fact that teachers of Literary Education in most cases do not know contemporary artistic intentional production with the theme of the event. For example, a compilation of a monothematic anthology of the Shoah texts composed primarily of contemporary intentional literary production with the theme of the Shoah, or based on research, targeted intervention in the area of literary teacher training aimed at the Second World War and its presentation in narratives for children and youth can be undertaken.

Keywords Shoah, Holocaust, Teacher, Literary Education, Shoah-Themed Narratives

1. Introduction

Literature in the presentation of the Shoah theme offers considerable potential. According to Jordan [20 pp199–200], literature is “one of the best pedagogical tools for educating youngsters about the facts of the Holocaust, for conveying the importance of remembering what happened without explicitly divulging emotionally disturbing information”. Jordan’s postulated thesis is appropriately complemented by Oliveira [38 p1164]: “Literature is a way of postulating reality, of inventing possible other modes of thinking and inhabiting the world”. Kalita [21 p25] provides some overarching definition of literary texts in connection with an understanding of the outside world and himself: “Literature is a means of knowing the world and yourself”. Based on citations, it can be stated that literary texts represent a crucial aspect of the presentation of the Shoah theme. Against a largely factual transmission¹ of knowledge (in the case of events of one World War II in particular in history) pupils can, through reception of adequate texts (especially intentional fictional narratives) thematic events of the Shoah to recognize this tragic part of human history constructively: they construct their knowledge of the time. In this case, the most suitable literary memories of children and adolescents interned in concentration or extermination camps: for example, *Diary of Anne Frank* [8], *The Broken Life. Diary of Etta Hillesum 1941–1943* [12], *Diary of the Warsaw Ghetto: 1939–1942* [6]; from the most important Czech testimonies of children-Jews for example *Věra Kohnová’s Diary* [23] or *Diary of Otto Wolf 1942–1945* [49]. For the use of children’s and youth diaries, Jordan [20 p201] states: “Perhaps the easiest way for today’s children to identify

¹ For the differences between transmissive and constructive transfer of knowledge see, for example [40] or [41].

children of the past is through self-narrated stories of Holocaust-era children. (...) When they identify the protagonists of the books they read, history – the Holocaust – becomes highly personalized”.

The primary mediator and guide for young readers in the world of literary texts are their teachers. It is important for educators in the field to be experts in order to make the (not only) Shoah-related literary texts want to work. Lindquist [27 p78] emphasizes that teachers “must be aware of several unique and potentially troublesome issues that can arise as the Holocaust is presented to students, thus complicating both the teaching of the event and the students’ understanding of it”.

In the paper we try to outline the possibilities of Literary Education in the presentation of artistic narratives on the topic of the Shoah, focusing on the importance of choosing suitable narratives and the role of teachers in the presentation of fiction narratives. First, we consider it important to anchor the paper terminologically, focusing on the terms Shoah and Holocaust.

2. Terminological Anchoring

Mémorial de la Shoah [36] states on the website that “Shoah is the Hebrew word for ‘catastrophe’. This term specifically means the killing of nearly 6 million Jews in Europe by Nazi Germany and its collaborators during the Second World War. The English-speaking countries more commonly use the word Holocaust, which is Greek for ‘sacrifice by fire’”.

Elie Wiesel² is considered the first to use the term Shoah. At the same time, the author himself draws attention to excessive profanity of the defined term: “I wrote an essay on Acad, Isaac’s sacrifice; the word ‘ola’ - translated as ‘burnt-offering’ or ‘holocaust’ - struck me. Is it because it evokes the idea of destruction by fire and the sacred and mystical aspect of sacrifice? As a result, the word has become too popular and is used wisely. We use it to describe any event. Its generalization is misguided. Indeed, I have said it again and again, there is no word to describe the indescribable. ‘Shoah?’ This biblical name adopted in Israel seems equally disproportionate to me. It is used in the sense of an accident, a natural disaster affecting the community: at least they have been in official speeches as well as in the press since the persecution of Jews in Nazi Europe and long before the adoption of the Final Solution. Because the word that describes the pogrom cannot be enough for Auschwitz. After liberation, those who spoke Yiddish and survived said simply ‘war’ or ‘Churban’, which means destruction, and it reminds us of plundering the first and second

temples of Jerusalem. But the more I go on in my quest, the more I believe that no word is strong and true enough to speak of Treblinka” [48 pp25–26].

Wiesel’s statement on the indescribability³ of the Shoah-connotation events is associated with Tinberg’s [42 p79] mentioning: “Telling the story of the Shoah, for Wiesel, demands an imaginative recasting of language, a redeeming of words”.

In a considerable number of cases, the term Shoah is synonymously confused with the term Holocaust. For more details see, for example [30; 31; 32; 33].

Leonard Grech [11 p8] defines the term Holocaust as defined by experts at the *Teaching about the Holocaust* conference held from 1 to 6 April 2000 in the capital of Lithuania: “Holocaust, which is derived from ‘holos’ meaning ‘whole’ and ‘kautos’ meaning ‘burnt’. Holocaust means large scale destruction especially by fire. Usually the term is used to refer to the extermination of Jewish communities by the Nazi regime. Sometimes the Hebrew word ‘Shoah’ is used instead. There are those, however, who prefer to give a wider meaning to the term ‘Holocaust’, referring not only to the extermination of six million Jews, but also to many other groups including Gypsies, homosexuals, handicapped persons, Jehovah’s Witnesses as well as others killed by the Nazis”.

The United States Holocaust Memorial Museum [47 in 27 p33] defines the Holocaust in terms of reference to the real impact of events that connects with the term: “The Holocaust refers to a specific genocidal event in twentieth-century history: the state-sponsored, systematic persecution and annihilation of European Jewry by Nazi Germany and its collaborators between 1933 and 1945. Jews were the primarily victims – 6 million were murdered; Gypsies, the handicapped, and Poles were also targeted for destruction or decimation for racial, ethnic, or national reasons. Millions more, including homosexuals, Jehovah’s Witnesses, Soviet prisoners of war, and political dissidents, also suffered grievous oppression and death under Nazi tyranny” [32; 33; 35].

Jehuda Bauer [3, p260] summarizes the importance of the Holocaust issue in the contemporary world as follows: “The Holocaust has become a global theme. It has had a lasting impact on contemporary civilization and continues to shape, at least indirectly, the destiny of nations. For its influence to manifest itself in mutual understanding, universal peace and active and utter resistance to all events of genocidal nature, we must all consider what happened at that time”.

In the contribution, the term Shoah means one line of war events experienced as Jews - followers of Judaism - or Jews - of persons of Jewish nationality.

2 “Elie Wiesel, the Auschwitz survivor who became an eloquent witness for the six million Jews slaughtered in World War II and who, more than anyone else, seared the memory of the Holocaust on the world’s conscience...” [4 p17].

3 Compare: “Primo Levi, an Italian writer and Holocaust survivor, suggested that we cannot understand the Holocaust, but we can and must understand its roots be on our guard lest they begin to grow again” [2 p2].

3. The Place of the Shoah Theme in Literary Education

Through artistic narratives, pupils can develop their imagination, narrative has the ability to present historical facts because “the reality of the Holocaust is the only reason its literature exists, language arts teachers must allow history to drive any literature based-study of the event“ [24 p29]. As we have already indicated in the introduction, literary narrations containing a certain amount of factual data can increase pupils’ interest in the subject, and the key point is that narrative integrated facts are presented to them in a more acceptable or entertaining way: so-called non-readers, for whom this procedure may have retarding effects. Unfortunately, in Czech educational practice, we encounter sporadic work with texts in literary lessons. This fact is mainly due to the oversizing of the Czech curriculum in the field of prescribed (i.e. compulsory) curriculum that teachers must present to pupils; unfortunately, there is no time to work with literary texts as such.

We believe that the Shoah texts be a suitable means of acquainting students with the phenomenon of the Shoah. Jindráček [19 p109] mentions the fact that “literature is (...) a reservoir of paradigms of human behavior, offers alternative solutions to basic situations, offers the opportunity to assess the value of these solutions”. It is clear from the quotation that literary texts describe in some way the different models of human behavior that pupils can inspire in real life, they can compare negative and positive patterns of behavior. “By reading artistic literature, the child enhances his or her view of the world, enriches his / her inner life emotionally and aesthetically - literary images stimulate the imagination and imagination of the reader, challenge the displayed image, provoke emotional experience, but also form moral consciousness and rationally based attitudes. By the power of the aesthetic influence of literary images, the reader indirectly experiences the life situations of other people with whom he sympathizes, sympathizes, disputes, disagrees, people he can love but also hate, whose situations he views and evaluates, thus recognizes himself better, together with the hero of the story, he seeks and verifies his place in the family; he creates an idea of his life ideals, of life perspectives” [26 pp7–8].

Clementina Acedo [2 p1] emphasizes the integration of the Holocaust (Shoah) into teaching, given its potential in the protection of human rights and freedoms, and the like: to integration of the Holocaust (Shoah) into teaching, given its potential in the protection of human rights and freedoms, and the like if its lessons help to protect “human rights, and if they counteract hostility and discrimination along such too-common demarcations as class, disability, ethnicity, faith, gender, and sexual orientation”.

Currently there is a considerable amount of intentional

literature with a defined phenomenon. This may be due to some profanity of the Shoah events (see Elie Wiesel’s words) and a certain attractive space of narratives taking place during World War II. It is also believed that the authors of children’s and youth literature are aware that the events are also relevant to contemporary society, especially children and adolescents, who, through literary texts, can convey different values in terms of democracy, the prevention of racism, xenophobia and others forms of stigmatization. Yudkin [43 in 1 p9] characterizes the Holocaust literature as literature that “is writing that takes its subject and starting point from the war conducted against the Jews from 1933 to 1945. Although that is the point of origin, the continuation is less certain, less defined and less crystalized. The effects go on, and writing allows these to move in different directions. The writer as narrator may be the prime focus of the narrative or a reporter of a distant event. Such an account may be a chronicle in which the chronicler is the principal actor or a subsidiary actor. Or he may not be involved in the story at all”.

Using literary texts to acquaint pupils with a given historical reality implies the need to eliminate or degrade some aspects of the phenomenon, because of the effective use of literature as a means of presenting the events of the Shoah. Lindquist [29 p28] states: “The content decision-making process involved in developing Holocaust curricula is unusually complex and problematic. Educators must consider factors such as historical accuracy, selection of topics covered, potential teaching materials (such as textbooks and literary texts), and graphic materials (such as films and photographs) as they plan their Holocaust units. Judiciously considered decisions regarding these factors allow teachers to present accurate, appropriate, and meaningful units on the subject, thus conveying the story of the Holocaust in ways that are pedagogically sound and historically viable. Accordingly, the author does not focus on the content to be included in a Holocaust unit but considers several factors important to select that content”.

4. Selection of Excerpts about the Shoah Theme

The basic aspect of the educational impact on pupils in the field of literary texts is the choice of artistic narratives: “When we are considering literature for children, we must inevitably confront question as to whether such a grim topics is at all appropriate for young mind” [33 p267]. In connection with the citation it can be stated that the wrong selection of texts (for example in the level of receptive difficulty, in-kind depiction of certain war aspects, etc.)⁴ may have an opposite effect on child readers than implicitly (not only) teachers mean.

Choosing excerpts (or whole books) can fundamentally

4 Among the latest, for example, *Painted bird* [25].

affect the overall outcome of students' reception of these texts. Jauss [18 p13] comments on the reception of a literary work: "A literary work, even though it is new, does not present itself as an absolute novelty in the information vacuum, but with its markings, open and hidden signals, familiar characters a kind of reception. It awakens the memories already read, leading the reader to a certain emotional focus; and from the very beginning it sows the expectation of what the 'means and the end will be, the expectation that can be confirmed or altered, reoriented or ironically denied in further reading according to certain rules of the genre or text type". In connection with this statement, it should be noted that "teachers must draw a careful distinction between historical truth and literary truth. Historical truth – the acknowledged factual record regarding a given situation must coexist with literary truth – the establishment of the essence of particular event – while allowing for literary license to be used as a means of advancing both the story line and the reader's understanding of the situation" [29 p28]. At this point, it should be emphasized that pupils can (and most likely will) perceive the work differently than their teachers. This fact is quite understandable - teachers have a certain amount of historical-social knowledge, they should (should have) more reading experience and so on. It is important that teachers begin to interpret the works at the level at which the pupils are located; they can then progress to other levels of interpretation through dialogue and reflection on reading.

Nowadays, literary production in the field of intentional literature has been significantly developed. Teachers who include the Shoah in Literary Education should be consistent critics of artistic narrations, because "many works contain peritexts informing young readers how much of the text is based on evidence and how much on conjecture or imagination, thereby blending traditional history writing with fiction. Such trends are not surprising: teachers are encouraged to use Holocaust literature to complement history teaching" [24 pp2–3]. Objective reception and subsequent reflection of texts can lead to the selection of appropriate literature. "Holocaust literature for young people attempts to weave together a variety of different textual traditions for writing history generally, for writing specifically about the Holocaust, for writing for young readers, and for portraying human lives..." [24 p9].

It is important to realize that the desired educational effect can be achieved by presenting fewer high-quality Shoah literature than a large amount of literature that does not reach an enough artistic level. We believe that Shoah-related literary texts have the potential to engage primary and lower-secondary school pupils, to stimulate their interest, and thus to influence young recipients appropriately in the area of axiological values. Esi [7 p73] claims that "the contextual dimension of education involves the setting of some criteria of eligibility regarding the assumption of some competitive strategies. Such an

assumption emphasizes a series of educational paradigms whose pragmatic substantiation depends many times on the attitude of the actors involved in the instructive process but also on the courses of action initiated within the social reality".

In our opinion, the Shoah issue can also be used to present the importance of democracy, emphasizing the aspects that lead to the maintenance of this political system. Finally, the literary elaborated topic of the Shoah can be used as a means of acquainting pupils with a certain historical period. Jindráček [19] concluded in his research that activities that enrich Literary Education with a historical and cultural context are among the most popular activities of pupils. Jordan [20 p216] observes: "In a teaching complex and controversial subject such as the Holocaust, which is both emotionally and intellectually difficult to understand, few tools are as useful or as illustrative as a good work of literature. Holocaust literature written specifically for children is in genre which there are literally thousands of titles from which to choose; however, not all these works are equal in their appropriateness or their effectiveness in teaching children in a sensitive manner".

According to Hník [16 p143], working with non-literary aspects of the work is valuable because it can "enrich the understanding of the text with extra-literary contexts: period, thought, biographical". At this point, therefore, the Shoah texts seem to be a suitable means of acquainting pupils with one line of events of World War II from a historical perspective.

5. The Role of Teachers in the Presentation of the Shoah Theme

Teachers are the primary mediator and guide for young readers in the world of literary texts. Lindquist [27 p78] emphasizes that teachers "must be aware of several unique and potentially troublesome issues that can arise as the Holocaust is presented to students, thus complicating both the teaching of the event and students' understanding of it".

Glanz [9 p186 in 28 p33] is on the role of teachers in acquainting pupils and students with the Shoah phenomenon: "Teachers must guide students and provide thought provoking questions or frameworks as they engage in [these] hands-on 'activities'". If within the framework of Literary Education there is an interaction between all the components participating in the education, both in all directions and reciprocally, the fundamental requirement of the contemporary discipline didactics of literature can be met for the use of the teaching a native language readership [see 14; 15; 16; 44].

If, for any reason, a teacher of the Literary Education decides to present the subject to the pupils, at the beginning of the instruction of the thematic unit the pupil should:

- “introduce several critical terms, including perpetrators (...);
- victims (...); ideology, rationales, and motivations (...) and
- extent and objectives (...)” [28 p33].

As is evident from the above, it is important that the pupils are presented with a literary portrayal of the Shoah phenomenon from multiple perspectives, not only from the focus of the Jews (this level of artistic narration is overwhelmingly represented in intentional Shoah-production) involved participants. We believe that the integration of these aspects can help recipients not perceive the world in black and white, but critically consider the various personal motives for acting characters.

Above we have outlined the possibilities of various educational fields in the area of implementation of the Shoah theme. However, the potential curricular anchoring of a given phenomenon does not mean that teachers transfer a certain term or event from the pages of normative educational documents to the reality of the educational process in the classroom. At the same time, educators are the primary intermediaries between subjects of education and objects of presentation.

Hník [14; 15; 16] or Vala [46] draw attention to the need of the teacher's didactic knowledge of the content. According to Janík [16 p90], a teacher who has didactic knowledge of content is able

- “to see in the curriculum its potential for developing (disciplinary) knowledge, skills, competences and other dispositions of pupils;
- anticipate the effects of a certain way of interpretation and (re) presentation of the curriculum (analogies, examples, demonstrations, etc.) on the pupil's understanding;
- reflect on the possibilities of mediation of the curriculum in various stages of education and in relation to other curriculum (conceptual - content structure of education);
- assess the cognitive activation potential of learning tasks of various types;
- understand (pre) concepts and specific learning difficulties of pupils (e.g. typical mistakes made by pupils in solving certain problems)
- meaningfully interconnect the perspective of the pupils' natural world with the perspectives of disciplines / subjects;
- organize and sensitively regulate pupils' reflections and discussions in relation to learning tasks”.

The importance of pedagogical content knowledge for professional didactics is noted by Vala et al. [45 p19]: “Shulman's theory of pedagogical content knowledge shows what knowledge enables a teacher to transform didactically the content that pupils are to learn”. The curriculum presented must be in a form that “is acceptable to pupils because of their age and mental maturity”.

If we apply the generally formulated definition to Literary Education, it is a selection of contents or parts of them (i.e. curriculum, for example, selection of the most important representatives of the literary direction Romanticism) and a choice of methods how pupils or students will acquaint the students with selected contents. In the context of what can be termed the Shoah phenomenon, this will include key events that have influenced the lives of Jews during World War II, such as orders that have gradually deprived them of almost all rights or a selection of phenomena associated with the so-called “the final solution to the Jewish question” based on pupils' age, preconceptions or other aspects.

We take the view that teachers of the educational field of History are systematically trained in their undergraduate studies pedagogically and professionally for their educational impact on pupils in all areas of history. This fact leads us to a bold statement about the erudite presentation of History teachers in the field of various historical periods. In its connotation with our statement, Lindquist [29 p32] states: “Teachers who are new to the subject must be willing to invest the time and energy necessary to develop this expertise, which should be rooted in factual knowledge of Holocaust history blended with an awareness of the processes involved in being a skilled teacher historian”.

A fairly skeptical view of erudite Holocaust presentations by History teachers submits Kinloch [22 p46]: “We should teach the Shoah in schools. But I do not think that history teachers will really do so effectively until we have been removed from its quasi-mystical associations and clarified our own objectives”.

In our opinion, there is another situation among teachers of Literary Education. As we have outlined above, Literary Education has the best positive prerequisites for the integration of the Shoah. Literary teachers looking to be willing to re-teach the subject and look at who has a chance to find out who is in the work of the Shoah are not a key factor.

Lindquist [27 pp89–90] defines four frames of the thesis that form the basis of the teacher's presentation of thematic Shoah (Holocaust) to pupils:

- “First, each Holocaust educator must understand the environment in which the subject is being taught. This environment involves the community at large as well as the school-based setting, and in some cases religious factors.
- Second, teachers can reduce the occurrence and severity of such problems by developing advanced levels of professional expertise in the subject (both topically and pedagogically) while exhibiting the highest levels of professionalism in the conduct of their duties. Doing so allows teachers to demonstrate that both the intellectual and the emotional needs of their students are being safeguarded in appropriate ways.

- Third, establishing a clearly defined rationale for teaching the Holocaust is a critical component in lessening the effect of potentially troublesome situations. Teachers who demonstrate that they have given careful consideration to the 'Why' of the teaching of the event are able to present valid justifications for their teaching of it thus forestalling problems before they surface.
- Fourth, Holocaust educators should be pro-active in taking their message to their schools and communities. The more colleagues, administrators, and the general population of a school community know about Holocaust education, the more likely they are to acknowledge its validity while encouraging its integrations into school curricula".

In *Contemporary Debates in Holocaust Education* [10], Michael Gray presents the results of a survey conducted among 2 108 English teachers in the *Holocaust Education Development Program* (HEDP) and over 5 000 teachers in Sweden (Lange organization). A total of 56.7 % of Swedish teachers admit that their knowledge of the issues identified should be deeper; teachers in England say their knowledge is satisfactory. Gray also points to the results of other research which, for example, show that Morocco is a positive factor in the disappointing results of teachers from African countries (although, as in other African countries, the Holocaust is not part of national awareness). The situation is since the Moroccan Minister of Education actively supports teaching teachers about the Holocaust.

At the potential level, there may be significant differences between teachers' views about teaching and the socially desirable focus of the presentation of the issue. The fundamental contradictions can be expressed in terms of the teacher's personal interest in the defined issues. In *Teaching the Representation of the Holocaust* Hirsch & Kacandes [13] argues that the Holocaust theme is intertwined with many educational disciplines (History, Literary Education, Psychology, etc.), while the defined phenomenon is a key component of liberal education for many teachers and students. Generalizing this quotation, it can be stated that the issue of the Shoah (not only literally rendered) can be used in the educational process to develop a certain political mindset, which most societies consider to be one of the representative democratic systems. As can be seen, the phenomenon of the Shoah not only warns us of certain stigmatizing manifestations in society but is also a suitable means of presenting a choice within democratic, differently oriented, political representations.

Teachers of Literary Education should focus primarily on the range of contemporary literature for children and youth, they should actively (readership) acquaint himself with book titles and should then critically reflect on these publications with a focus on about the target audience of readers, with regard to their age, prejudices and should also be familiar with their factual knowledge in the field. Czech reality in the area of knowledge of Czech Language and

Literature teachers in the field of active knowledge of contemporary intentional production (not only) with the theme of the Shoah (i.e. they have read the work) is very poor. This fact is supported by our research in which we examined the views of teachers in the field of education on the implementation of the Shoah theme in the teaching of literature at lower-secondary schools. In the framework of the questionnaire survey, we also investigated the situation in the field of active knowledge of the participants in the research of the current Czech and translational intentional literary Shoah-production. Apart from well-known works, which have been canonized (for example, *Boy in striped pajamas* [5]), they do not know other contemporary works⁵. We believe that the established fact is to some extent detrimental to the educational potential of the Shoah-related art narratives, as pupils are presented with works that are either not primarily intentional or are being created in the second half of the twentieth century (60s, 70s or 80s years).

6. Conclusions

In this paper we tried to introduce the role of a teacher of Literary Education in the field of literary representation of the Shoah. The teacher is a key factor between the text and pupils, especially in choosing the appropriate book production for children and youth and then in its interpretation. The choice of a suitable narrative is crucial. In order to have the desired effect of the narrative on the recipients (developing democratic values, opinions and attitudes, realizing the importance of the existence of civil society or embracing desirable axiological values), pupils must be actively (readership) acquainted with the Shoah texts that correspond to their reading, cognitive or life experience. The above is based on the fact that the Literary Education teacher knows contemporary book production on the subject; this fact appears to be a major limitation in the presentation of the literary rendition of the Shoah.

In the first stage, a teacher who decides to mediate the students of the Shoah literature must become a pupil himself (this is less relevant to educators who are qualified for History). This thesis is based on the finding that "only" teachers knowledgeable in a certain area can knowledgeably transfer information due to different circumstances of pedagogical reality (concept pedagogical content knowledge).

The reason for the ignorance of teachers of contemporary intentional Shoah-literature is seen mainly in the outdated composition of reading-books⁶ and other teaching aids used in teaching Literary Education. We take the view that the starting point of this situation could be the

⁵ Compare, for example, [31] or [32].

⁶ See [33].

compilation of a monothematic anthology of texts on the Shoah theme, which would be equipped with a methodological manual in which teachers would find possible methods of working with the included samples.

Targeted intervention in the field of further education of selected teachers (e.g. in the form of various seminars or workshops) can be another starting point and at the same time fulfilled theoretical concepts in the field of the role of teachers of Literary Education within the presentation of the Shoah theme. In the courses, the emphasis could be on acquainting teachers with the most important milestones of the Shoah events and their application to contemporary intentional book Shoah-production.

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ⁱ This work was supported by the student project IGA_PdF_2020_002_Compilation and Verification of Monothematic Set of Texts on the Topic of the Shoah of the Palacký University.