



Pestalozzi

From the remembrance of the Holocaust to the prevention of radicalisation and crimes against humanity (PREV2)

The Enemy Within, The Self Inside the Other

by

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Last edition: December, 2017

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Brief description

Having as a given that representations reflect and at the same time play a major part in the formation of power relations and our personal consciousness and ethos I will use the representations of the 'Other' in texts and in films in order to create empathy towards the victims and critical thinking towards totalitarian solutions or power.

European societies, during and after the 90s, (under the influence of major geopolitical and financial changes) found themselves in an era of blistering changes. We had to reinvent our personal and collective self. In these environmental nightmares the past awoke taking the form of populist movements that propose over simplistic solutions in an overcomplicated reality. Let's exterminate the "Other" (religious or political or sexual etc.), as if things were that simple, mankind wouldn't have succeed in creating a better life in its ritualised atrocities all these centuries.

The aim of this training unit is to develop the kind of empathy, which leads to critical actions and actual resistance. I suggest employing emotive, based on bodily experience, activities following the findings of social psychology and the training pattern of Council of Europe and Council of Europee 'learning through things and not about things'.

We humans all these centuries have the capacity to excuse and to justify many things in order to keep our position or maintain our status or avoid our responsibility. I hope if we succeed in producing critical empathy to help our target group (and ourselves within it) to enlarge the notion of the Self, attributing humanhood to 'unheimlich' not in order to decrease our personal limits but to broaden them, accepting Otherness as a source of enriching ourselves and not as a danger.

Expected outcomes

- ✓ To understand some of the main functions and the reasons why power might manipulate our needs and our fears producing critical awareness.
- ✓ To provide understanding that in a given circumstance we may all be victimized and victimizers, that the Self might be an unfamiliar Other and at the same time Other might be a version of the Self.
- ✓ To realize that in eras where we go through the need to reinvent ourselves, we should defend through pedagogy, critical thinking and actual solidarity movements any violation of Human Rights regardless if they are committed in the name of the majority and its moral panics (Hall, 1982) or in the name of communalism and its 'peculiarities' when they violate the General Declaration of Human Rights.
- ✓ To provide understanding that the totalitarian consciousness is a characteristic of human nature and in fact the only Enemy Within.
- ✓ To provide understanding that the will to resist is the only way that might lead to a more secure world and a more secure Self contrary to common belief.
- ✓ To show how arts, humanitarian sciences and philosophy can be used in teaching and in order to raise awareness about crimes committed against humanity.

Activities

	Duration	Methods used
Activity 1: A short introduction activity	60 minutes	Role play
Activity 2: The Enemy Within	100 minutes	Role play Group work
Activity 3: Self inside the other	80 minutes (with a break)	Group work
Activity 4: Debriefing /evaluation	60 minutes	Individual reflection Group discussion

Activity 1: A short introduction activity

Duration: 60 min

Expected outcome

- ✓ To understand some of the main functions and the reasons why power might manipulate our needs and our fears producing critical awareness.
- ✓ To provide understanding that in given the circumstances we may all be victimized and victimizers.
- ✓ To be ready to employ self in interaction with others

Methods/ techniques used

- ✓ Role play

Resources

- ✓ Appendix 1 (print 3 pictures of white sheep, and the rest – black sheep, one picture per participant).
- ✓ Candies (one per participant, but only to “black sheep” group)
- ✓ A4 paper (one per participant)
- ✓ A box

Practical arrangements

- ✓ If you are going to ask participants to pin pictures, prepare pins.
- ✓ Prepare a space in the room to move freely.

Procedure

Step 1 (15 min)

- ✓ Welcome participants
- ✓ Introduce the participants to the topic of the training and its basic notions.
- ✓ Ask each member to introduce themselves using a code 5 key words, for instance - Love, Fear, Hope, Sense of Dignity, Purpose.

Step 2 (10 min)

- ✓ Give everyone A4 paper and space to write anonymously their opinion about minorities in general and put them in a box

Step 3 (10 min)

- ✓ Ask participants to form a circle
- ✓ Ask every participant to take one printed sheep (pictures have to be upside down so that participants choose them blindly. There has to be 3 pictures of white sheep, and the rest – black sheep). Ask participants to pin pictures to their clothes or keep it in their hands for everyone to see.
- ✓ Ask participants to form 2 groups. Most probably they will divide according to sheep colour.
- ✓ Give candy only to the majority group. Give participants time to eat the candy.

Step 4 - Debriefing (25 min)

- ✓ How do you feel?
- ✓ How do others in this group feel according to your opinion?
- ✓ Think about what you wrote about minorities at the beginning of this activity. Do your words (in step 2) correspond to your actions in step 3? Explain it
- ✓ What consequences can scape-goating have and what are the outcomes for all sides?
- ✓ To what extent do feelings of shame and guilt play a role in the manipulation of people?
- ✓ What would be a good antidote for feelings of guilt and shame?
- ✓ How do we educate ourselves and our pupils to employ critical thinking prior to a judgement according to similarity and dissimilarity?

- ✓ How does this activity model promote learning “through” instead of learning “about”?
- ✓ How might this activity help us realise the convenient rhetoric of the populist movement of the ultra-right?
- ✓ How does this activity bring forth our responsibility to defend the ‘Other’ and through it democratic values in society?

Tips for trainers

- ✓ Alternatively we may hand to everybody a pair of socks but 3 of them may have a ‘hole’ and ask them to wear them before entering the room. In the room ask everybody to take their shoes and the ‘inappropriate’ socks are revealed
- ✓ If groups form not according to colour of sheep, be ready to modify the activity and debriefing. Sometimes participants from the beginning don’t like the idea of marginalisation and for 2 equal groups not paying attention to colour of sheep. In this case discuss why it happened this way during debriefing, and give candy to everyone.
- ✓ You may want to spend more time on analysing what participants wrote about minorities in step 2, and does it correspond to their actions in step 3. Usually participants write how it is important to value minorities, but in step 3 they don’t practice it. If it is so, you may ask participants to read their statements on paper, and invite them to compare their statements with the situation in role play. It’s not a very pleasant truth, so don’t be directive, let participants analyse the situation themselves.

Activity 2: The Enemy Within

Duration: 100 min

Expected outcome

- ✓ To provide understanding that the totalitarian consciousness is a characteristic of human nature and in fact the only Enemy Within.
- ✓ To provide understanding that the will to resist is the only way that might lead to a more secure world and a more secure Self contrary to common beliefs.
- ✓ To address diversity and plurality as an ally not a danger in our common quest.
- ✓ To address diversity and plurality as a useful tool in strengthening democracy.
- ✓ To develop values of empathy, openness and respect for otherness, human dignity, human rights and rule of law.
- ✓ Transcend the mentality of passive learner and be a part of an active community of educators with empathy toward human rights

Methods/ techniques used

- ✓ Role play
- ✓ Group work

Resources

- ✓ Appendix 2 (one text per group)
- ✓ Projector
- ✓ Small pieces of paper (10 per participant)
- ✓ 3 envelopes
- ✓ Flipchart

Practical arrangements

- ✓ Prepare tables for a group work.
- ✓ Prepare a space for participants to sit in a semi-circle.

Procedure

Step 1 (5 min)

- ✓ Ask participants to form 3 groups.
- ✓ Hand to each group texts (appendix 2), according to group number.

Step 2 (10 min)

- ✓ Each group takes a corner in the room to read and discuss the texts and choose a text that represents a certain “voice”. Then create an artistic approach in order to communicate its message, feelings, ideas to the rest of the group.

Step 3 (25 min)

- ✓ Call participants into a half circle
- ✓ In the open space there is a screen with a monitor and some chairs under it. Each group takes their positions on those chairs when it's time for their presentation they explain their choice and read one after the other the chosen paragraphs like a theatrical monologue.
- ✓ During the presentations, each participant takes small pieces of paper, and writes 5 keywords for each presentation, one keyword per separate small paper (except their own). Collect all keywords into envelopes (1 envelope – keywords from presentation 1, 2 envelope – keywords for presentation 2, etc).

Step 4 (15 min)

- ✓ Give the envelopes with keywords to the groups so that each group gets the keywords about their own presentation.
- ✓ Ask groups to select 10 keywords (most repetitive, or most striking, impressive, etc.)

Step 5 (15 min)

- ✓ Ask groups to read their keywords in group rotation (first group reads one keyword, second group one, third group one, then repeat the circle till all keywords have been listed). Facilitator writes keywords on a flipchart.

Step 4 - Debriefing (30 min)

- ✓ Why is important to listen to the victims' voices?
- ✓ Were/are the victims different from us?
- ✓ Name other groups of people who face prejudice in the world.
- ✓ Can you tell us what it felt like trying to present a minority?

- ✓ Can you find similarities between yourself and the members of this minority?
- ✓ What does it mean to become labelled?
- ✓ What does it mean to become accepted or excluded?
- ✓ Can you give practical examples from your teaching experience?
- ✓ In the long run can exclusions create safety for society and for you as a person?
- ✓ Should the Universal Declaration of Human Rights be based upon likes and dislikes? upon the power of the majority and the peculiarities of any community?

Tips for trainers

- ✓ Participants may not use the screen but create a performance and present it.

Activity 3: Self inside the other

Duration: 80 min

Expected outcome

- ✓ To encourage respect for other people and their opinions
- ✓ To acknowledge competences required one being an active citizen and taking social and political responsibility.
- ✓ To develop values of empathy, openness and respect to otherness, human dignity, human rights and rule of law.
- ✓ To be ready for teaching towards the prevention of radicalization and crimes against humanity.

Methods/ techniques used

- ✓ Group work

Resources

- ✓ Appendix 3 (one poem per group).
- ✓ Flipcharts, markers

Practical arrangements

- ✓ Prepare a space for a group work and a bigger space for presentations.

Procedure

Step 1 (5 min)

- ✓ Ask participants to form 4 groups.
- ✓ Give one poem from appendix 3 per group (give last 2 short poems to one group).

Step 2 (30 min)

- ✓ Ask groups to analyse poems
- ✓ Groups have to get ready to present their poems to other groups in any form they choose – role play, poster, etc (they can choose any form of presentation except just reading a poem). Ask participants to present an idea of the poem as explicitly as possible.

Step 3 (25 min)

- ✓ Give time for groups to present their poems

- ✓ After each presentation give other groups time to ask questions, reflect their ideas, feelings, etc.

Step 4 - Debriefing (20 min)

- ✓ Was this activity meaningful for you? Why?
- ✓ How did you feel in each step?
- ✓ How might you connect this with the feelings of others?
- ✓ Do you think poetry is a good tool for prevention of radicalization and crimes against humanity? Why?

Tips for trainers

- ✓ The facilitator should encourage learners to present and while presenting express their true feelings and questions.

Activity 4: Evaluation and debriefing

Duration: 60 min

Expected outcome

- ✓ To reflect on feelings and thoughts during the workshop.
- ✓ To reflect on knowledge gained during the workshop.
- ✓ To reflect on values, skills/attitudes and knowledge people have to have to be able to stand against radicalization and crimes against humanity.

Methods/ techniques used

- ✓ Individual reflection
- ✓ Group discussion

Resources

- ✓ A4 paper (one per participant).
- ✓ Green, yellow, red sticky dots

Practical arrangements

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Procedure

Step 1 (15 min)

- ✓ Ask the participants to write down the 5 key words on A4 paper (leaving some space next to each word).
- ✓ Ask to connect keywords with things they learnt or with emotions they felt during the seminar.

Step 2 (15 min)

- ✓ Ask participants to stick their reflection papers on the wall.
- ✓ Give time for participants to walk freely and read reflection papers.

Step 3 (10 min)

- ✓ We spread 3 big pieces of cardboard on the floor with the names of the 3 activities of this workshop.

- ✓ Ask each participant to stick dots to each activity – green if they see this activity as beneficial for themselves or for their school settings, yellow – if activity is “in the middle”, and red – if activity is not beneficial or they see no way how to use it in their schools.

Step 4 - Debriefing (20 min)

- ✓ Ask participants to comment on results of evaluation in step 3. Participants may speak personally, explaining their evaluation. Or it can still be anonymous, and you may speak about it generally, for instance, asking questions “why you think this activity got only or mostly green (yellow, red) dots?”
- ✓ Debrief on all training unit, asking questions :
 1. What are the key values you will address with your pupils in relation to prevention?
 2. Do you think it is important to remember in order to prevent?
 3. How do you think we may increase critical thinking to defend ourselves against prejudices and the related manipulations?
 4. Which activity expresses this more satisfactory in your opinion?

Tips for trainers

- ✓ Assure every participant has a possibility to express their opinion.

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Appendices

Appendix 1



Appendix 2

Texts from various sources that carry the voice of the Victims/ forms of Otherness

1. A Letter from a Holocaust Victim Tarnopol 7 April 1943.

Before I leave this world, I want to leave behind a few lines to you, my loved ones. When this letter reaches you one day, I myself will no longer be there, nor will any of us. Our end is drawing near. One feels it, one knows it. Just like the innocent, defenceless Jews already executed, we are all condemned to death. In the very near future it will be our turn, as the small remainder left over from the mass murders. There is no way for us to escape this horrible, ghastly death.

At the very beginning (in June 1941) some 5000 men were killed, among them my husband. After six weeks, following a five-day search between the corpses, I found his body... Since that day, life has ceased for me. Not even in my girlish dreams could I once have wished for a better and more faithful companion. I was only granted two years and two months of happiness. And now? Tired from so much searching among the bodies, one was 'glad' to have found his as well; are there words in which to express these torments?

/.../Why can we not cry, why can we not defend ourselves? How can one see so much innocent blood flow and say nothing, do nothing and await the same death oneself? We are compelled to go under so miserably, so pitilessly...

Do you think we want to end this way, die this way? No! No! Despite all these experiences. The urge for self-preservation has now often become greater, the will to live stronger, the closer death is. It is beyond comprehension.

2. Suicide Note of a Gay Teen

I am sorry to the people that I love but I can't fucking take it anymore. So I am gay. Why does everyone hate me because of that? Fuck them. I have been punched and spit on and called faggot, queer, loser, pussy, fag boy. Some asshole painted faggot on my locker. Some people do not talk to me. Fuck them, fuck everyone, I hate this fucking life know. I am so fucking tired of the shit. I have received hate letters telling me to leave school telling me that faggots aren't welcome and that I am a fag.

I am scared and I am tired and I can't take any more. Yesterday in the locker room some assholes said Steven is such a pussy and faggot. He is an ugly stupid faggot and we should kill him. And they knew that I could hear them. I don't know what to fucking thing now. Is it better that they kill me or I kill myself I don't fucking know. I just want to die and that is all so I don't have to put up with this fucking shit. They don't know shit. They are just fucked assholes. So I need to stop all of this fucking shit now. They don't fucking know me they are all assholes. I hate everyone know. I am a better person than any one of them and I fucking know that for sure. I don't want to be such a fucking problem for my family either. After all you have a fag for a son. Why do people need to do this and we did nothing. They should all be in prison. They are horrible I hate every fucking one so fuck them.

I know this that they are assholes. I wish that they could feel this shit that I feel then see what they do. They could not fucking take it and I know that without a doubt .so why is this life so fucked. why I just am going to end everything now this is it I need to kill myself I love many people mom and dad I love you and you didn't do anything bad I hate life and this is why I have to die I am scared and I am tired of being laughed at made fun of beaten up and threatened and shit and feeling like shit./

I need to kill myself. No other asshole is going to kill me. I will commit suicide and I will have peace and be freed. So I need to do this. You must understand. I cannot live one more day. I will be so happy in heaven. I can just be normal like everyone else. I will not be the faggot, the queer, the fag boy, the pussy..../

I need to write a poem
i will name it i am not a fag

I am not a fag
You are the fags
Remember that
I am a person

3. The Story of Aimee and Jaguar

Berlin, 1942. The city's 80,000 remaining Jews - those who have not managed to escape - are living under increasingly difficult conditions and a strict curfew. Every day the sense of fear grows. In July 1942, the first transport of Jews leaves the German capital for Auschwitz.

On November 27, amid blanket bombing, the Aryan wife of a Nazi soldier and a young Jewish woman meet in Cafe Berlin at Zoo station and fall head over heels in love.

The film, *Aimee and Jaguar*, is the true story of the two women, a tale of amour found in a state of emergency. If a screenwriter had conjured up "lesbian love in the Third Reich", it might well have been dismissed as too far-fetched. Felice Schragenheim, alias Jaguar (Maria Schrader), lives as a Jew in underground Berlin and works for a Nazi newspaper: she has access to secret information, but at the same time is protected by her proximity to upstanding German citizens. Twenty-nine-year-old Lilly Wust, alias Aimee (Juliane Köhler), has been awarded the bronze medal of honour for bearing four children to a husband who is fighting at the front, and remains loyal to the party. She boosts her self-esteem by having affairs. Life is a bit of a game until she meets Felice, who is nine years' her junior. Before long they are both besotted.

"It was the tenderest love you could imagine," says Lilly, now 89, who lives a secluded life in a small apartment in Berlin. "I was fairly experienced with men, but with Felice I reached a far deeper understanding of sex than ever before."

It was a shock to Lilly to realise she had fallen in love with a woman, but she says in many ways all the signs were there. Her obsession with a female teacher had seen her expelled from one school. "She was Jewish. I think I was always attracted to Jewish girls, and they to me," she chuckles.

Lilly and Felice first got to know each other through a young Jewish girl who was caring for Lilly's children. "There was an immediate attraction, and we flirted outrageously," Lilly recalls. "I began to feel alive as I never had before." Felice, who had tried in vain to emigrate - to Australia, Britain and the US - seemed resigned to staying in Berlin, even after Goebbels's declaration that Berlin would be "Judenfrei" or Jew-free by April 20 1943, Hitler's 54th birthday. She would come to tea at Lilly's almost daily, bringing flowers and poems. In between, the two would write to each other.

In March, Lilly was taken into hospital with dental sepsis, and Felice brought red roses every day. For the first time, Lilly allowed Felice a glimpse of her real feelings, giving her a wish-list on a page from her diary: "Cream, your handkerchief, writing paper, your love for me alone, needle and thread."

Felice replied with a poem which ended with the lines: "There's just something I'm desperate to know/ How it is to lie on your breast and dream of your lips?" On March 25, the two became "engaged", signing written declarations of their love, which they sealed with a marriage contract three months later.

"She was my other half, literally my reflection, my mirror image, and for the first time I found love aesthetically beautiful, and so tender," Lilly says today, gazing at a studio portrait of Felice.

Felice would disappear, for days at a time, to carry out her underground activities to enable fellow Jews to escape. One night, Lilly, who knew nothing of her double life, implored Felice to tell her where she had been.

"She told me she was a Jew and immediately I took her in my arms, and I loved her even more," says Lilly. They cried all night, she says, and spent their next few months together fearing night-time noises, unexpected knocks on the door, and the sound of every vehicle drawing up outside. Lilly would wake Felice with "butterfly kisses" when nightmares caused her to grind her teeth.

And Lilly had never guessed that her lover was Jewish? "I never had any idea. I hadn't realised that she had no ration card - as a large family, we had plenty of food to go round." They spent their days in the flat, looking after the children, talking about literature and politics, and following the course of the war on a big wall-map.

They hid their love from all but a few very close friends. On August 21 1943, they packed a picnic and went to the Havel Lake. There, using a self-timer, they took the only pictures that exist of the two of them alone, embracing and kissing in their bathing suits. On their return to the flat, eight men sprang out of the shadows and carted Felice away, the underground Jew whom they, the Gestapo, had been trying to find for months. The day after her arrest, Lilly found a love poem which Felice had dropped into her coffee cup/.../

"I was alone for years," she says. "For about three decades I lived totally within myself. Only on Sundays did I allow myself the privilege of thinking about Felice and I have never stopped loving her." In September 1981, Lilly's son, Bernd, collected the Order of the Federal Republic of Germany on her behalf, which she had been awarded for sheltering the Jewish women. Neo-Nazis responded by smearing her door with faces. It was only then that her story started to emerge. "I suddenly felt that I owed it to Felice, so that people would know who she was."...

Often she feels her lover to be close by. "Twice since she left, I've felt her breath, and a warm presence next to me. I dream that we will meet again - I live in hope."

An extract from a letter: "I dream that after the war we will live in a world where you will be no longer the Jews Schragenheim but **a Person among other Persons...**"

Appendix 3

1. Home by Warsan Shire

No-one leaves home unless
home is the mouth of a shark
you only run for the border/when you see the whole city running as well
your neighbors running faster than you/breath bloody in their throats
the boy you went to school with
who kissed you dizzy behind the old tin factory
is holding a gun bigger than his body/you only leave home
when home won't let you stay.

no one leaves home unless home chases you
fire under feet/hot blood in your belly
it's not something you ever thought of doing
until the blade burnt threats into
your neck/and even then you carried the anthem under
your breath/only tearing up your passport in an airport toilets
sobbing as each mouthful of paper
made it clear that you wouldn't be going back.

you have to understand,
that no one puts their children in a boat
unless the water is safer than the land
no one burns their palms
under trains/beneath carriages
no one spends days and nights in the stomach of a truck
feeding on newspaper unless the miles travelled
means something more than journey.
no one crawls under fences
no one wants to be beaten
pitied

no one chooses refugee camps
or strip searches where your
body is left aching/or prison,
because prison is safer
than a city of fire/and one prison guard
in the night/is better than a truckload
of men who look like your father
no one could take it
no one could stomach it
no one skin would be tough enough

the/go home blacks
refugees/dirty immigrants
asylum seekers/sucking our country dry
niggers with their hands out
they smell strange/savage
messed up their country and now they want
to mess ours up/how do the words
the dirty looks/roll off your backs
maybe because the blow is softer
than a limb torn off

or the words are more tender
than fourteen men between
your legs/or the insults are easier
to swallow/than rubble
than bone/than your child body
in pieces./i want to go home,
but home is the mouth of a shark
home is the barrel of the gun
and no one would leave home
unless home chased you to the shore
unless home told you/to quicken your legs
leave your clothes behind/crawl through the desert
wade through the oceans
drown/save/be hunger/beg/forget pride
your survival is more important

no one leaves home until home is a sweaty voice in your ear
saying-/leave,/run away from me now
I don't know what I've become
but li know that anywhere
is safer than here

<http://seekershut.org/blog/2015/09/home-warsan-shire/>
<http://www.warscapes.com/poetry/refugees-some-poems>

2. I Know Why The Caged Bird Sings, by Maya Angelou

The free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wings
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through
his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with fearful trill
of the things unknown
but longed for still
and his tune is heard
on the distant hill for the caged bird
sings of freedom

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn-bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

You Get Proud by Practicing *by Laura Hershey*

If you are not proud
For who you are, for what you say, for how you look;
If every time you stop
To think of yourself, you do not see yourself glowing
With golden light; do not, therefore, give up on yourself.
You can get proud.

You do not need
A better body, a purer spirit, or a Ph D.
To be proud.
You do not need
A lot of money, a handsome boyfriend, or a nice car.
You do not need
To be able to walk, or see, or hear,
Or use big, complicated words,
Or do any of those things that you just can't do
To be proud. A caseworker
Cannot make you proud,
Or a doctor
You only need more practice.
You get proud by practicing.

There are many many ways to get proud.
You can try riding a horse, or skiing on one leg,
Or playing guitar,
And do well or not so well,
And be glad you tried
Either way,
You can show
Something you've made
To someone you respect
And be happy with it no matter
What they say.
You can say
What you think, though you know
Other people do not think the same way, and you can
Keep saying it, even if they tell you

You are crazy.

You can add your voice
All night to the voices
Of a hundred and fifty others
In a circle
Around a jailhouse
Where your brothers and sisters are being held
For blocking buses with no lifts,
Or you can be one of the ones
Inside the jailhouse,
Knowing of the circle outside.
You can speak your love
To a friend
Without fear.
You can find someone who will listen to you
Without judging you or doubting you or being
Afraid of you
And let you hear yourself perhaps
For the very first time.
These are all ways
Of getting proud.
None of them
Are easy, but all of them
Are possible. You can do all of these things,
Or just one of them again and again.
You get proud
By practicing.

Power makes you proud, and power
Comes in many fine forms
Supple and rich as butterfly wings.
It is music
when you practice opening your mouth
And liking what you hear
Because it is the sound of your own
True voice.

It is sunlight
When you practice seeing
Strength and beauty in everyone,

Including yourself.
It is dance
when you practice knowing
That what you do
And the way you do it
Is the right way for you
And cannot be called wrong.
All these hold
More power than weapons or money
Or lies.
All these practices bring power, and power
Makes you proud.
You get proud
By practicing.

Remember, you weren't the one
Who made you ashamed,
But you are the one
Who can make you proud.
Just practice,
Practice until you get proud, and once you are proud,
Keep practicing so you won't forget.
You get proud
By practicing.

3. If I can stop one heart from breaking, by Emily Dickinson

If I can stop one heart from breaking,
I shall not live in vain;
If I can ease one life the aching,
Or cool one pain,
Or help one fainting robin
Unto his nest again,
I shall not live in vain.

Psalm by Paul Chelan:

No one kneads us again out of earth and clay (no one will ever make us
again from earth and water...) ,
no one incants our dust.
No one.
Blessèd art thou, No One. In thy sight would we bloom
In thy spite.
A Nothing
we were, are now, and ever
shall be, blooming: .the Nothing-, the No-One's-Rose. With our pistil soul-
bright,
our stamen heaven-waste,
our corona red
from the purpleword we sang
over, O over
the thorn.”