

Grade 11 - Modern History

Genocide and Crimes Against Humanity

A Resource Toolkit for Outcome 6.3.1

“Understand and Explain that genocide is not restricted to the Holocaust”

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Online Resources:

1. Rwanda Radio Transcripts

<https://www.concordia.ca/research/migs/resources/rwanda-radio-transcripts.html>

This resource, assembled by the Montreal Institute for Genocide and Human Rights Studies, is an archive that includes the radio transcripts from the broadcasts of Radio Rwanda and Radio Télévision des Mille Collines (RTLM) before and during the 1994 Rwandan Genocide. The broadcasts from these stations are believed to have played a substantial role in inciting the 'illiterate masses' to engage in the massacre of their neighbours. The archive also includes transcripts of Radio Muhabura, the radio station of the Rwandan Patriotic Front, which broadcast a message of united national identity. This resource could be employed to emphasize the relationship between technology and propaganda as well as a broader lesson on the effectiveness of propaganda in inciting hatred.

2. Shoah Foundation Center for Advanced Genocide Research

<https://sfi.usc.edu/cagr/about>

The USC Shoah Foundation Center for Advanced Genocide Research is an aggregated selection of resources that would be a useful resource for teaching, broadly, about genocide. The Foundation's research is based on three pillars:

1. Resistance to genocide and mass violence
2. Violence, emotion, and behavioural change
3. Digital genocide studies

The Foundation also emphasizes genocide education through testimonial records – an opportunity to discuss the ways we can preserve the memory of atrocities such that they may never again be perpetrated through ignorance. This collection of resources includes videos, case studies, articles and guides to other resources including books.

3. United Nations Genocide Prevention

<https://www.un.org/en/genocideprevention/>

A resource which provides insight into the definition and prevention of genocide (or ‘atrocities crimes’) by the United Nations. This collection of resources includes definitions of terms, definitions of roles and responsibilities of individuals within and outside the UN institution, legal frameworks, guiding documents, media resources and a selection of other documents intended to advance understanding and awareness of genocide. This resource could be useful for building foundational knowledge, but also, later, having more advanced discussions about shortcomings in the ways that international communities frame or define genocide or other ‘atrocities crimes.’

4. National Inquiry into Missing and Murdered Indigenous Women and Girls

https://www.mmiwg-ffada.ca/wp-content/uploads/2019/06/Supplementary-Report_Genocide.pdf

The National Inquiry into Missing and Murdered Indigenous Women and Girls Supplementary Report on Genocide must not be omitted from genocide education. Although the conversation may be difficult, students at this grade level should not be sheltered. It is important, in the context of broader genocide education and awareness, to consider the responsibility of the Canadian institution in perpetrating genocide of Indigenous peoples. Furthermore, discussions regarding why governments and leaders are extremely cautious or agitated with respect to the application of the term ‘genocide’ *should* be framed in the context of Canada’s own accountability. This topic should be uncomfortable and challenging, and it would be irresponsible to exclude this document in a discussion and characterize genocide as something that happens elsewhere.

5. Holodomor Research and Education Consortium

<https://holodomor.ca/holodomor-basic-facts/>

Another aggregation of resources – assembled by the Holodomor Research and Education Consortium at the University of Alberta’s Canadian Institute of Ukrainian Studies. This resource collection includes academic articles and witness accounts. This atrocity is important to include in genocide education for many reasons, specifically related to outcome 6.3.1 (genocide is not restricted to the Holocaust) including

1. Illustrating that genocide does not need to be perpetrated through direct violent massacre, but may also be induced through bureaucratic and institutional manipulations
2. Characterizing the complex nature of history. It is important to acknowledge the Soviet contribution to the defeat of Nazi Germany, but convenient historical narratives shaded by moral categorization should not dictate our interpretation of history – in this case, institutional willingness to engage in genocidal crimes against humanity

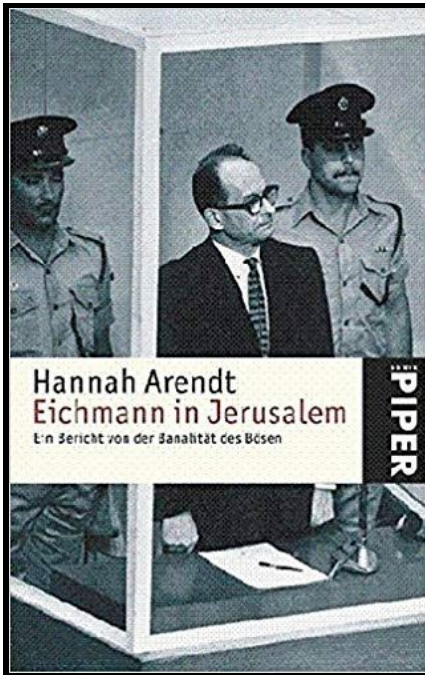
6. Bengal Famine of 1943

<https://www.youtube.com/watch?v=9hH0DTy77FE>

This is a 10-minute video which recounts the Bengal Famine of 1943. This short video provides lots of information, including shocking imagery. This resource presents the facts and provides an opportunity to discuss how we define genocide and how convenient historical narratives may dictate what is and is not generally characterized as genocide. The curricular guidelines (outcome 6.3.1) dictate that students must understand that genocide is not restricted to the Holocaust – to subvert the narrative of a righteous British Empire in this period would be an effective deconstruction of the idea that genocide is well defined, and that perpetrators are identified by society brought to justice.

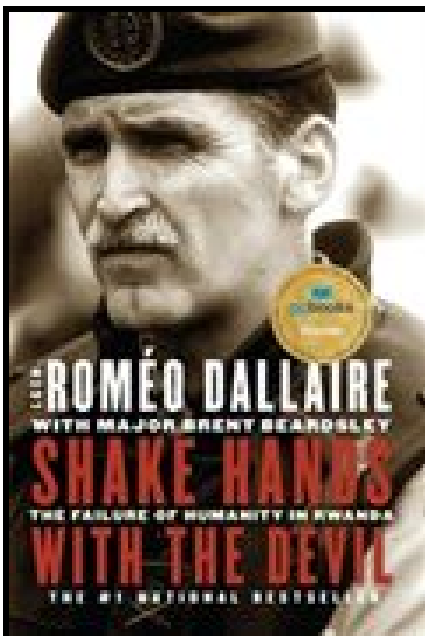
Books and Graphic Novels:

1. *Eichmann in Jerusalem - A report on the Banality of Evil (Hannah Arendt)*



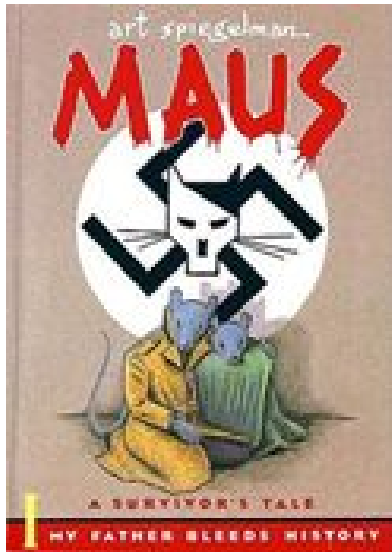
This text covers the trial of Eichmann, a Nazi bureaucrat that conducted the paperwork involved with moving Jewish populations. He was responsible for moving Jews out of the country, to ghettos, as well as to concentration camps. He was never directly responsible for a single Jewish death, but was sentenced to death in the trial anyway due to his banal approach to the horrors that were happening in Germany. The author of this piece is Hannah Arendt, a prominent Jewish intellectual and her personal thoughts and commentary demonstrate a profound ethical understanding of who Eichmann was. In the book she makes the famous observation that evil is banal, it is found in passively allowing it to occur. This text is a great way to transition from the prior outcome about the Holocaust to other genocides by introducing a compelling idea that can be seen in other genocides. For instance, the international apathy seen in the text *Shake Hands With the Devil* would be an example of what evil is according to Arendt.

2. *Shake Hands with the Devil - The Failure of Humanity in Rwanda (Roméo Dallaire)*



Canadian Forces Lieutenant-General Roméo Dallaire is Force Commander of the United Nations Assistance Mission for Rwanda before and during the 1994 genocide. Dallaire tells a story of a deeply flawed intervention, intensely troubled by poor communication, insufficient supply lines, weakly defined procedures, and international apathy for the situation in Rwanda. As the situation continues to deteriorate it becomes clear that the UN mission will be entirely ineffective in intervening to prevent a genocide. These true experiences describe the complicated perspective and responsibility of the representatives of an international community trying to delicately balance what is, effectively, an intervention by a military coalition with the need to prevent heinous crimes against humanity.

3. Maus (Art Spiegelman)



Maus is a multi-genre graphic novel which recounts the victims' perspective of the Holocaust within a larger meta-story about the burden of responsibility in sharing or retelling exceptionally difficult histories or experiences, and intergenerational trauma. Maus is a collection of stories which form a serialized narrative and employs 'postmodern' techniques – retelling the story by representing different parties to the Holocaust (perpetrator, victim, and others) as different animals. This metaphor is deliberately absurd and intended to be rejected and deconstructed by the reader. This collection of stories is an opportunity to reflect on the absurdity of the horrors human beings inflict on each other as well as providing a powerful and challenging narrative with respect to how keeping the stories of genocide alive and society aware is an important but traumatic exercise.

Arts-Based Lesson:

Analyzing Genocide Through Art:

60 minutes	Subject: Modern History 112	Date:
	Topic: Genocide/Crimes against humanity	Grade: 11
General / Specific Curriculum Outcomes: 6.3.1 Understand and be able to explain that genocide is not restricted to the Holocaust.		
Lesson Objective: To analyze genocide through artwork created during and in response to the events of the Rwandan and Armenian genocides.		
Required Materials: Rwandan pictures: Alfredo Jaar – Let There Be Light Alfredo Jaar – The Eyes of Gutete Emerita Drawing of John Tugirimana. Contest for a national symbol representing the genocide Newsweek cover, Hell on earth Sculpture, Jean-Baptiste Sebukangaga Armenian pictures: “Ottoman History” — Design by Yervant Herian Mural in Little Armenia - Arutyun Gozukuchikyan (ArtViaArt) Ceramics by David Ohannessian Armenian orphans collected in the desert of Der-Zor (in the center is David Adamyman), 1919 Graphic Organizer		
Warmup / Hook: 5 Minutes	Say/ask the following: “Today we are going to talk about genocide beyond the Holocaust. What is genocide? What has to happen for it to be considered genocide? Can you name any	

	other genocides that have happened? We are going to analyze some art and photos that portray or react to genocides.”
Introduction / Opener: [Review-Activate—Recap] 15 Minutes	Power point on the events leading up to and the results of the Rwandan and Armenian genocides. General information that will give them context when they analyze the artwork.
Body: 25 Minutes	<p>After they have been given general information, we will move on to analyzing art and photos documenting or responding to the Rwandan and Armenian genocides.</p> <p>We will first analyze “Alfredo Jaar – Let There Be Light” together as a class.</p> <p>Guiding Questions: What do you see? (colours, images, text, feeling) What do you think it is saying? Whose perspective does it reflect? Why is it relevant/important? Why was it created?</p> <p>We analyze “Let There Be Light” and the teacher will demonstrate how to fill out the graphic organizer that accompanies the activity by filling in the boxes as we answer the questions. Their answers don’t have to be full sentences, can be bullet points.</p> <p>Next the students will form groups of 2-3. They will analyze 4 pictures as a group and write their answers on the graphic organizer.</p>
Closure: 15 Minutes	<p>The last 15 minutes of class will be spent going over the pieces of art as a group and seeing how people reacted and what we can understand about the genocides through these pieces.</p> <p>Talk about specific pieces and try comparing one piece to another.</p> <p>What did you observe in the artwork? How are they different? How are they similar? Do all of our pieces speak literally about genocide? Why are they still important even if they don’t speak literally about genocide?</p>

	The magazine cover and the photograph of the Armenian orphans, are they art? Why are they important?		
Assessment:	Formative assessment – listening to their conversation in small groups and in large group will help you determine if they are understanding the concepts. The graphic organizers can be collected as formative assessment. Summative assessment - none		
Differentiation:			
	For students who work slowly or may struggle have them analyze “ <i>Newsweek cover, Hell on Earth</i> ” and “ <i>Ottoman History</i> ” by Yervant Herian or <i>Mural in Little Armenia</i> - Arutyun Gozukuchikyan (ArtViaArt) because they have a more literal understanding.	For students who work fast have them analyze all 8 pictures.	
Notes to Remember:			
Reflection:			

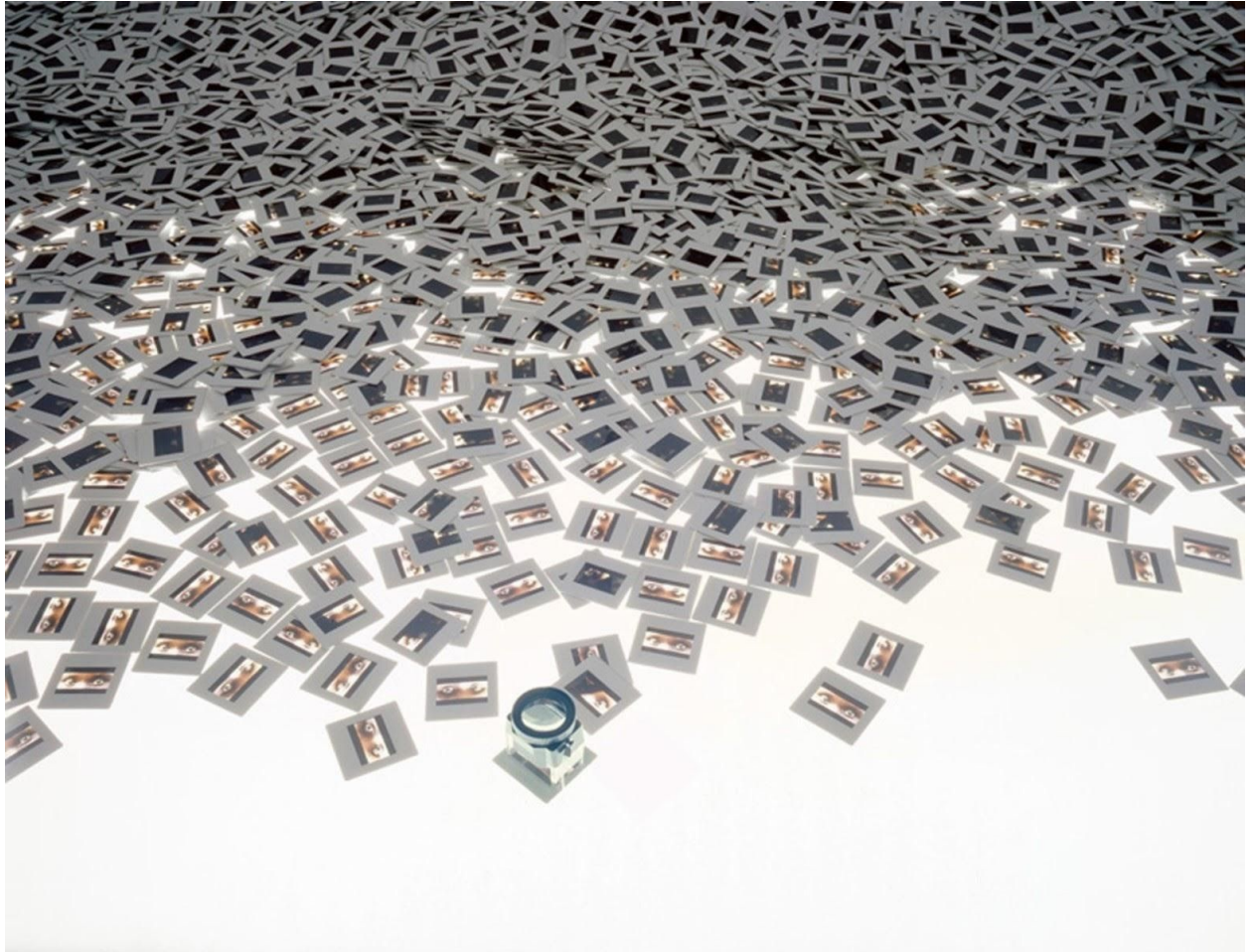
Graphic Organizer

Photo title:	
What do you see? (colours, images, text, feeling)	What do you think it is saying?
Whose perspective does it reflect? (a survivor? The perpetrator? Who took or created the image?)	Why is it relevant/important? Why was it created?

Photo title:	
What do you see? (colours, images, text, feeling)	What do you think it is saying?
Whose perspective does it reflect? (a survivor? The perpetrator? Who took or created the image?)	Why is it relevant/important? Why was it created?

Artwork:

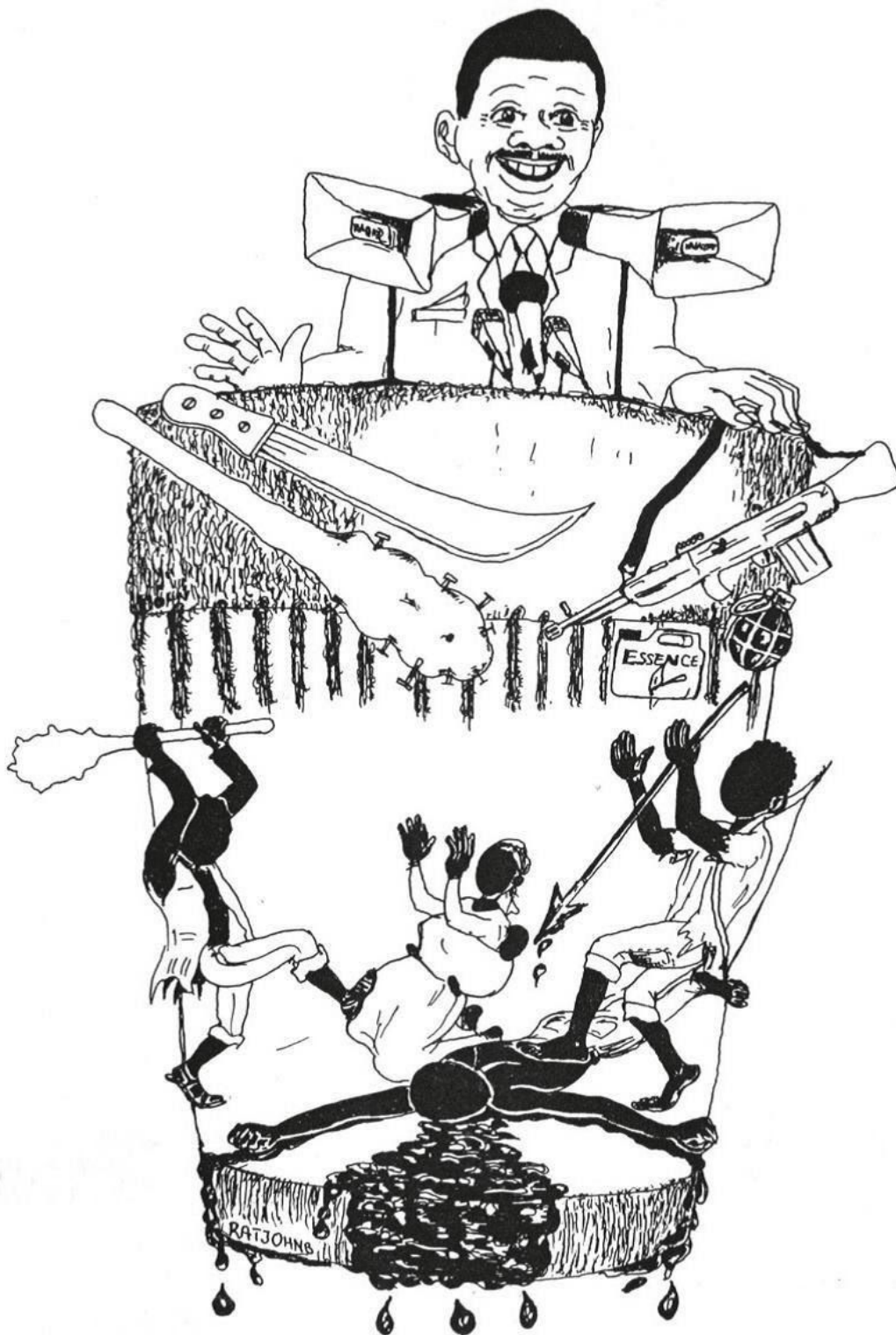
RWANDA



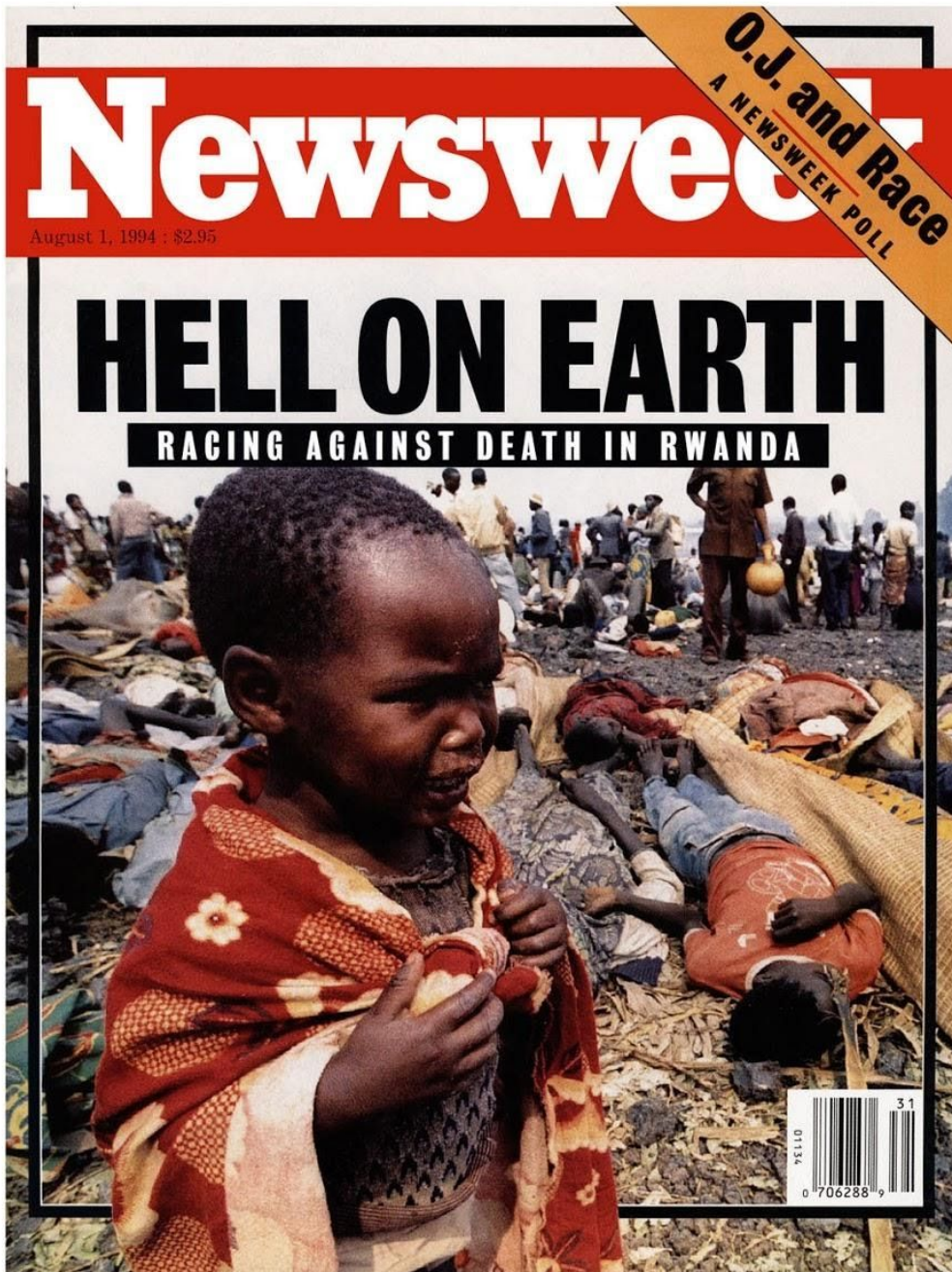
Alfredo Jaar – The Eyes of Gutete Emerita, 1996, illuminated text, light table, slides, overall dimensions variable.



Alfredo Jaar – Let There Be Light, from The Rwanda project, 1994-1998.



Drawing of John Tugirimana. Contest for a national symbol representing the genocide, 1995.



August 1, 1994: Newsweek magazine dedicates its first cover to Rwanda.



Installed at the Kanombe airport in Kigali.

© Personal archives of Jean-Baptiste Sebukangaga.

<https://journals.openedition.org/temoigner/1409>

ARMENIAN



"Ottoman History"

Design by Yervant Herian

<https://armeniangenocideposters.org/>



Arutyun Gozukuchikyan (ArtViaArt) Mural in Little Armenia.



- A tile water fountain by master ceramicist David Ohannessian at St. Andrews Church in Jerusalem.
- A pot by David Ohannessian from the Dome of the Rock Tiles studio.
- A sign in English and Hebrew ascribes tilework alongside to Armenian master ceramicist David Ohannessian.



Armenian orphans collected in the desert of Der-Zor (in the center is David Adamyán), 1919.

Culminating Project:

Students will be able to:

Identify the relevant components of historical genocide related art in order to replicate them for another genocide or genocide like event.

What to do:

This project should be completed AFTER the previously mentioned lesson plan. Students will identify why particular pieces of genocide art are relevant, identify the position of the author, and identify in what ways the author translates their position into the piece of art. Then, students will make a piece of art, ie. poem, painting, zine, that demonstrates their position on a particular genocide and employ a strategy used by a historical piece of genocide related art.

Resources:

Students are encouraged to be creative with their art piece and anything from film to a poem is acceptable. Provide whatever art tools you can!

Grading Rubric:

Multimedia Project : Multimedia Genocide Project

CATEGORY	4	3	2	1
Content	Covers topic in-depth with relevant details Subject knowledge is excellent.	Includes essential knowledge about the topic. Subject knowledge appears to be good.	Includes essential information about the topic.	Content is minimal.
Originality	Product shows a large amount of original thought. Ideas demonstrate plenty of content thoughtfulness.	Product shows some original thought. Work shows evidence of content thoughtfulness.	Minimal evidence of content thoughtfulness of original thinking.	No evidence of content thoughtfulness or original thinking.

