Still Dancing: My Bubby's Story

How Family Histories Can Inform Multi-Sensory Learning in Art Education

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Abstract

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Shauna Rak

In this Master's thesis I represent my grandmother's story of survival during the Holocaust as a narrative of loss, love, and dancing. This qualitative and creative research project is informed by in-depth interviews with my grandmother, life writing, sustained reflection on my own life experiences, and a recent research trip to Poland where I visited key sites linked to my grandmother's story. During the research process, I also considered the ways my Bubby's story has shaped my identity as a third-generation survivor, as I have been deeply influenced by her perspective on life. Through my use of oral history, life writing and an art installation, I have gained greater understanding of the significance of multi-sensory learning, storytelling and creative art initiatives and recognize these methods as meaningful tools for Holocaust education.

For me, the thesis has initiated ongoing research into the effects of memory, multi-sensory learning and creative art practices. For a larger audience, I suggest that this use of story can enhance multi-disciplinary learning, illustrate the complexities of the Holocaust through artful renderings, and inspire educators to adopt creative and powerful pedagogic tools in teaching the history of genocide.

Dedication

I dedicate this project to my Bubby, Elka Mezinska Rak.

For you, I will continue to dance.

Acknowledgements

I would like to thank my Bubby, Elka Rak and father, David Rak, who generously gave their hearts, time, commitment and laughter to this research. I would like to thank my family and friends for their helpful editing, advice and support, especially my partner Steve, for his ongoing encouragement and love. I would like to express my wholehearted appreciation towards my supervisor, Anita Sinner for her motivation and guidance throughout this entire process, you have helped me grow in ways you could never imagine. Moreover, a thank you to my committee for their support: David Pariser and MJ Thompson. I would like to thank Steven High and the Centre for Oral History and Digital Storytelling for their incredible work and inspiration towards this project, and Teresa Strong-Wilson and her research team for discussions on creativity and outlook on memory work and storytelling. I would also like to thank the staff at the Montreal Holocaust Memorial Centre, and all the survivors who shared their stories with me. Lastly, to my March of the Living family, thank you for an experience that I will cherish forever.

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Figure 1. Bubby the storyteller

Purpose for this research

My grandmother (see Figure 1) is a Holocaust survivor, my hero and the foundation of my family. I continue to be deeply affected and influenced by her life experiences. My grandmother has been referred to as "Bubby" ever since I can recall. She is a tough, stubborn woman, controlling at times, and barely reaches five feet tall. Bubby tells stories of courage, success, even dancing and men, not only stories of trauma. This research project brings new dimensions to Bubby's life story, and through her method of storytelling she will live in our memories as she intends to be remembered. Her language, rhythm and tone of speech, the colourful and vivid

stories that my Bubby recounts, reflect her vivacious personality. Through her comedic style, and quick-witted personality I can visualize her life, as she wants it to be seen. Such stories help to contextualize the trauma of the war, and the post-war memories that shaped my parents' life stories, as well as my own. Given Bubby's age, now 94, it is critical that her story, at the heart of our family stories, is documented to ensure a record of where we come from and who we are in the world.

Working with my Bubby's story as an artist, teacher and researcher, I am investigating multi-sensory learning (MSL) as an interactive approach to teaching, creating, and learning through my family history. As an artist, MSL is useful for articulating and portraying stories because it provides a means to discover and develop an "understanding of self, society and culture" through expression and stimulation of the senses (Heaton, 2014, p. 91). In response to my Bubby's story, I created a multi-sensory art installation/exhibition. The significance of including examples of my Bubby's story in my installation has a strong pedagogic purpose, as identified in Pariser's (2008) exploration of art educator Freidl Dicker-Brandeis, an active artist who "in 1938 began to teach art privately to Jewish children in Hronov, a town northeast of Prague" (p. 7) before and during the Holocaust. Due to the bravery and passion of teachers like Freidl, the legacies of some of our lost children from the Holocaust are living through the works of images and texts.

My approach to MSL is further inspired by the profound experience I had on a research trip in the spring of 2014 as part of the *March of the Living*. As a researcher, I explore my embodied experience of living history on this trip, and how I have come to understand my family stories in relation to My Self. I also understand how making art can be used as a method to develop new practices and bridge the gap I experienced as a student within Holocaust education.

As a teacher, I believe that through the process of storytelling, aspects of multi-sensory learning—visuals, texts and soundscapes—hold the potential to become curricular learning tools in our classrooms. I am interested in the learning potential of MSL, as well as how art education provides a forum to investigate the intersection of family stories, world history and artful expressions in ways that enhance the curriculum for teachers and students. Within the context of teaching, MSL is an interactive approach to pedagogy that enables learners to make connections between their own identities and the greater world within the context of stories. In my case, MSL has helped me make connections and situate myself within my family history. As a third-generation survivor, the historical impact of the Holocaust has shaped my life in ways I did not realize until I recently completed this research trip to explore my family history. I feel compelled to investigate the significance of the Holocaust through my art, research and teaching practice as a result. Exploring family stories of the Holocaust and visiting sites in Poland prompted critical questions that guided my study. These include: *How does my Bubby recall the Holocaust? How can I better understand my identity construction as a third-generation Holocaust survivor through stories? How do my Bubby's stories and MSL inform my identity as an artist, researcher and teacher?*

Rationale for the research

My motivation to examine the role of the Holocaust in art education is based on my own experiences, which have shaped my understanding of my identity formation. To begin, I locate myself in my family story and my experiences in the Jewish Parochial school system. Then, I disconnect from my heritage, and begin to explore Jewish culture through storytelling and multi-sensory learning, as I embark on the journey of interviewing my Bubby and visiting Poland.

Through multi-sensory learning I have been able to enter into a historical lens of living inquiry and explore new perspectives in which my Bubby's story implicates my own.

Becoming an artist, teacher and researcher: Shauna's story

I was raised in a predominantly Jewish community, Dollard-des-Ormeaux, a suburb of Montreal. My parents sent me to a private Jewish elementary school. In this Orthodox school I was immersed in Jewish culture and tradition, and studied the laws, the bible and Hebrew. The use of the creative arts within my elementary education was very limited. At this time, I was not aware of my artist identity and did not notice any creative restraint. I can only remember creating art one time throughout my entire elementary school experience. My mother remembers the very same art project, as it coincided with the holiday of Passover. On Passover, at the dinner table, we place a hardboiled egg in the center of the Seder plate to symbolize life. The project's objective was to incorporate this hardboiled egg into an art project. There was no theme, or guidelines, we were to have fun. From what I recall, this ended up being a competition for the mothers instead of an assignment for the children, a common occurrence in the school.

Reflecting back, I worked collaboratively with my mother on most of the projects I did in class. When I prepared for oral presentations, it was always my mother who taught me innovative ways to present them on Bristol boards. She helped me create three-dimensional props so that my presentations were less traditional than the rest of my classmates. She always taught me how to be original and creative in my work.

Outside of school I remember cooking, telling stories and creating in the kitchen as significant parts of my upbringing. It was my job to remember the recipes and stories that linked us to our past. Only now do I realize that this was the unfolding of my creative process, as well

as the foundation upon which I now engage in the storytelling tradition as a form of research. The symbolism of food and story is a critical part of my memories. Today, when I hear an onion hitting a pan, smell the scent of garlic, touch the malleable texture of dough before it is turned into pastry, or taste recipes that have been passed down through generations, I am reminded of cooking in my family kitchen. These memories are crucial to my connection with my past and part of a continuously developing symbolism, as the stories contribute to my experience each time I cook my mother's recipes (see Figure 2).

Once I reached high school I was confused about my identity and strived to develop my own story, apart from, but related, to my family. I felt detached from my internal values, achievements and personal goals, and I started to lose interest in the curriculum. It seemed to have no direction, and my priorities changed. At the core of my story were parties, friends, popularity, boys, body weight and good hair days; values I now see as superficial. In my high school, the Jewish program consisted of Hebrew, Yiddish, and a class in Jewish history and traditions. The funding and special events within the school were mostly geared towards the Jewish curriculum. We learned history from textbooks where the Holocaust was presented

Figure 2. Shauna: Becoming culture

through facts and figures. The school did not encourage creative arts, nor were stories part of the history curriculum, and for me, this meant that the emotion and empathy evoked by storytelling, as I knew it in my family, was notably absent. I felt increasingly disengaged from the Jewish studies curriculum, and as a result began to withdraw from my cultural heritage. I remember describing the Jewish community as a superficial cult, disparaging towards others. We lived in such a tight-knit universe, sheltered from the rest of the world. But I kept asking myself: What value does Hebrew, Yiddish and Jewish culture hold for my future, outside of the bubble?

During this time period, I decided that I wanted to remove myself from my family and from my Jewish identity: I stopped going to synagogue during the high holidays; lost belief in my religious values, amongst many other personal values; and I got my first tattoo. In the Jewish religion the human body is not to be manually manipulated because it is God's creation. Tattoos are further identified as a traumatic symbol since the Holocaust, when hundreds of thousands of Jews were branded with numbers. As a granddaughter of Holocaust survivors, getting a tattoo was heartbreaking for my parents. My parents, being second-generation, are more profoundly affected by the Holocaust in a historical and emotional context that I felt myself to be at the time. Tattoos are still a symbol of oppression in their eyes, whereas my generation is, I believe, far enough removed from the horrors of Auschwitz to consider tattoos as symbols of freedom and self-expression. For me, this tattoo was a symbol that I was my own person, with my own identity, independent of my culture and family. As an adult, I have since redone that tattoo and gotten two others. I believe that they represent expression, revealing my artistic nature; they are no longer about rebelling against my cultural identity. Today however, the guilt haunts me, and I cover up my tattoos each time I visit my Bubby.

I realize today that my adolescent rebellion and struggle to change was apparent to everyone, as noted in the awards page of my high school yearbook where I won for "Most Changed Since Grade 7." There is a picture of me as a young child, smiling, a space between my teeth, short messy hair, sporting an old frumpy t-shirt, followed by a picture of me as a young adult with perfect teeth, perfect hair, and the same radiant smile. I wonder if either 'me' was happy or fulfilled (see Figure 3).

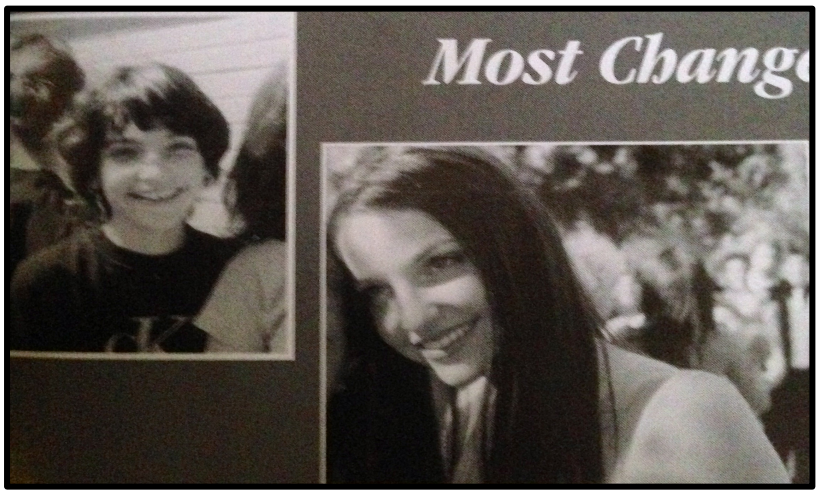

Figure 3. Artificial changes

During this period, my connection to my cultural identity was sustained by family time, and traditions we shared in the home. Visits from my Bubby were always meaningful to me. Her infectious laughter is woven into my DNA. We are alike in many ways. She is large in her mannerisms, blunt, harshly honest, yet, at the same time, oddly chic. She repeats her stories, always conveying the same strength, language and tone. I remember my mother would cry at the table as she listened, embodying my Bubby's revisitings of the past, while I would sit in silence, eyes wide open, enamored with my Bubby's courage and ability to be so striking, and clever. Our mutual admiration, love and remarkable fashion sense is evident in expression, colour and

vibrancy in the picture below, taken at my Sweet Sixteen (see Figure 4).

Figure 4. My 'sweet 16' birthday: Two generations

Her stories about the time during and after the war connect me to my heritage. These stories were not forced upon me, and I learned about my history in a context with which I could connect. As an avid reader, I easily envisioned Bubby's story as a book. In my vivid imagination—which I probably inherited from her –scenes sprang to life. I read a number of Holocaust stories in my youth such as: *Anne Frank, Daniel's Story* (Carol Matas), *Number the Stars* (Lois Lowry), and *The Boy in the Striped Pajamas* (John Boyne). I still cannot define what attracted me to these novels, maybe it was a connection that I had once lost and yearned to recover.

This yearning was the first indication of the role multi-sensual learning would play in my journey. In taking up theoretical perspectives for my research based on my lived experiences, I began by approaching this thesis, in part, as a reflection of Merleau-Ponty's (1945/2012) theory of sensation:

> If we believe in the world's past, in the physical world in "stimuli," and in the organism such as it is represented by textbooks, this is first of all because we have a present and real perceptual field, a surface of contact with the world or a perceptual rooting in it; it is because the world ceaselessly bombards and besieges subjectivity just as waves surround a shipwreck on the beach. (p. 215)

A new study by researchers at the Université de Montréal states that Quebec's treatment of the Holocaust in today's high school history curriculum is "superficial and incomplete, with no real reflection on the event's complexity" (Seidman, 2014, p. 1). This supports my lived and learned experiences in secondary school. A related study by Hirsch and McAndrew (2013) discusses the treatment of the Jewish religion as a whole in the Quebec education system, and focuses on the lukewarm reaction students have towards textbook representations of Jewish culture:

> Le traitement du judaïsme dans les manuels scolaires d'éthique et culture religieuse au Québec contribue-t-il à un meilleur vivre-ensemble ? » Les explications des pratiques juives dans les manuels restent le plus souvent théoriques et n'établissent que rarement des liens avec la réalité de la communauté juive québécoise. Les photos sont plutôt «anonymes» elles ne permettent généralement pas de rattacher la photo à un lieu ou à un contexte particulier et montrent des pratiques provenant d'ailleurs. Les manuels manquent ainsi souvent l'occasion de situer le judaïsme dans le paysage Québécois

contemporain et de rapprocher sa réalité à celle des autres élèves Québécois.

(p. 107)

Overall I believe, based on my experience, that the Quebec education system fails to make fundamental connections to the Holocaust that are relevant to the lives of students. This is further explored in a recent article by Arnold (2014) who states that, "Quebec youngsters today simply cannot grasp that something so horrific could take place, and anyway it was so long ago" (p. 12). Arnold's article on the scarcity of available resources on Holocaust studies in Quebec is another account of the need to develop an engaging Holocaust curriculum here.

When I began the Master's program in Art Education, I remember trying to situate myself within the field. Many of the students had a strong connection to working within the school system and others in the community. At this point in time I situated myself as a community art educator but with no clearly defined purpose. I had not yet questioned curriculum, pedagogic purpose or intent within my own educational trajectory. I began to write my story during the first semester of the Art Education graduate program, and finally confronted my pedagogic questions and concerns about my experiences in the Jewish school system. Where were the connections between my cultural identity and my artist-researcher-teacher self? Also, what made me feel engaged as a learner? Examining my passion for storytelling, I wondered how I could incorporate storytelling into a personal connective history and pedagogical purpose. This is when I decided I would interview my grandmother for my research project. Through her stories I felt I would certainly develop new connections and understandings about myself and my approach to art education.

I believe that if teachers approach pedagogy on a personal level there is a greater likelihood that they can cultivate meaningful and creative learning experiences for others. And, that it is

through passion that people become engaged with learning, sharing and feeling for one another. This is also position supported by Mishra Tarc (2013):

> A pedagogy that acknowledges thinking's debt to feelings tends to the depth of the epistemological and social wounds that unfeeling and seemingly objective knowledge creates as well as to the infinite possibilities for an altered humanity that 'being affected' by learning promises to give. (p. 400)

Current pedagogical approaches that foster disassociation from the history of the Holocaust are inhibiting students' abilities to learn about its perils from first-person perspectives, and ultimately, to make a deep, personal connection to its history. This gap between the past and the present is of grave concern to me. The number of living survivors of the Holocaust is growing smaller, and we need to find innovative ways for living histories to continue. My project attempts to bridge the gap by providing an entry point into innovative and critical methods for Holocaust education that use storytelling, photographs, and sound to engender a multi-sensory learning experience.

The lack of emotion and depth within Holocaust education as it is taught in Quebec has a direct correlation to my own story. Being a third-generation survivor, I believe that I am obliged to teach future generations about the Holocaust. The truth is, I am part of the last generation who will hear oral stories from living survivors. It is my responsibility, therefore, to help resolve the prevalent issues within Holocaust education and ensure that future generations continue to be educated about, make connections with and actively remember this horrific event. A commitment to teaching the Holocaust is also critical in teacher education, given that many teachers "admi[t] they neglect to teach [the Holocaust] for lack of time or expertise, knowing the subject is not included in the Education Department's list of subjects to be covered on ministry

exams" (Seidman, 2014, para. 14). Through this study, my goal is to address the current attitude towards Holocaust studies and to attend to current gaps in the curriculum.

My approach to revising Holocaust pedagogy is based on activities already underway at the Montreal Holocaust Memorial Centre and the Centre for Digital Storytelling and Oral History, Concordia University. Through my experience as a volunteer interviewer of Holocaust survivors at the Montreal Holocaust Memorial Centre, I have learned that the centre is archiving testimonies for future research and pedagogical tools. The centre believes: "A testimony adds the human dimension of the millions of victims. It puts students in personal contact with an incomprehensible part of history" (Montreal Holocaust Memorial Centre, 2009, para 6). With these objectives in mind, I interview survivors in a manner that will eventually present their life history as a story or a film. I ask the interviewee to describe each detail as they can remember it, until I believe that I can hear, see, feel, smell and taste the experiences that they are describing through their words. These testimonies then become a pedagogical archive, a multi-sensory learning experience that future students can participate in by interacting with survivor testimony.

Through my attendance at workshops and lectures at the Centre for Oral History and Digital Storytelling, I have learned about the process and progress that oral history has within "interdisciplinary communit[ies] of practice that comprises scholars from many disciplines as well as community-based researchers and projects" (High, 2014, p. 5). Oral history enters the field of fine arts through many projects that incorporate multiple mediums such as collage, soundscape, film and installation that engage the audience through an interactive and sensory experience. Examples include: *CounterMemories: The Challenge of Restorative Justice Practices* (2012) by Strauss, Sharma, and Baker and *Mouhajerinn: Displaced and Re-Displaced Lebanese* (Sonntag, 2012). The amalgamation of the story and the artwork allows the oral

historian to engage the audience in a multisensory approach to educating about world history through artful renderings. As part of my research journey into my Bubby's life history, I felt obliged to see the cities, towns and villages that she spoke of, as well as places I had learned about through film and literature. I needed to give greater context to the nuances of her stories.

My journey: *March of the Living*

I traveled to Poland and Israel in the spring of 2014 with the *March of the Living*: a two-week group trip to learn about the Jewish community that once flourished in Europe, the tragedy of the Holocaust, and the survival of the State of Israel (http://marchoftheliving.org). I applied to this particular program because I wanted to further the phenomenological impact of visiting the sites through the company of other multi-generation survivors. Being in the company of survivors and descendants of survivors enhanced my experience and narrative, providing a rich and foundational perspective. I traveled to these sites because I wanted first-hand experience, to connect to my past, to cultivate my own identity, and to develop a pedagogical philosophy that addressed how to educate future generations about this human tragedy. During the trip, I recognized that traveling to these sites added a new dimension to my understanding of my Bubby's story. I also recognized substantial connections between the experience of being in the same geographic locations as my Bubby during the Holocaust and my current efforts to embody historical contexts through storytelling. This experience underscored the relationship between my Bubby's stories and my research journey. On my trip I documented my experience visually, textually, and recorded soundscapes, all of which formed part of my study and artmaking. From the moment I stepped off the plane in Warsaw I was faced with an obvious contradiction: the hustle and bustle of modern life was haunted by the dead. I was unsettled by the ease with which

the citizens went about their business in light of their country's history. Ultimately, my unease nurtured a process of growth, the seed of which was sown on this trip. Moreover, the beginning of my multi-sensory learning process began almost immediately. My first experience was in the Jewish Warsaw cemetery. As the group walked amongst the tombstones, we were suddenly besieged by the foul stench of sewage. One by one, we each covered our noses as we stared down at a sewer - covered with a metallic Magen David (see Figure 5).

Figure 5. Shauna Rak, *The Putrid Smell of Freedom*, 2015

Our guide explained that the smell was actually a symbol of freedom for Jews in the Warsaw ghetto. When someone was assigned to work in the sewer it implied the hope for escape. We were immediately repulsed by the smell, but after learning about its historical meaning, we began to imagine liberty. This brought to light the myriad layers that sense experience plays on perspective through time. Sense then became the frontrunner for the rest of my experiences. Another experience that stood out in my sensory ethnographic journey was at the Auschwitz-Birkenau State Museum. The Auschwitz concentration camp has been turned into a memorial site for visitors from around the globe. One of the camp barracks has been altered into a multi-

sensory learning exhibit where sound, film, and visuals are combined to create a memorial of the tragedies of the Holocaust. This exhibit is newer to the Auschwitz museum and I believe it is particularly effective for the younger generations who are visiting and trying to connect to the past. As I engaged with the films, photographs, and other modern digital pieces, I noticed a melancholy sound coming from a distant, secluded room. What seemed like the haunting voices of children lured me closer. The words on the wall at the entrance read:

> Traces of Life: The artwork in this space is based on children's drawings from the war years, drawn in concentration camps, orphanages and hiding places. The artist assembled fragments of the drawings and used a pencil to draw them onto the walls in their original size. The soundtrack in the background is composed of original recordings of Jewish children from the war period and immediately afterward. Most of the children whose drawings are featured in this space were murdered.

I saw a glimpse of childlike drawings (see Figures 6, 7 & 8) from the doorway and entered. The room was small, approximately 400 square feet, with white walls and faint images pencil crayoned in an almost perfect line around the room. The images were replications of found drawings, one after another, each one different from the next. The drawings appeared to be reminiscent of life either before or during the war. I circled the room again and again, astonished by what I was seeing, as the children's voices resounded throughout the room. It was an affective multi-sensory approach. Throughout the trip I encountered similar moments where various sensual stimuli affected the understanding and learning of an experience.

Figure 6. The Auschwitz-Birkenau State Museum, *Traces of Life,* 2015

Figure 7. The Auschwitz-Birkenau State Museum, *Traces of Life,* 2015

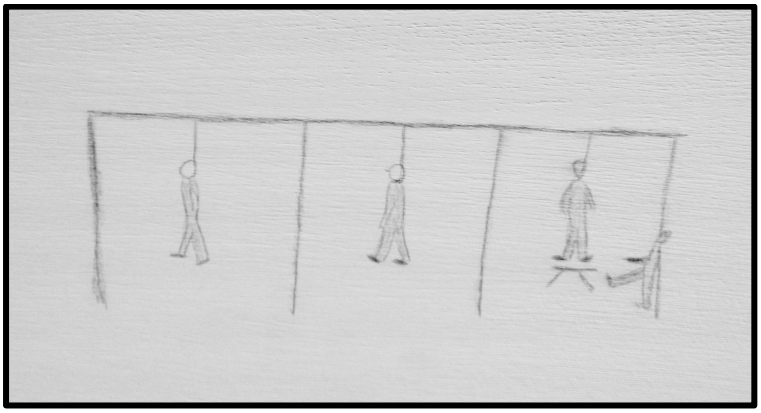

Figure 8. The Auschwitz-Birkenau State Museum, *Traces of Life,* 2015

Upon reflection, this journey had a profound effect on my identity and I take pride in the courage, dedication and growth that I practiced during and after this trip. I therefore devote my journey, growth and dedication to augmenting future Holocaust studies, and to honour the Mezinska, Rak, Rosenfeld, Gluck, Kogut and Lebovits families that I marched for in silence on Yom Hashoah this past spring (see Figure 9).

Figure 9. Marching to Remember, 2015

Chapter 2

Finding Bubby in Theoretical Perspectives

Holocaust studies are central to my research and the issues and complexities underlying my Bubby's story. My journey to connect with my past is informed by key theoretical perspectives within this thesis. In taking up these perspectives, I explore the value in storytelling and creative art practices as a method for teaching about the Holocaust through family stories. From the viewpoint point of the third-generation, I examine the topic of the transference of trauma and memory within families, how that has affected my own identity formation, and why and how this is crucial to pedagogy. By revisiting my Bubby's story, I demonstrate the value in storytelling as a critical approach to teaching about history, specifically related to the Holocaust. Lastly, employing multi-sensory learning and creative art practices, I investigate performance and artmaking through an art installation using photography, projection installation, and archival images to explore art education as a tool for understanding and learning about the Holocaust.

Holocaust studies

Through a review of the broad, complex and somewhat controversial field of Holocaust studies (Hirsch & Kacandes, 2004), I explore the key issues within the field that are relevant to the theoretical perspectives I take up alongside my Bubby's story. As a result of my lived experiences and the prevalent issues I perceive in Holocaust curriculum today, I examine the implications of my Bubby's story as a representation of this period of history while reviewing the issues and challenges of storytelling and its study in the classroom.

The representation and perspectives of Holocaust studies have been broadly explored in interdisciplinary scholarship. Ezrahi (2004) states:

> The vast imaginative literature that has emerged after and in the shadows of the Holocaust can be surveyed through different lenses, yielding mutually exclusive clusters of meanings and languages of representation. Each of these lenses profoundly reflects and affects the way we come to understand the interaction of history and the imagination. When we review this literature more than fifty years after the liberation of the camps, we are inevitably, then, endorsing or challenging critical and theoretical positions that should be elucidated along with the texts under consideration. (p. 52)

When reading Holocaust literature inherent issues, tensions and controversies in Holocaust studies are revealed. Zeitlin (2004), for example, identifies the challenges of introducing perpetrators into lessons about the Holocaust, writing:

> To address this problem at any level is to walk a tightrope between two unsatisfactory extremes: demonizing the perpetrators as the embodiment of absolute evil, on the one hand, and, on the other, insisting on the existence of 'the little Nazi' in all of us. (p. 70)

Zeitlin's suggestion that there is a 'little Nazi in all of us' is offensive, provocative, and problematic on a number of levels. For example, this concept has been broadly explored through previous educational models that have tried to broach the subject of connecting students to both the perpetrators and victims of the Holocaust through role-play. Teachers have had classes act out roles in an effort to embody history. In the past decade, the results of these lessons broke news headlines for their insensitive and controversial instructions and outcomes. In 2013 at Los Angeles Santa Monica High School, "students were instructed to create propaganda posters and campaign speeches on behalf of the Nazis, and to present their material to the class" (Torok,

2013, p. 1). The assignment instructions were said to have stated: “Your job is to get people to join your organization” (para. 4). The article’s author, Torok, suggested that the teacher was hoping the assignment would “confront the complexities of history,” (para. 5) but instead it provoked students and parents to confront the teacher’s lack of sensitivity and blindness to the potential outcomes of this assignment. Torok (2013) further discusses a similar case that was handled in Albany, New York, where a teacher faced disciplinary action based on a similar assignment. In 2012 at a high school in Texas, a student was injured in a class exercise where students were forced to play Nazis and Jews. As Watson (2012) relates:

> During the two-day lesson, students who wore red ribbons played Jews who had to obey classmates without red ribbons, who played Nazis, the suit said.
>
> Mr.Yara’s complaint said: ‘(The Jews) must do everything school faculty or other students tell them to, including picking up other students’ trash, being taken outside and sprayed with water hoses, bear-crawling across the hot track, carrying other students' books and even carrying other students.’ (para. 7-8)

The family who filed the lawsuit claimed that the child had been injured both emotionally and physically during the lesson. This kind of backlash is imperative to my study. I turn to examples in Canada, to underscore my own learning experiences in an Orthodox Jewish school in Montreal. One well-known example is James ‘Jim’ Keegstra, from Alberta, who according to CBC News (2014) “made international headlines in 1983 when he was accused of teaching students that the history of the Holocaust was fraudulent, and that a Jewish conspiracy was responsible for many of the world’s problems” (para. 2). After a parent’s complaint to the local school board Keegstra was successfully convicted in 1984. He was stripped of his teaching certificate and charged with ‘willfully promoting hatred against an identifiable group’ under the

Criminal Code of Canada (para. 4). Another example is the New Brunswick schoolteacher, Malcom Ross. As described in the 1996 Judgments of the Supreme Court of Canada, Ross versus School District No.15 case, Ross:

> Publicly made racist and discriminatory comments against Jews during his off-duty time. R's writings and statements communicating his anti-Semitic views include four books or pamphlets, letters to a local newspaper, and a local television interview. A Jewish parent filed a complaint with the New Brunswick Human Rights Commission, alleging that the School Board, which employed R as a teacher, violated s. 5(1) of the Human Rights Act by discriminating against him and his children in the provision of accommodation, services or facilities on the basis of religion and ancestry. (Constitutional Law section - para. 2)

Ross was terminated from his teaching position and was offered a library position if he chose to stop the publishing and distribution of his literature.

As a way to challenge these pedagogical practices, I mean to teach Holocaust studies through an embodied pedagogy. Springgay and Freedman (2007) define embodiment: "Embodiment captures a sense of the body's immersion in places, spaces, and environments in which it encounters the world" (p. xx). I use methodologies such as storytelling, life writing and multi-sensory creative practices to achieve this experience. Through these tools I foster embodied learning in a professional and mindful manner, and use them to inform my curricular strategies when I teach art education. As Pinar (2012) suggests of *currere*, or the running of the curriculum, it "seeks to understand the contribution academic studies makes to one's understanding of one's life (and vice versa), and how both are imbricated in society, politics, and culture" (p. 45). Through *currere* learners reconnect with life history as an academic exploration

of the Self. Hirsch (2012) states, "Memory can be transferred to those who were not actually there to live an event" (p. 3) and in my research, I anticipate memory work will inform my future curriculum design. By exploring memory responsibly, I will work with my students to embody history in a way that will not result in offensive or violent outbursts, or worse, the abuse of children through the mishandling of teaching world history. This method will allow me to teach empathy and compassion while maintaining sensitivity and understanding towards students who partake in my lessons.

Examining the perpetrators' point of view, as Zeitlin (2004) requests, is impossible, in my view. Teachers who try to understand the impossible in critical discussions of the Holocaust are faced with a dangerous challenge. Arendt (1963) once famously described Adolf Eichmann's reflections on his role as "utter ignorance of everything that was not directly, technically and bureaucratically, connected with his job" (p. 54). Though her beliefs about Eichmann's thoughtlessness in his trial have been controversial, Arendt's approach opened the minds of students to learn, to imagine, and to develop a critical way of thinking (Greene, 1995). In this thesis I expand on Greene's use of Arendt, in order to develop a method through which students can grow, imagine and participate as they approach Holocaust studies through storytelling and creative art practices.

The Holocaust has also become a comparative context for ongoing studies of genocide for some scholars (Weitz, 2004). Because genocidal acts have continued, Weitz (2004) suggests, "on the larger canvas of school and university curricula and of research, the singular focus on the Holocaust no longer suffices" (p. 138). Weitz defines twentieth century genocide as "a policy of working on the population to shape its literal character by the forced, violent elimination of groups defined as alien and threatening" (p. 140). He develops a notion of comparative genocidal

studies by defining genocide through ideologies of race and nation. For example, Weitz (2004) draws on Arendt's works in *The Origins of Totalitarianism* to suggest, "between the racism that developed with European colonial empires and anti-Semitism, that the Holocaust was, in some senses, the coming back into Europe of Imperialism" (p. 141). Weitz also emphasizes "the social character of genocide" (p. 146) through film, literature and trial testimonies as he believes it is "critical that students read and see the searing brutality of genocide" (p. 146) through films, such as *Shoah*. Furthermore, Weitz (2004) discusses memory and human rights, writing: "The very inconclusiveness of the politics of memory leaves many students unsettled, but it also impresses on them how much the events of the past continue to reverberate in individual and collective lives and in contemporary politics" (p. 146).

Through my Bubby's story and my sensory, ethnographic practices, I have also developed an arena for discussion on teaching trauma, embodiment, and memory in relation to the Holocaust. I mean to address ongoing genocide studies within this pedagogy in order to provide more meaningful curriculum for students. These conversations extend to issues of social change and activism as it "open[s] a space for the consideration of affect, embodiment, privacy, and intimacy as concerns of history, and they shift our attention to the minute events of daily life" (Hirsch, 2012, p. 16). The consideration of ongoing acts of genocide is critical to my own work, as I anticipate this work will shift from a focus on the Holocaust as a single phenomenon, to understanding genocide as an act of horror and trauma that is continually perpetuated.

To counter theoretical challenges in the field of Holocaust studies, my study will focus on three core perspectives: multi-sensory learning theory, postmemory, and life writing. I situate these theoretical frameworks in a review of relevant Holocaust research and construct them in order to support my pedagogic intent. Through the strategies of storytelling, multi-sensory

embodiment and experiences, and artmaking, I mean to provoke an imaginative and engaging approach to Holocaust studies in curriculum.

Postmemory

Hirsch's (2012) theories of postmemory help shape my own understanding of family stories and provide insight on how I can represent these stories within the field of art education. She has researched the Holocaust, memory and intergenerational questions through family stories and argues that:

> Family life, even in its most intimate moments, is entrenched in a collective imaginary shaped by public, generational structures of fantasy and projection and by a shared archive of stories and images that inflect the broader transfer of availability of individual and familial remembrance. (2012, p. 35)

Hirsch defines postmemory as "the relationship that the generation after bears to the personal, collective, and cultural trauma of those who came before — to experiences they remember only by means of the stories, images, and behaviors among which they grew up" (2012). I adopt this as a working definition for my study and with the influence of my Bubby's story, I am (as Hirsch suggests) in the process of cultivating memories in new ways which must be appropriated respectfully as a "living connection" to the past (p. 15). I believe cultivated memories "offer a means to uncover and to restore experiences and life stories that might otherwise remain absent from the historical archives" (p. 15). I developed these memories when I visited sites in Poland and explored visual culture that corresponded to the generational stories of my family—my Bubby's in particular. I felt a social, cultural and personal responsibility, and a compelling desire to travel to Poland to visit some of the sites my Bubby described, in part because I am curious as

a researcher, but also because I wanted to connect to place in an embodied way as an artist by experiencing the space physically.

When I spoke with my Bubby before I left for Poland she expressed fear at the thought of my return to her country of origin, and to me, this reflects Hirsch's theoretical perspectives on postmemory. My travels have offered another means to explore the passing of time and perspectives within the intergenerational Holocaust survivor family, a topic that is also explored in the works of Bar-On (1995, 2006). Bar-On (1995) explores the distinct perspectives and portrayals of the Holocaust represented by three generations within multiple survivor families. Through these intergenerational interviews, Bar-On (1995) concludes that for many bearing children and grandchildren, "the working through process means the chance to create a dialogue, to achieve a kind of balance, between memories of life and death, between remembering the past and creating a life in the present" (p. 349). This balance in time and memory through past and present is a core concept within my study. As I learn about my Bubby's story, I situate myself within the context of my own family as well as the greater world. I depict the distance in time and how I receive these stories through my own narrative in visuals, art and text, much as Shmotkin, Shrira, Goldberg and Palgi (2011) explore the long-term effects on Holocaust survivors, their children, and their grandchildren. Building on the works of Bar-On, these authors discuss the distance of trauma between second and third generation survivors. The authors state that:

> The majority of grandchildren do not sense the tension that their parents grew up with and are free to form more open relationships with their grandparents. Such relative openness enables the grandchildren to learn from their grandparents about their family histories. (p. 16)

This research parallels the relationship that I now have and that I continue to build through work with my Bubby's stories. This precious space is crucial to my work and has opened up important inquiry about the significance of intergenerational storytelling within Holocaust education.

High (2014) extends the discussion of memory through his exploration on how families remember: "Family memory is a key site of remembering and intergenerational transmission and dialogue" (p. 126). In my case study, I explore family memory through my Bubby's life story. High writes, "When these intergenerational ties are violently cut and our sense of continuity is ruptured or threatened – through migration for example – intergenerational transmission becomes urgent" (p. 126). With an urge to connect with my past and to Bubby's past, I have created her story from her dialogue, representation and reconstruction of events, and in the process, re-constructed my family history through life writing and a multisensory art installation.

Stein (2009) conducts research on intergenerational Holocaust survivor families, and suggests that the post-generations are "positioning a primal need for origins, and equating biological origins with authentic identity, they [the researchers] suggest that genealogical knowledge can uncover the 'real' self within" (p. 294). Stein describes the fragmented stories that Holocaust survivors have shared with their offspring and the difficulty that this second-generation faces through the inconsistencies of the narratives. Stein argues that the puzzle-making of the past through oral testimony with survivors, sifting through family photographs and archives, or returning to the survivors' country of origin, is common among second and third-generation survivors and this "cultivates emotional ties among family members and builds symbolic bridges across generations" (p. 295). This relates directly to my inquiry into my Bubby's life as I developed the desire to use travel and oral history as a means to understand my own story. Stein describes the second-generation's excavation of the past through genealogical

websites and archives but concludes that some still feel unfulfilled in their search for connecting to their pasts because they want to "smell the smells, hear the languages, and walk in the footsteps of their ancestors" (p. 301). This parallels the purpose of my visit to Poland and my inquiry into a multi-sensory learning thesis. My experience is reflected in Stein's suggestion:

> By placing themselves in the land of their birth and reenacting journeys, real and imagined, that their relatives may have taken, descendants are able to picture the relatives as their own age and therefore bring them symbolically closer. (p. 309)

Hirsch (2012) also explores postmemory through writers and artists who have responded to their memories with the use of art and text in which "the familial and cultural present and past intersect with one another" (p. 71). Like Hirsch I explore images through family photographs, as a relational and relatable method of engagement, putting postmemory at the core of my visual and literary renderings. For this research, I examined family photographs as a means to embody, engage and impact the learning process of the Holocaust. I selected photographs that I got from my grandmother, to "function as supplements, both confirming and unsettling the stories that are explored and transmitted" (Hirsch, 2012, p. 73). Moreover, I examined these photographs as an "ontological source of meaning" (Langford 2005, p. 32; 2008). They became sources for the greater narrative of my own memories. As Langford (2008) suggests, "A family's photographic album is generally about the extended family – and often is all that remains of it" (p. 26).

In documenting postmemory through creative art practices, my entry point to family stories may provide guidelines for teachers, through multi-sensory artmaking, as they engage with time and memory. I believe this is imperative to Holocaust studies in art education as it is the personal narrative and sense of connection that is all too often missing from current school curriculum.

Another key case informing my research and pedagogical approach comes from Litvak-

Hirsch and Bar-On (2006), who conducted a qualitative, longitudinal study of the influences of the Holocaust on three generations of women in one survivor's family. In this case study, the authors inquired about the transformation of relationships and trauma over time. The family was interviewed twice during the course of twelve years. The authors' motive was to demonstrate that narratives are continually reconstructed over time. I have found this to be true for my Bubby, as well as my family. Litvak-Hirsch and Bar-On concluded through their analysis that in the second round of interviews participants reported that they experienced less pain from the war memories and sufferings. This is significant to the work that I am conducting with my Bubby; I need to be mindful of her present situation as her memories shift through time and circumstance.

In consideration of the ways we construct stories, I found Jensen's (2013) research, which uses autobiographical fiction as a method for post-trauma memorial projects (PTSD), to be helpful. In her work, Jensen questions the fact versus fiction nature of autobiography, memoir and other artful projects such as monument-making as a means to memorialize traumatic experiences. Jensen considers the accuracy of arts-based approaches and discusses the assessment of such approaches. For example, in exploring PTSD and its effects on victim's struggle with use of language to articulate their experiences, Jensen states that:

> The post-traumatic writer, therefore, may be attracted to autobiographical fiction as a form of life story telling that allows them to express feelings without being forced to attribute meaning to them and also engages the 'dilemma of representation' that mimics their psychic state. (p. 705)

A perfect example of this is that my Bubby's enthusiastic narration is grounded in her love for storytelling – of all kinds.

Psychoanalyst Mitchell, also investigates the effect that PTSD has on language, suggesting

that those who suffer from the disorder often grapple with a "language that speaks in riddles and struggles to convey any meaning at all" (p. 707). Furthermore, she suggests that "[l]ike autobiographical fiction, that is, this language of post-trauma apes familiar forms, yet is unable to attach clear meaning to them – it is neither one thing nor the other" (p. 707). I was able to see these inconsistencies in my Bubby's articulation of her experiences. When Jensen (2013) compares a series of post-traumatic projects, she concludes that autobiographical fictions "trouble the boundaries of truth, memory, and representation," and in doing so, "are perhaps the textual spaces that best reflect the long-term effects of trauma on such communication" (p. 708). With this in mind, Jensen states, "Rather than asking if autobiographical fiction tells the truth, therefore, we might instead consider how far such works function as alternative modes of testimony and disclosure and whether the knowledge and understanding they produce is therefore unique" (p. 713). The connection of post-trauma expression to the limits of language is imperative to my study as I explore the significance of (in) accuracy in my Bubby's stories and focus on the value of life writing.

Life writing

Through the practice of 'knowing and being,' and furthermore, understanding, life writing allows writers and researchers to articulate life experiences through autobiographical accounts (Chambers, Hasebe-Ludt, Leggo & Sinner, 2012). Chambers et al., (2012), describe stories as "possibilities for understanding the complex, mysterious, even ineffable experiences that comprise human living" (p. xx). In this thesis, I have practiced a form of life writing by creating my Bubby's narrative. I felt incredibly moved when she told me about her life. Each fragment she described was crucial to the greater whole of her story, and my own. Through my travel to

Poland I was able to further connect to her story: I can now visualize the landscapes that she described, smell the surroundings she lived in, hear the emptiness of her night and feel the walls that shielded her. Her tale of a young woman, a family, trauma, and the strength and courage of survival came alive in the retelling, and has now once more been retold through my own writing.

In reviewing other examples of life stories that coincide with my Bubby's narrative and my own lived experience, I explored two autobiographical accounts as potential guides to my own writing; *Eva's Story* (Kent & Schloss, 1998), and *Hope is the Last to Die* (Birenbaum, 1994). *Eva's Story* is the story of Eva Schloss, the stepsister of Anne Frank. In the winter of 2014, I went to see Schloss' book reading. She spoke about her story through her eyes and the eyes of her brother. Her brother perished in the war and she dedicated her book in his memory. She described her story through the poetry and paintings her brother created during his childhood which she revived after the war. She used "various (mixed) genres of life writing (memory, poetry, poetic prose, personal essay, narrative, documentary, photography) to articulate the understandings [she] came to" (Chambers et al., 2012, p. 1). This method was extremely effective and I felt it was a relevant conceptual disposition for my own research. I felt incredibly moved when Eva read the poetry she had dedicated to her brother. Tears streamed down my face as she described, with lyrical grace, the pain her family endured during the war. There was much to absorb from a single excerpt of poetry that described one moment in her life. It was in that moment, and my experience at Auschwitz during the March, where Eva's story was contextualized for me. Eva's perseverance and maturity during the war reminded me of the tales my Bubby shared about being a young girl during the Holocaust.

The second example of life writing is *Hope is the Last to Die* by Halina Birenbaum. Birenbaum gives the account of her experiences before, during and after the Holocaust, thus

providing a model I could use for my Bubby's story. Halina's life had a profound impact on me and I felt compelled to include her work in my study. Her clear tone and explicit attention to detail is what makes her writing accessible and at the same time, horrifying. Her accounts of the Nazi occupied death camps, Majdanek and Auschwitz, are frightening, yet hopeful. During my visit to these camps, the guide referred to Birenbaum's narrative as we walked along. Listening to the vivid description as we walked the well-worn paths aroused my empathy and I felt the physical presence of Halina and of my Bubby, in ways aligned with multi-sensory learning theory. For example, as we stood in front of the bathhouse where the selection was made for showers of gas, or showers of water:

> How could I have foreseen that these hours in the empty space in front of the bath-house were the last I was to spend with my mother? That these were the last hours of her life? And I wanted to hasten on the moment of entering the bath-house and the camp! Yet how could I have known? (Birenbaum, p. 96, 1994)

Through the use of this narrative our guide illustrated the value of life writing as a source for multi-sensory leaning. Birenbaum and Schloss are two examples of authors who have an 'embodied method' of writing in their novels and this has inspired me to take a similar approach in rewriting my Bubby's life story. Anderson (2001) defines an embodied approach to writing this way:

> Embodied writing brings the finely textured experience of the body to the art of writing. Relaying human experience from the inside out and entwining in words our senses with the senses of the world, embodied writing affirms human life as embedded in the sensual world in which we live our lives. (p. 83)

As a researcher, I have gained tremendous insight from focusing on sensory experiences in the

narratives of Holocaust survivors and recreation of my Bubby's story. As a teacher, I now approach the classroom with a relational lens, open to creating dialogues about place and time, to ensure that "life writing as a pedagogical praxis allows teachers to work generatively with tensions between the global and local influences that are part of their daily lives" (Hasebe-Ludt, Sinner, Leggo, Pletz, Simoongwe & Wilson, 2010, p. 22). As an artist, I now respond to my family stories and life writings through artmaking in an effort to connect to, and inform my own identity formation through multi-sensory learning. Life writing thus becomes a way of attending to the heart, to the emotional literacy that connects us with others, to what really matters in our life/work (Hasebe-Ludt, et al., 2010, p. 25).

Hirsch and Kacandes (2004) explore storytelling within Holocaust studies in ways that use Holocaust literature to "help them think through critical and complex moral and representational issues," extending to "more specific questions of identifications" (p. 15). I too ask the question: "What happens to history when it is made into art?" (p. 180). In my case study, I employ literary and visual arts as modes of expression. Hungerford (2004) writes, "We tell the stories of our lives using shapes found in the stories of our cultures, which means that narrative art – so central to the art of fiction – has always been part of how we understand the Holocaust" (p. 180). In her work, Hungerford examines the reactions of students who learn history through fact and fiction. She concludes that both literary and historical inquiries are significant, and that an equal duality between fiction and history needs to be incorporated into Holocaust studies. This approach is reflected in my research as I consider the significance of storytelling in representations of history. I am mindful of inconsistencies throughout my Bubby's oral account and continue to explore their impact and significance. Through the narrative I rewrite a lyrical account from which one can learn and develop identification and empathy. Through visual art, I extend

theoretical perspectives to illustrate my understanding and teaching of life stories as history: My multi-sensory art installation, for example, reflects an effort to bridge the gap between creator and viewer, and to encourage an ongoing discussion of history and memory as my pedagogic purpose.

Gallagher (2011) also refers to the work of Arendt and Brecht to validate the significance of storytelling as a method for inquiry in education. Gallagher reviews both Arendt's storytelling methods, the plays of Brecht, and the written screenplay of a 17-year-old Ethiopian girl attending a downtown Toronto school. She concludes that "traditional analysis" is non-fulfilling and that storytelling is crucial to educational research as well as the act and action of teaching and learning. This article supports storytelling as a method of inquiry, and reflects the significance of storytelling as lived experience in the field of art education. Gallagher's use of Arendt's theories help me better understand her significance, as both a philosopher and storyteller, to my developing perspective on theory and methodology. Much of Arendt's work, such as *The Origins of Totalitarianism*, *Eichmann in Jerusalem* and *The Human Condition* has advanced theories of narrative research. Arendt's discussions of literature and the human condition reflect critical existential inquiries that are significant to my Bubby's reflections on her own life story. For example, Arendt's (1959) examination of act and speech clearly relates to my Bubby's narrative, and demonstrates her strength and courage in being able to retell her story of survival. By sharing the horror of her story, my Bubby illustrates how "the connotation of courage, which we now feel to be an indispensible quality of the hero, is in fact already present in a willingness to act and speak at all to insert one's self into the world and begin a story of one's own" (Arendt, 1959, p. 166).

Pariser's (1988) work examining the intergenerational transmission of stories, offers

another dimension to my research. In a collaborative research project he undertook with his three-year-old daughter, they questioned Walt Disney's rendering of *Winnie the Pooh*. She asked if the movie would "spoil me for the book" (p. 28). This question led Pariser on a research journey of problematizing the translation of storybook to film. By investigating classic fairy tales, Pariser examines how different generations value storytelling, and suggests: "[S]tories have long been the vehicles par excellence for the transmission of cultural information. They preserve significant lessons about the human condition, and about the roles that a culture expects its members to assume" (p. 29). Through his exploration of fairy-tale themed children's television shows, Pariser suggests that these "stories lack the depth that tradition lends to a tale, and, as such, the child is given thin spiritual nourishment indeed" (p. 30). Pariser concludes that engaging with both film and print representations of fairy tales allows children to compare competing versions. He argues that *story* may be the main factor in evaluating the success of a translation from book to film. For example, he states "a story where language and characterization are at least as important as plot [like Charlotte's Web, White, 1952] might well suffer and be diminished through transformation into video" (p. 34). From Pariser's argument about the function of 'storying," I focus on dialect, language and the intonation of Bubby's stories to develop life writing as both a theoretical perspective and methodology for my research. This approach informs my study as I draw an analogy in the function of storying, rather than the content alone.

Pariser's explorations of the significance of visual culture lead me to consider how I have been influenced by Holocaust narratives in both film and literature. I realize that the film *The Lady in Number 6*, and the graphic novels *Maus I* (1986) and *Maus II* (1991) have also influenced my identity formation. These examples further identify the significance of stories in

visual culture to conversations about memory and the Holocaust. The documentary *The Lady in Number 6*, directed by Malcolm Clarke (2013), represents the story of Holocaust survivor Alice Hertz through laughter, optimism and music. The film reminds me of my Bubby's story because it reflects a female narrative of the Holocaust focused on hope and courage. The graphic novels *Maus I* (1986) and *Maus II* (1991) by Art Spiegelman were formative in my both my child and adulthood. I extend his use of art and postmemory to my family stories, and although I do not take up graphic novels, instead I work with photography, artmaking becomes imperative to the work I undertake in this thesis. In the graphic novels, Spiegelman represents his parents' memories of the Holocaust and his own lived experiences through the "crosscutting of past and present, by which the frame keeps intruding into the narrative" (Zelizer, 2001, p. 31). *Maus* operates on a number of story and living history levels, reinforcing Pariser's (1998) exploration of visual culture and storytelling. Spiegelman also blends language, memory and art into a life writing account that reflects the authenticity of storytelling.

Rogoff (2006) furthers this conversation through her exploration of the "dislocation of subjects, the disruption of collective narratives, and of languages of significance in the field of vision" (p. 1). Rogoff explores historical phenomena in relation to place by deliberating on concepts of travel, borderlands, language and displacement, the purpose of the journey, and how geographical subjectivities affect the telling and receiving of testimony. Issues of displacement and identity are crucial to my research, as my Bubby's geographical displacement affected my receiving of that story, and moreover, my retelling of the story. These concepts are also related to Rogoff's identification of "unbelonging," in relation to broader socio-cultural contexts (p. 18). Rogoff explores 'unbelonging' through museum relics such as the suitcase and explores what the displacement of these ethnographic objects means. By exploring my Bubby's past through

photographs, artifacts and documents, I too, must consider what the appropriation of these objects means in the context of displacement and have included my consideration of these links in the artmaking process that reflects my research journey.

Another artist's work guides my own questions concerning displacement, geographical significance and the powerful technique of projection as a means to explore memory. Shimon Attie photographed an art installation he built in 1991-92, in which he projected images of pre-World War II in Berlin, Germany, on the same or nearby buildings where the photographs were originally taken, "thus parts of long destroyed Jewish community life were visually simulated, momentarily recreated" (Attie, n.d.).[1] His works further illuminate the educational significance of illustrating and teaching history through creative arts practice, as is the basis of this thesis.

Holocaust studies, theories on postmemory and life writing are all necessary for this thesis and guide my understanding of my Bubby's story. This theoretical foundation supports the development of my multi-sensory learning approach to research and pedagogy focused on the living history of Holocaust education (Hirsch & McAndrew, 2014; Seidman, 2014). Kacandes and Hirsch (2004) suggest that in relation to Holocaust studies "new pedagogical materials and new relevant methodologies are still appearing, challenging us to reframe our perspective" (p. 492). In this project, I hope to further develop the notion of exploring memory through multi-sensory learning and embodiment, and contribute to a new Holocaust pedagogy that engenders greater understanding of survivor stories.

[1] Please see: http://shimonattie.net/, for examples of this work

Multi-sensory learning theory

In this study I adopt a multi-sensory learning approach based on my own experiences as a third-generation Holocaust witness. This approach to learning and teaching reflects a specific theoretical perspective that informs my artist-researcher-teacher practice. In alignment with Gibson's (1966) view that our perceptual systems are "interrelated rather than mutually exclusive" (p. 47), I examine the embodiment of storytelling, artmaking, sound and family photographs as an active and interconnected expression of self. Gibson suggests that our perceptual systems reflect "ways of seeking and extracting information about the environment from the flowing array of ambient energy" (p. 5). His ecological view of sensory perception is relevant because, "[t]hese ways of theorizing perception, cognition, and learning invite routes to the resituating of knowing in terms of the relationship between the social body and its environment" (Fors, Backstrom & Pink, 2013, p. 173). I also identify connections between environment and experience through my interaction with place on my trip to Poland, specifically how I learned more about my Bubby's stories by visiting her spaces through multi-sensory perception.

Merleau-Ponty's (1945/2012) description of how senses unite in the phenomenology of perception describes 'living history' for me in this case study:

> The vision of sounds or the hearing of colors comes about in the same way as the unity of the gaze through the two eyes, insofar as my body is not a sum of juxtaposed organs, but a synergetic system of which all of the functions are taken up and tied together in the general movement of being in the world, and insofar as it is the congealed figure of existence. (p. 242)

His theories of sensation and perception are also significant to the foundation of this multi-

sensory learning thesis. As an art educator, I find that the most beneficial method of learning is experiential and interactive. I have previously undertaken these kinds of projects by using mixed media, and conducting visual journal workshops with youth and adults who suffer from mental health issues. Similar examples can be found in La Jevic & Springgay's (2008) who conducted arts based research on visual journals as a "way for students to engage in living research and to develop an embodied and relational understanding between self and other" (p. 73). The experience of embodiment that the students gained by working with art and text parallels the way that my study created spaces for "students to explore ideas, beliefs, and opinions through words and images" (p. 73). In this project, through artful renderings of storytelling and multi-modal visual art, I also discuss how art educators may begin to explore the sensorium further as a guiding concept, engaging students through visuals, text and sound.

I engaged with the concept of MSL throughout my trip to Poland by exploring perceptive experiences that exploited all five bodily senses: Visually, I could see the ruins, empty or reminiscent; smell the fatality; hear the sounds of nature; taste the cold air; and touch the artifacts of a life that once existed. Through these sensory experiences I was able to better understand my Bubby's story. My Bubby's appreciation for life and her lessons about happiness have helped me reconcile her positive memories with her recollections of trauma because I believe it is her humor and independence that allowed, and continues to allow her to survive. I am reminded of this each time I visit her.

Howes (2014) places sensory practices at the forefront of our cultural experiences, arguing that the sensory informs interdisciplinary fields because of the value the senses hold within our lives. I extend Howes (2005, 2014) ideas to art education, by taking up storytelling and family photographs as way to examine how the senses have shaped our historical and cultural

knowledge. Howes (2005) contributes to my case study by providing a framework for understanding how the senses can influence artistic expression by calling "forth an originary and complex kind of synesthesia – not just in the mixture of sense impressions as in a 'bright noise,' a 'cold color,' or a 'sharp aroma,' but as well in a synthesis of imagined and material experiences" (p. 64).

Nakamura (2013) also believes that "synesthesia is a part of all of our existence: smells can trigger the sense of touch, sights can trigger sounds, and sounds can trigger senses of touch" (p. 135). Katai and Toth (2010) describe how "researchers have identified multisensory interactions both in the case of perceptual tasks and settings and throughout processing" (p. 245). Furthermore, they suggest that it is through "combining art forms teachers could create [a] multi-sensory learning environment" (p. 246). Staley (2006) envisions a multi-sensory learning environment in which "images, sound, touch and movement, and even smell will be as important as written or spoken language as a way to represent information and knowledge" (para. 7). In this study, I seek to demonstrate how one can engender this kind of learning in the arts by fostering a multi-sensory learning environment. I explore this concept expansively through visual, literary and auditory artful renderings with a multi-sensory learning focus.

In her work, Heaton (2014) explores multisensory culture (MSC) and art education suggesting that MSC "[proposes] an artistic practice in primary education that should be explored through the immersion within, perception of, and creation involving multisensory outputs through both teaching and learning" (p. 78). I adapt Heaton's approach to my own research, as the cornerstone for multi-sensory learning orientation. Heaton examines how, through sensory-led artmaking, students embrace unique expression and identity. She states that "multisensory culture is arguably a unique and individual experience, given it is independent on

the person perceiving or experiencing it" (p. 84). Her approach relates to my research in two key ways: one, how I have taken up my art practice, and two, how I have documented the way my family story evolved through my own multi-sensory perception.

MSL theory has influenced the manner in which I teach, research and create by suggesting ways to bridge the gap in Holocaust studies in order to move towards a more embodied, meaningful and personable curriculum. I demonstrate my use of MSL theory through the multi-sensory learning installation I created in response to this research. Again, this project helped me understand how my conceptions of the Holocaust, and my Bubby's own experiences, have shaped my own identity formation. The installation is a critical component to this thesis, as artmaking allowed me to explore multiple dimensions of identity formation. Leavy (2009) recognizes that "arts-based practices help qualitative researchers access and represent the multiple viewpoints made imperceptible by traditional research methods" (p. 15). I have also discovered that "arts-based practices are often useful in studies involving identity work. Research in this area involves communicating information about the experiences associated with differences, diversity and prejudice" (p. 13). Through an arts-based approach involving storying and visual art, I was able to construct a past and present identity deeply connected to my family stories.

Multi-sensory creative art practices

In response to my Bubby's stories, artefacts, photographs, soundscapes and videos, I generate and document my own experiences in visual art in response to my family history and in turn, situate the complexities of Holocaust education in a broader context. The artmaking process and final product of this research can create "new understandings of process, spirit, purpose,

subjectivities, emotion, responsiveness, and the ethical dimensions of inquiry" (Cole & Knowles, 2008, p. 59) for audiences and other scholars. Through my creative art installation, I retell the stories that I experienced with my Bubby, in her space, using her vision. This installation has grounded me, by providing a critical entry point into my own journey as an artist, teacher and researcher.

Through an artful narrative and photography project inspired by an experience in the kitchen with her mother, Luciani (2004) concludes:

> Stories point to issues about multiple ways of knowing, telling and showing: about creativity, healing and spirituality in education; about the infusion of the arts into research: about learning at home and bring that learning outside of the home, outside of the kitchen, about bringing my heart, our hearts, into inquiry. (p. 40)

In a similar way, stories from multiple sources – my family, visits to historical sites, and visual culture – have served as the inspiration for my research-creation. By weaving together these elements I have been able to produce a visual art practice that facilitates the learning process through a multi-sensory learning approach. Two other artists Muriel Hasbun and Christian Boltanski, who used mixed mediums to explore the Holocaust and family stories, have had considerable influence on my practice. Each informs my research in ways that support the significance of sensory experience. Hasbun, daughter of a Polish Jewish Holocaust survivor, manipulates old photographs and adds multimedia and text to the images in an effort to recount her memories. I am inspired by her method of interconnecting stories through interactive multimedia installations, and strive to achieve this through my own artmaking using text, image and sound. Boltanski works with photography, film, mixed media, fibers and light in his installations. His art pieces explore absence and memory, and have been significant in creating

new ways to represent the Holocaust. The work of both artists resonates with my own experiences, and have influenced my artistic approach. For example, I adopt Boltanski's works as a catalyst to create newer, and potentially improved methods to represent the Holocaust through the multi-sensory learning approach in this study.

Lastly, in relation to the use of multi-sensory creative art practices in this thesis, I explore the implications of performing oral history as I narrate my Bubby's life story alongside my installation. Steven High (2014) suggests that performing oral history has interpretive value in and of itself" (p. 262). In a parallel research project, Attarian (2014) and Van Fossen (2014) combined oral history and research-creation through performance, stating:

> we found that both performing the stories and storying the performance create a cathartic, introspective, and proactive process as witness for all involved… Most importantly, this approach creates a space of collective ownership for the events and experiences retold. (p. 112)

High additionally offers: "Oral history can thus be understood as a public act: a process of making history in conversation and in embodied movement" (p. 262). When I perform my Bubby's life story, I invite the audience to get to know her in a new way, by embodying her narrative through my reading of it. This work has made me more attuned to the power and richness of storytelling and performance, and continues to provide me with new perspectives on my Bubby's story each time I perform it.

Chapter 3

My Bubby's Story

Figure 10. Shauna Rak, *The Stillness of Time*, 2015

On November 24th, 2013, my father and I arrived in Côte Saint-Luc, at my Bubby's (see Figure 10) apartment at around noon. Thereafter, my father would be present at all the interviews to act as interpreter and translator. My Bubby's first language is Yiddish and her refusal to get a hearing aid made communicating with her more of a challenge. I had not seen her in about two months and had not been to her apartment in years, as my father would normally pick her up and bring her to our house, where the space could more easily accommodate the entire family. My father had been telling us that she had been deteriorating both mentally and physically. I found

this hard to believe as, in my mind, Bubby was a hero; not even her age could take her down. The unpleasant and sudden realization that she was not immortal was frightening. I knew that I had to conceal my fear and discomfort as she had always been upbeat and positive around me, and I was determined to return the gift.

As my dad and I walked into the apartment lobby I was overcome with sadness when I noticed the walls were dilapidated and fixtures in the hallways were old, etched and rusted. As I child, I was always distracted by her enchanting personality, so much so, that I could not see the truth: The reality of my Bubby's living situation stuck in my throat. Through her storytelling she always conveyed a certain prestige. My father and I took the elevator up five floors until we reached her hallway.

My father had a key to my Bubby's apartment, and we walked right in. It was unchanged from when I was a child. The carpet was emerald green, the walls were off white and adorned with old photographs of her family. My personal favorite was the beige velour sofas that were wrapped in a protective plastic shield. When my Bubby emerged from the kitchen I was stunned. She had aged ten years in two months. Her skin was white and gray. She had creases and wrinkles in areas that were more apparent. Her eyes seemed listless, to have lost their usual character, she also appeared smaller and feebler. She was wearing a blue nightie, with slippers, and was not wearing makeup or a full set of teeth. My Bubby has always been 'put together' when she had company so this was startling and upsetting…Was she letting herself go?

She approached me with a huge smile, grabbed my hand with a force that belied her frail state, and dragged me around the apartment, pointing out every single photo in sight, despite having always done so in the past. This was to showcase her achievement, her cherished memories, her offspring. She was proud of her family. She then pulled out a pile of old

documents and photographs my father had asked her to prepare and began showing me pictures of him when he was a tot. I wanted to begin the project formally, but I had to admit, it was entertaining to see my father with curly, blond locks, when to me, he had always been bald. After ten minutes my father became agitated. He had prepared her for this interview and knew she would go off track, and then tire quickly. But, it was no surprise that my Bubby wanted to work on her terms, on her clock. After all, she is controlling, stubborn and persistent, ironically, so is my father…and so am I. The tension was apparent to me, but Bubby was oblivious, or deliberately ignoring my father's discomfort. I hated seeing my father annoyed with her. How could he be mad at such a wonderful lady? Clearly, he saw her differently. As she was his mother, he had lived with her flaws - flaws that I was unaware of. He sat her down and went over the consent form with her in Yiddish. They both signed the forms and I set up the video and audio equipment. My Bubby wanted us to be in her kitchen. The kitchen was small, predominantly white with floral wallpaper. An array of plastic tablecloths adorned the cluttered round table in the corner. This is where we sat. It was a difficult placement for videotaping, but, as a granddaughter-researcher I knew that my Bubby's comfort was paramount.

I had prepared a list of questions for my Bubby to answer but she wanted to lead, launching into stories of her life, one after another, regardless of time or place. She spoke in fractured English, interspersed with Yiddish with a frisson of Polish and a soupçon of German. It was evident that as she was getting older her English was being lost, as though she was returning to the past and her own beginnings. I became concerned as my father kept trying, without success, to bring her back on track with regards to time and place. She, of course, was resistant to his attempts at corralling her.

"Maybe we should just let her go, Dad," I said.

And we did. I relinquished my initial researcher mindset. I no longer had to follow a chronology or get precise answers to my formal structured questions. I began to just listen. The interview came alive.

Making a life puzzle: My Bubby's story

Throughout these stories there were significant fragments, moments in time, which I intuitively knew were pieces of a puzzle I would assemble during the course of the research. There was no beginning, middle or end. But, in my Bubby's passionate and wild storytelling style, I felt a sense of purpose — to honour her vision. I knew this meant so much to her and also gave her a purpose near the end of her life. Her story mattered. Ironically, it was the greatest gift she would give me. After about 45 minutes, my father saw that she was flagging and signaled that we should wrap up for the day. We explained to my Bubby that I would be back the following Sunday to hear more stories and look over some photographs she had given me. As I gathered my belongings I felt her eyes on me. I glanced up and she scampered off to her room. A moment later she returned with three old sweaters and thrust them at me. Even though I would never wear them, I took them without question. It made her happy. We hugged and kissed goodbye and I assured her that I would return the following week. This is how the next year of my becoming a researcher unfolded.

My Bubby recounted her life in a series of short stories. Bubby is 94 or 95: sometimes when I ask she is 94, other times she is 95. Being at this frail juncture of her life she was unable to recall either a proper timeline or geography for when these stories took place. So I weave the threads to the best of my abilities using the words and chronology I was able to piece together from the interviews conducted over one year with my Bubby.

To set the scene, Bubby was born in the small town of Sokolow, Poland. Her parents were Orthodox Jews and she was the youngest of six, with five older brothers. During her childhood, her father worked in the garment industry. It was difficult to make a living in Sokolow, so her family moved to Warsaw when she was still a child. The following story is in my Bubby's dialect. Her primary language is Yiddish and in order to be true to her mode of expression, her story will be told verbatim from the transcripts, with some incorporation of my own words for continuity. In hearing the story of my Bubby's life, I struggled to make sense of her tales and descriptions. She moved more quickly through stories of trauma and focused mostly on her abilities, passions and courage. But, that is the kind of person my Bubby is. And so, this story will honour her vision.

Elka, my Bubby

Warsaw was beautiful. It was like a small Paris in those days. One street sold diamonds, one clothes, each street something new, and my father was a designer, so he could find a job easily. We used to look in the streets at the clothes and right away he would come home and design it, and it sold! My father was very handy, very handy! He was religious, very religious, he don't shave, wears a capple. We were not very close but he always told me, "Elka, don't go home with every boy!"

We got a small apartment in Warsaw with two rooms and a kitchen, and it was like that, my father, my mother, and I was three, plus five brothers, eight and we got a grandmother home, she was 97, my father's mother. We lived like that, in two bedrooms, bed, upon bed, upon bed. In Warsaw, was very expensive.

Listen, it was a hard, I have five brothers, and I'm the only girl. Meine oldest brother Mattis, let me tell you, before the war he fell in love with a girl from Litvah, and the girl had a brother in Lisbon, Portugal.

He came to meine father and said, "You know what, I want to go to Portugal, to Lisbon." My father, he brought from London a big chain, and gold, 18 karats, and two diamond rings.

Mattis said, "Give me the chain. I put it in a place and I take the money to go there."

My father replied, "You stupid! This is a poor country, where you go?" But Mattis took the chain and he said he would send back the money. You think he send it back? He don't send it back! He was in Lisbon in the war and they left him alone. He was there and he got a wife and he got a daughter. Short from the story, he send me a letter when I was in Montreal.

He said, "Please I want to come to Canada, send me a paper."

I said, "ok."

Mattis told me, "Make it only for two cause she passed away, my wife."

My sister-in-law, she passed away. She died in Lisbon. A car ran her over during the war. I went and I paid ten dollars to the government and they give me a paper. Anyway, he come back, he don't got money, he come back with the daughter, and the daughter was falling in love, and not with a Jewish boy, in Lisbon. Anyway, they don't got money to come by airplane so they came with a boat to Montreal. She come to Montreal and she work for the government. Later she went back to Lisbon to find the Polish boy and when she went back, the Polish boy, he was married! Then she came back to Montreal, she came back, got cancer and passed away. She was about 19 years old. Mattis died around 68-69 years in Montreal, mit a broken heart.

Meine other brothers Menachem, Moishe, Israel and Michew. I don't know meine brothers well. They were older and it was so long ago. I was 11 years younger then the youngest boy.

Menachem, he had a store for hats, and three children. Moishe, he got married before the war, was very wealthy, he was rich, rich rich. He make hats too and he got a beautiful wife. Israel was a tailor, a cutter, he had one kid, and Michew another tailor. He had three kids.

Life in Warsaw

I finish seven grades at Beth Yaakov. I also go to Jewish school. I studied history, mathematics, languages and nutrition. I teach children! Ja, I was very good in mathematics and so I teach children mathematics. I was very good…I was thirteen only. As a matter of fact, a boy was double the age from me, I teach him to read Jewish. I was bright. 16 children I teach. A matter of fact at the end of the year I go to see all of them and they went through! I teach 16 kids for 50 cents to make a little money you see. We try to make a little money.

And what do I like to do? I love to read. I read Karl Marx, Lenin and many Polish authors. Aside from meine brains I love to have fun. I always like to dress nice, I was always good at putting together clothings and I love to go dancing, I crazy for dancing!! Oh yes! You know what? A matter of fact, there was a man, was teaching dancing in this time… the foxtrot! You know? Anyway, we danced, and danced! I was a very good dancer. When I start he said if you dance I'll teach you foxtrot and I did. A matter of fact there was a club called Pokachanka like here they call it…downtown. Ja, he want to show me how we dance, and he called me! And I danced! And I got a bottle of wine! I was a very very good dancer! I was around 15 years old. Listen, even today, I am 94, I wish my feet was so good like the brain.

1939 - Warsaw

In 1939 Germany started to invade. The wall was being built around Warsaw. Bubby spoke about the curfew being implemented in Warsaw and described her first interaction with anti-Semitism.

Figure 11. My great grandmother, Mezinska

There was not allowed to go after 6 o'clock. And my mother (see Figure 11) was wearing a wig, she was religious. Tomorrow she had to go to the synagogue, so I had to get the wig. Short from the story, I went back home after 6 and stand a German man.

He said "Where you going, verfluchte verfluchte Juden?"

I lost the speech.

He said "What do you want? A dozen dogs to bite you or a dozen cats to scratch you?"

I lost the speech. Lost the speech, and there was standing a Polish man and the German asked the man, "What is she, Jewish or Polish?"

He said "She's Polish," and the German went away and the Polish man said, "You're too young to die."

We hear the Germans are going to make a big fence around the people, and we run out, we don't got money with what to do. We go to Sokolow. We go a little walking, and I meet a girl, her name was Paula, she come with us and we went on a wagon. I was maybe seventeen, eighteen, or nineteen at this time. My brother, they took him already in Warsaw, the Germans.

And my sister-in-law, said, "You know Elka take my Shmuel, the little boy, home."

And we took him. We never hear from Menachem and the family after the war. They must have died in Warsaw. Moishe, he stayed in Warsaw mit his wife. For sure the Germans got them too.

Sokolow - During the war

We went to Sokolow with my two brothers. We were there not long, a few months. We live in an apartment. Me, my mother, father and Shmuel. My brothers, Israel and Michew, the Germans already took to work. We knew we have to leave Sokolow. One of my brothers came with a horse and a wagon and took us from Sokolow to Drohiczyn.

In Drohiczyn they open a synagogue for us to stay. There was a Rabbi there. We stayed there until the Russians captured us. Hundreds of people stayed in the synagogue. We slept on the floor one after another. We had little things that we put around us to keep. There were no beds. People were allowed to sleep there cause the Germans hadn't come yet. I don't remember how we got food, I think we bought or maybe they give us. We still had money from Warsaw, so

my parents, they were religious, they would pray during the day and I was working with the young people. You see, a lot of young people there they want me to go work with them, care for them. Walk a little, talk a little, be with them.

Israel and Michew died here. They were shot by the Germans. In this time the Russians and the Germans come but the Germans get there first. They say my brothers are communists and they killed them on the street, in front of me.

And then after not long the Russians come. They knew we were Jewish. One thing about the Russians is that they know the Jews have brains but we don't hurt people. They know we don't fight. They took everyone they could so that the Germans wouldn't capture them.

When I was in Drohiczyn we didn't want to right away go to Russia, so we started running, by then it was just my parents and Shmuel. We were picking a shtetl and I picked a town…Chervinska, I'm not 100% sure. When we got there the Russians again sent soldiers. And we were captured. From there we saw that we had to go to Russia. They took us in wagons, like a train. To Russia we drove a long time, and they didn't give us much to eat. Me, my father, my mother and the boy. We were very hungry. The train stopped many times, like in Minsk Mazowiecki. I always tried to get food for the family when I could. I went down, and I knock on a door, I saw three people.

I say, "We don't got what to eat," and a lady took a basket with fruit and she give it to me. I go back and I see the train start to go. Little, little, it go, and somebody took my hand and pulled me up.

When we got to Russia, single people they sent to Siberia. Families they sent to Arkhangelsk.

Arkhangelsk

When Bubby, her father, mother and Shmuel arrived in Arkhangelsk they were given one room with two beds. Bubby's job in Arkhangelsk was to cut grass. In Arkhangelsk the men and strong women would direct the floating of logs down the river, the weaker women would cut the grass. Her parents would stay at home and pray while Shmuel went to school. Bubby was made a forewoman of her working group. This hierarchy kept her safe in many ways.

Arkhangeslk was very cold. Every day we were scared when Shmuel would leave that he would never come back. Right away in Arkhangelsk the manager picked me to be the manager from the group. The manager there, he said to me, you know what Mezinska, I make you for a manager, and I was a manager. Yes, a manager! I got a lot of people! One day we need sickles to cut the grass, and I said we need them, anyway, they don't bring the sickles, the narrow planks we had to run on them, because they didn't bring any sickles, we had to run on the wood.

Another episode I must tell from Arkhangelsk. All the girls they don't got their 'days' [periods], you know what, I got it every week, every week, I have to go to the doctor, cause I got nice sets of underwear. I give the doctor and she gives me a piece. Anyway, I put on a lot of clothes and a jacket and I get ready to go to Kargopol to see a doctor. The doctor there said it's natural some women get and some not. Short from the story, on the way back the truck went down, stalled, crashed, we don't feel nothing though. Anyway, we stop and there I find a lady and she made me a little soup, and she gave me on the stove where we got the bread on top, and she made me to sleep overnight, and in the morning I have to go back home.

I met my first boyfriend in Arkhangelsk. Avrum was born in in Sernak, a little town in Poland. We met at night. He is so handsome. We walked around till 6 o'clock. Avrum used to

take me home. He had two sisters. Avrum was so nice, when he used to see my mother going to take water, he used to take the bucket and carry it. And Sunday, it could have been the coldest day, he would go into the woods, and cut wood. We need to make it hot in the house, and we had for a whole week. He always so nice.

One day the distributor of jobs called me into the office and said to send me to him alone, you know what, the Russians they have bad habits the boys, they grab the Jewish girls, but I got a boyfriend Avrum Goldman, and he came and said he wants to go home with me, and they let me go. They very brutal the Russians, they make the girls do bad things.

During the war Avrum would direct the floating of logs down the river. He was a playboy, a real country boy, but he wanted to marry me, to give me a ring, to get married. He ended up in Moscow and we went to Kuibyshev. Avrum joined the Russian army in Moscow and became a cavalry, he killed maybe three horses. We had no money for Moscow. I tried to sell everything to get tickets, but I was responsible for my parents and the boy. I find out later from a man that Avrum was killed in the army.

We were in Arkhangelsk 16 months, and all through it my parents remained religious. They kept Passover in the labour camp. We not allowed to eat bread on Passover, but I eat bread, but my parents, they make Matzah Shmura, means like they took a little flour to make like a flat roll, a pletzl, was very dry, they still make it though. Even in the war. Then there was amnesty. We had nowhere to go. We ran into the woods and ended up in Kuibyshev. We lived there not very long because the Germans were coming. As a matter of fact, we heard they were about to bomb Kuibyshev so we went into the forest. We had a little bread. We slept outside. We kept going until we reached Osh. In Osh, from 1944 to 1946, I work in a factory there for leather. Shoch was the name of the factory. The manager of the factory gave us a room. I always worked hard to

get food for the family. We got papers in Osh to get bread. Anyway, my father was standing in the line to get the bread, they steal away from him the paper, you can't imagine! In Russia to get bread without a paper, impossible! Bread was like gold! Anyway, he came back and said he don't have. I went to a soldier and told him the story and he give me a couple breads. Another time, after my mother has the diphtheria and she needs a little sponge cake, I went down to a soldier and I told him the story and he gave me a piece. I even got a golden tooth. When we were younger all the girls they got the golden tooth at the dentist, for a symphony, like a celebration, a birthday, it was a style. I took out my tooth and I give it to the Russians. It was real gold, 18 carats, I give it away, and they took it.

I try my best all around. The best I could.

Shmuel, he got the measles and I took him to the hospital. A lot of the kids they got the measles. Shmuel passed away in the hospital. I don't want to tell my mother that he died. I kept telling her that all the kids they are ok. Eventually I told her. And I remember I slept with my mother in the bed and I woke up and she was like paralyzed. She passed away in the night. My father he passed away not long before this. He had a heart attack. They said the blood stopped. At this time my husband, was not yet a husband, his name was Szulim. He was a Kohen and a Kohen is not allowed to go into a cemetery, because they like, sacred, can't be in contact with the dead. But he doesn't care. He came for my mother, for me, and at this time he was just a friend. I said to myself, if I end up with this friend I will owe him everything, I will remember what he has done for me.

In the meantime I sell leather goods and I was wearing a bag, a purse, I put on the wall in the factory and I cut an opening. I close it and I put leather in the bag, I put one and I put another. Short from the story, I got already, I make thousand rubles, give to my husband who was not yet

a husband. I said, you know what, I have already thousand rubles, I have enough, short from the story, I went with that purse to bring home, on the way a policeman stopped me.

“From where you take it?'

“I spotted it in the grass.” I said.

He saw me coming out of a building.

'Why are you leaving there?' he ask.

“I am going to the bathroom.”

And they keep me. They keep me. When I went back to the police, I said, “I was thinking that it was from the factory and I would bring it back and if not I would make myself a pair of boots, I don’t got shoes!”

And they keep me. They keep me! Even the manager, an honest man, like a foreman ja, from the factory, even he said she don’t took it! But short from the story they keep me. They keep me in the jail. They keep me in the jail and for weeks and weeks and every day the girls they sit in the jail, you see all over the world. There was sitting a Jewish lady, Sarah Yokobovna, I remember that now, she got ten years cause she let free a man, when we met I took off a shoe and I marked down “Go to Mr. Rak [meine boyfriend].” They say to him that I got a heart attack and I passed away, and that shoe, that I gave to pass to him, they gave it away. So he never got the shoe and doesn’t know that I am still alive. Anyways, I am sitting and sitting, weeks and weeks. Every day I go to take soup and I mark down the day! Short from the story, the weeks went by and I got free, I got free and I went out from jail. But, tell me where to go? I don’t have a house, I don’t have money. I don’t have nothing. The manager from the factory, Slabuchi, I remember the name you see, he said, “Come back to work with me, I hear you got a boyfriend,

but you don't have nothing." And so I go to work with this Slabuchi and I start to sell shoes, I sold very well. I sell so many shoes.

One time I sold a pair of boots very expensive, a week later came a man. A Russian man. The sole fell off his boot. He says to me "I will put your boyfriend in jail, the shoes is without the sole, but if you bring me another pair I say nothing."

"Ok." I say, "Listen I know I will not let my boyfriend go to jail. And anyway I know you took ten thousand rubles to let free a man, he can't go to jail."

You see, I knew he done this, the Russian man.

I said, "Listen, tomorrow I will meet you and we'll talk about it."

Tomorrow he came, this man he was so tall, I came to the shoulder. I said to him again "Listen if you put him to jail I put you to jail! You took ten thousand marks or rubles!"

And you know what, he got afraid and let me go. And I continue to sell. I sold so many shoes, ja, I could sell very well, ja. I tell you I even go to Uzebeke to sell boots. It was always raining and I stay with a woman who has no room to sleep. One room, with a table. And we sleep on the floor with the legs under the table. This woman she make a carrot cake, and one time we find a lady, Miriam Sterling, outside in the rain. She got nowhere to go, we invite her to stay and in the middle of the night Sterling ate everything! She was so hungry! But she ate all the cake, and the lady bake the cake to sell and make money. What are you gonna do? She was hungry! I come home and the woman whose house we in take away our covers cause Miriam Sterling ate all the cake! So I go to Sterling's husband, who not yet a husband, and I tell him to give me the money and pay for the cake. I go back, give the money and I leave.

In the meantime, meine boyfriend [Szulim] (see Figure 12) he kept coming to see me. He come and come and come. One day I give him an ultimatum, give me a wedding or leave me

alone, I got other boys too. I saw that he's the type, not a flirt. He's settled. He read papers, he knows what he's talking about, and he has a brain.

Figure 12. My grandfather, Szulim Rak

He went home, he said, his mother doesn't want me cause I was poor. What does she want for her son, a Rockefeller's daughter? His mother was so small but beautiful in the face, Anyway, short from the story, he went in to speak with her.

She said, "With who you going to marry?"

He said with "Elka."

She doesn't want me.

"I not going to leaver her," Szulim told her.

Even I got sick, with typhus, and he was with me the whole time. A good man. In the end they make a wedding, they make a wedding with a musician, with liquor, and in this time and with bread. The wedding was very nice, they brought ten so big bread, and in this time! Was very expensive, and liquor, and other things. Short from the story, they call the Rabbi with a Chuppah and I got married. I got married. We dance, we dance you know, I was crazy with the dancing! We danced and everything and I beg already to go home cause I don't have a pair of stalking and my toes, they hurt.

After the wedding, people they say the father-in-law (see Figure 13) is in love with the daughter-in-law. My father-in-law was a very good man, very very good.

Figure 13. Bubby's father-in-law

When my mother-in-law was not there he would say, "Elka go and buy an onion roll, and we both eat!" And she don't know! You see, this was life, it was life. You know, she would treat me

not good. For example, they make chicken soup, they bought a piece of meat and they cook the chicken soup and when it comes to me she put water, and I saw that. I went out and cried. One time she got a piece of meat, she give everybody the meat and one piece of bone she left for me. Short from the story, I have to take it, what can I say. And this I go on in life. I survive. I went through a lot.

Then they took people to the army to work to help build things. You know what happened, we was already married, and I am crazy for dancing. Anyway I went with him to the dance and a police stop us and said, "What do you do?"

I said, "We go dancing. We go dancing."

He said, "Oh no I will send him to the front."

There is still a curfew and so we got catched. You want to know what I do? I looked and I find a Jewish doctor, I remember now, I meet her and I say, "Listen maybe it's possible you let free meine husband and I bring you a pair of boots free."

She said, "Ok."

On the next day I walk and walk and I meet her and I give her the pair of boots, and she said, "Elka, come here by the window and show me with your eyes who your husband is." I go to the window and I point him out. I don't know what she does to get him out of it, but she let him free.

* * *

In 1946 the war was over. Three months later the American Red Cross took them out and brought them to Poland, Tschchien. From Poland they soon went to Germany. My Bubby talks about being in New Ulm, Berlin and Foehrenwald, a displaced persons camp in in the American zone of occupation near Munich. My

Bubby's eventual journey to Canada begins here. This is the turning point of her story where she begins to put the past behind her and began to build a future.

1946– Neu Ulm to Berlin

We born Leycha [Lynn] in Osh in 1946. She was born on a lucky day! Everything was for her! People helped and gave her everything they could! Double, they give her! This is already after the war. After the war they were still killing the Jews, I don't remember where, they still hate the Jews, I remember I still hear those words, "Verfluchte Juden, verfluchte Juden."

Now we came to Neu Ulm, some people go to Ulm and we go to Neu Ulm. Neu Ulm was already a city. There my uncle sent me packages from Los Angeles. He sent lots of clothes. Short from the story, someday I took a small folding table and I put my old clothes and the German people came to buy. They very good customers, anyway I sold out, but come more and more and more. Short from the story, I closed every Sunday and took the money to buy meat. Every Sunday we stay on the market and the German people come buying and buying and buying. How much you tell them they give you, and they come again and again. I make a little money. We wanted to get out. But you have to have twenty thousand, twenty thousand marks, or the ruble, I don't remember, to pass toward to Berlin. Anyway, was on the way, was standing a Russian man and near me was sitting a lady. She sees I have no money to get to Berlin.

She said, "Listen, I wear bracelets all them diamonds, I give them away, I couldn't have a baby ten years, and now I'm pregnant, back to Berlin to have a baby. Take them." She gives us the bracelet and we went to Berlin. So we was in Berlin and they give us one room, everybody sleep and Lynn was a couple months and I need a carriage. In German it was a kinderwagen. A kinderwagen, anyway I met a German woman.

I said, “Listen maybe you have a kinderwagen?”

She said, “I have, but… I want 450 mark.”

I say, “Ok. I will give you two hundred as deposit and tomorrow I come to take the kinderwagen.”

What do you want to know? The next day I open a door, what’s there? The kinderwagen. It was deluxe, silk all over. I gave her the marks and I took the kinderwagen and now I had the kinderwagen, but there is no place for it. No place for Leycha to stay. All the people were sleeping on the floor. We put the carriage on the table. And she sleep there, you know. Anyway, then we to go to Foehrenwald for two years, 1949-1951. We got one room. I worked at the market to make ends meet for my family. My husband worked on a committee where they distributed clothing and food and if there were any leftovers I would sell them on the market. I was able to get all kinds of materials and goods. I was walking by a basement window and I pass and I see an old man who makes combs, you see, after the war everyone needs a comb, anyway I went in and I bought five combs. And I come back and my husband says,” What you’re crazy what’s with the combs!”

I said, “Hold on, and I sold it like nothing!”

So I went back and I buy 100 more combs and I went to stay on the market and I sold them again. Ja I sold them. I saw the market was good. I see I can sell this, and on top of our roof in the apartment already, was a factory for clothes. Anyways a man came in to the factory and I say to my husband, I see his wife when they come, she dressed with lipstick and everything, and he brought in material pieces and I bought them and sold them to a German lady who made pajamas. I saw the pajamas and then I bought those. I went to the market and I sold the pajamas.

I went again to another German and bought drapes and other things and I went back to the market and I sold them too!

That is how we came to Canada. We got on the ship in Bremenoff, Germany. Everybody was sick on the ship. From the sea. They give us the option to Toronto or Montreal. We chose Montreal. I brought four table things with crystal, silver I got, jewelry and other things you know. And it was not damaged when we got off the ship.

One time on the ship and a man came to me. "Would you like to dance?" he said.

I see how they are dancing and I said, "I don't know that style."

He said, "Pass me the hand."

I put out meine hand and he took me and turn me around and around. Oh I love to dance!

Montreal – 1951

When we come to Montreal we get a room by somebody on Hutchison Street. We had a room and in there was a man that said in the kitchen you are not allowed to go after 6:00pm, my wife is sick. We had to be quiet. Anyway we keep going after 6:00pm and he come and we have to take off with everything. We went to another room near Clark on Duluth. Lynn was very small. I remember my husband would carry Lynn on his shoulders all the time. Anyway we got a couple hundred dollars and we rent a house, on Maryann with another family. And we give there, you have to give the money, and the forms, and there was furniture already and we went in. Meine husband worked in a factory, he was a cutter and I take care of the home. We born David in 1954. Meine husband was so happy (see Figures 14 & 15).

Figure 14. My Bubby, father, and grandfather

And then I decide to work. I went to a place where they need a server, a sales lady, a knecht. It was a small place, a 'bazaar,' you know. You see, and after that I like to work in a bigger place to get experience. I went to Julia, on Queen Mary. Julia's husband was a cousin from Sokolow.

I go to her. "Maybe you need a sales lady"

She said "Come in and we try you out."

I went there and what do you want to know, I work, but the girls was very jealous, one day comes a lady she was wearing so many diamonds you didn't need electricity! I show her something it was beautiful but the bust was flat. I said to myself, if I sell she will need another

Figure 15. My grandfather, aunty Lynn, and Bubby

bra, but I'm afraid she get mad. Anyway in the center from Julia was a man they got the bras, she took one and put on, and there for Julia I made $500 dollars for a dress, and a jacket to go for a wedding or for a Bar Mitzvah and she took it.

The woman said to Julia, "You know that girl had very good taste."

In this time, not to lie to you, a ten dollar tip I got, and in this time! Anyway I work there a little but the girls don't want me to work there, they were jealous, whoever is coming I take them! So I go to Sandy's in Plaza Cote des Neiges.

I go to Sandy, "You need a sales lady?"

She said, "How much you like?"

I said, "Just try me out."

She liked my work and I started to work, in this time $1 dollar and a quarter an hour. Anyway I work, I work, and on the side she give me ten dollars the week, commission, she said I make a lot of sales, and I work there for years and years. Anyway, she want to sell the place, she came to me, "Elka take the place!" But I don't want to take the place. So I start to work at Melina. Melina called me even.

"Elka maybe you like to work for me?"

I said "Yes." I start to work there and the girls were so jealous again! They sent me to Alexis Nihon Plaza and there I start to sell again and the manager said, "She sell so many! Like bagels! That many!" I sell a lot!

And on top of everything, in this time, my husband was sick with Alzheimer's, ten years and I keep him in the house and I take care of him. I don't forget what he done for me. I survive! I survive a lot.

This is the story of my life.

* * *

Complementing the heart of this story my Bubby pursued larger questions, meanings and ideals of survival and spirituality. The core of this conversation is as follows:

Me: Bubby, why did you survive?

Bubby: I survived, listen, I don't know how I survived; I survive a lot of things. Why I survive? God help me!

Me: So you believe in God?

Bubby: I think Shauna, a life shows that you have to believe in something! I believe, I believe in God. I believe when I see the whole thing with the war with everything

I see somebody is caring, ja I believe a little, maybe. But I believe in God. I all the time, I think he helps!

Me: If you believe in God why do you think that so many Jews died?

Bubby: Well, this is questions what you have no answers. You can't put on somebody to believe what I believe. But I believe. I believe somebody helps the world, in a way, I believe. I see in my survival, I believe in this.

Chapter 4

Sharing Bubby's Story

In this qualitative case study, I apply multiple methods of oral history, photo elicitation, life writing, and sensory practice (informed by ethnographic methods) to explore my Bubby's story of the Holocaust. The project culminates in the artistic representation of my identity construction as part of a post-generation within contemporary society. Creswell (2013) defines qualitative research as "a situated activity that locates the observer in the world. Qualitative research consists of a set of interpretive, material practices that make the world visible. These practices transform the world" (p. 43). Through my Bubby's story I explore her perceptions and interpretations of her experiences in relation to the Holocaust as part of a greater social context. The research "recognize[s] the connection between the individual and their social context…It allows us to identify social issues and determine the questions that need to be asked in order to understand those issues" (Van Den Hoonaard, 2012, p. 34). Through my Bubby's experiences, we can see how:

> The generation of young adults who were willing to sacrifice and remain steadfast during World War II, was defined by the experiences through which they lived. Thus we can identify, the social influences that contributed to shaping that generation. We can apply this concept to our own society as well. (p. 34)

By contextualizing my Bubby's life within a greater socio-cultural context, I am making her story a source, a voice that contributes to a greater understanding of experience and "call for change" (Creswell, 2013, p. 44). Yin (2014) suggests that "the case study is used in many situations to contribute to our knowledge of individual, group, organizational, social, political, and related phenomena" (p. 1). Creswell (2013) confirms that qualitative case studies can

"develop an in-depth understanding of a single case," (p. 97) while exploring "an issue or problem using the case as a specific illustration" (p. 97). By interacting with my Bubby's life story I focus on "a 'case' and retai[n] a real world and holistic perspective" (Yin, 2014, p. 4) as I record her experiences of survival.

My methods of inquiry

By using multiple methods, I "gather[ed] multiple forms of data, such as interviews, field notes based on observations, and documents rather than rely[ing] on a single data source" (Creswell, 2013, p. 45). Through this approach I explored many ethical issues of the research. As Creswell (2013) states:

> They ask us to consider ethical considerations involving our roles as insiders/ outsiders to the participants; assessing issues that we may be fearful of disclosing; establishing supportive, respectful relationships without stereotyping and using labels that participants do not embrace; acknowledging whose voices will be represented in our final study; and writing ourselves into the study by reflecting on who we are and the people we study. (p. 56)

I construct the study of my Bubby through a shared authority using oral history interviews with photo elicitation, life writing as a means of rendering these interviews, and sensory practice to explore my response to the interviews. The multiple methods I apply in this case study, are heavily informed by my interviews and researcher observations (Creswell, 2013). I employ data collection methods for gathering field notes (p. 160), explore observations throughout the interview process, and pay specific attention to atmospheric setting, language, intonation, mannerisms and interactions.

Oral history and my family

Cole and Knowles (2001) suggest that "oral history is a method focused on the reconstruction of a life" (p. 22). In my study I reconstruct my Bubby's life through approximately ten semi-structured interviews conducted in her home and recorded with audio and video. My father was also always present as interpreter and translator. High (2014) states that "memory, subjectivity, and narrative have been at the interpretive core" (p. 39) of the oral history field, and reminds us:

> What is remembered and why are vitally important in oral history. Meaning and memory can be found not only in the words spoken but also in the form and structure of the oral narrative. When our interviewees are transported back to another time, or another place, their body language sometimes changes to what it would have been in that cultural and historical context. (p. 39)

Through my interpretation of my Bubby's oral account I parallel James' (2000) methodological inquiry into oral history, which represents Dona Maria Roldan's life story as a female, union activist worker in the meat packing industry in Berisso, Argentina. James focuses first on Roldan's story, then unpacks the data, his methods and his relationship with her. Roldan's story inspires, as the reader gains understanding of her struggle from her truths, interpretations, memories and dialect. Mirroring James' approach to Maria's story, I explore the methods, influences, limitations, complications and truths that are revealed in the nuances of my Bubby's narrative. Bearing witness to this narrative has been a blessing in my own personal growth and development, and much like Hirsch (2012) suggests how I "began to reactivate and re-embody more distant political and cultural memorial structures by reinvesting them with resonant individual and familial forms of mediation and aesthetic expression" (p. 33). In the following

review of the interview process, I unpack my approach to the primary data source for this study: my Bubby's oral history.

The interview process

Van Den Hoonaard (2012) states that "as qualitative researchers, we are most interested in conducting in-depth interviews" (p. 75) through which the researcher is "paying close attention not only to what participants say but how they say it and how they behave in relationship to the interviewer" (p. 82). I conducted ten in-depth interviews with my Bubby and then generated my notes by reviewing the interview afterwards.

I had initially anticipated that the interviews would "appear as guided conversations rather than structured queries" (Yin, 2014, p. 89) as noted in qualitative case study research by Creswell (2013) and Yin (2014). My Bubby's age and ability to remember made this approach challenging. I originally prepared guiding questions that were meant to be "open-ended, general, and focused on understanding [my] central phenomenon study" (Creswell, 2013, p. 163). Examples included:

1. What were your parents like during the war? (Scared, protective, in denial).
2. Do you remember stories of bravery in your family during the war?
3. Did you ever encounter acts of kindness throughout the war?

I soon noticed that my questions and technique had to be modified. I had to guide my Bubby's memories through a systematic set of questions that were direct, straight-forward and sometimes closed-ended so that she could focus on them and provide a concrete response. I then introduced guided questions that were more structured (for example specific to time and place) that would prompt her to follow a chronology and help her find the thread of the narrative. Examples

included:

1. Who was running the synagogue in Drohiczyn? Who gave you food?
2. Can you describe where you lived the second time you went to Sokolow?
3. How long were you living in Foehrenwald? What did your husband do there?
4. Were you in Osh after or before Neu Ulm?

I acknowledge that this guided approach had to be employed because of my Bubby's inabilities to remember, as she is in her mid-nineties. The limitations of age and time were made apparent in the interview process and her health was also a concern. There were months where she was not well enough to do these interviews and my work was put on hold. I had to respect this delay and maintain my primary, family role as her granddaughter. The relationship that developed through this respect for her space became crucial to the process.

Another data collection method that I employed during the interview process with my Bubby was photo elicitation (see Figure 16). By using my Bubby's family photographs, I hope to prompt her recollections. Holm (2008) states that through photo elicitation "photographs are selected for their potential in eliciting valuable information about the interviewee's views and beliefs. They are also used specifically for bringing back memories about particular events, people, or times" (p. 328). Hirsch (2012) also contends: "They enable us, in the present, not only to see and to touch the past, but also to try and reanimate it by undoing the finality of the 'take'" (p. 37). On December 1st, 2013 I went to my Bubby' apartment with an assortment of family photographs I had handpicked based on their colour, texture, the people in the photograph, or the date inscribed on the back. These images elicited various stories about my Bubby's family from her early childhood that she was not able to recall when asking her direct questions such as, "Can you tell me about your brothers?" I realized that the visual reminders were essential elements in

helping her reconstruct distant memories. The photographs provoked new stories and also exposed the power of family photographs (Langford, 2008). As Bubby stared down at the picture of her mother (see Figure 16), for example, it "provoke[d] a moment of self-recognition which, in the reading process, becomes a process of self discovery, discovery of a self-in-relation" (Hirsch, 2012, p. 2). The photo elicitation process evoked traumatic experiences of the war that were significant my Bubby's identity formation. In the picture she looks at, her mother wears a sheitel (wig) (see Figure 16). For her, the image conjured up the first interaction she had with anti-Semitism. She was only fifteen when caught after curfew whilst getting her mother a new sheitel before Shabbat. This story became a prominent turning point in my Bubby's life story.

Figure 16. Shauna Rak, *Sharing Memories*, 2014

Bubby, the hero

I am struck by my Bubby's bravery in openly sharing the horror of her story, and believe her heroism is an aspect of the research that will educate and greatly impact others. When my Bubby relayed horrific stories about hunger, homelessness, or imprisonment in her narrative, she talked about painful details quickly and skipped over certain information that she states was "unimportant" to her tale. For example, when I asked her about her life in the woods (What belongings did she have with her? How did she eat? Where did they sleep?) She just glared at me and grunted, "It no matter" or "It was no good." If I probed her for more details she would cut me off and move on. Oral historian, Dubois (2014) echoes this experience detailing how his/her "interviews consequently tended to produce silences about some of the less happy stories about the compromises people were forced to make, for example, or about decisions one had come to regret" (p. 244).

Although I did have concerns about some of the 'holes' in Bubby's narrative, I felt that the chronology and facts were secondary to the story. Bolin (2009) writes that, "imagination and speculation are qualities that can assist the historian in delving into investigations in ways that are both unique and meaningful" (p. 111). By engaging with history through non-traditional approaches, such as the life story, I invite the audience to look at history through a new lens. As Bolin (2006) states:

> Any attempt to understand a time and place beyond our own requires the ability to wonder about and empathize with questions and speculations we can never fully know, yet the recognition of such limitations should not be regarded as reason to forego engagement in historical study. (p. 111)

In High's (2014) guideline to soliciting 'personalized' life stories (Montreal Life Story Project),

he suggests, “what makes a life story unique is its personal touch. Bear in mind that the focus of the project is on the people involved in certain events, rather than on the events per se” (p. 307). And James (2000) reminds researchers that:

> Life stories are cultural constructs that draw on a public discourse structured by class and gender conventions. They also make use of a wide spectrum of possible roles, self-representations, and available narratives. As such, we have to learn to read these stories and the symbols and the logic embedded in them if we are to attend to their deeper meaning and do justice to the complexity found in the lives and historical experiences of those who recount them. (p. 124)

In my interviews with my Bubby, I tried to represent her personal and unique perspective, rather than focusing on the facts, per se. The following is an example of how I had to manage inaccuracies in the way my Bubby remembered events during the interview process. At one point, my Bubby said:

> “I was in Osh when I gave away my gold tooth.”

I would later transcribe the interview and place this life event into a chronology that I assembled while working on her life story. Two weeks later in recounting the same story she clearly stated:

> “I was in Farenwhold when I gave away my tooth.”
>
> “But Bubby,” I said, “Two weeks ago you told me you were in Osh when you gave away your gold tooth.”
>
> “No!” she declared. After being dismissed with such force, I decided I would let this go for the time being and ask her again the following week. As a researcher, I decided, I will ask a third time, and in the written account of her life story I will use the location she speaks of the majority of the time. The following week I visited Bubby:

"Bubby, could you remind me where you were when you gave away your gold tooth?"

"Hm…."

I waited in anticipation as she carefully thought this through. This time I would get it for sure.

"I was in Neu Ulm!" She declared with confidence.

I was of course taken aback, slightly defeated, and uncertain about how I would move forward with these discrepancies. I had to progress and focus my attention on other aspects of the interview. Bearing this in mind, explorations into language, form, emotion, and personal experience can help reveal the essence of these interviews. As High (2014) states:

> Our objective was to examine the life story as a whole, listening for the interviewee's relationships to their own stories: where they lingered and what they skipped over. The goal of course was to understand the underlying logic of what we were hearing. (p. 43)

Expanding on the value of the life story, James (2000) describes the construction of an oral history as a collaborative narrative. Although I am the one transcribing and writing my Bubby's story, she is composing it as *she* would like to be remembered. In our interviews, I hoped to echo Ellis and Rackwiki (2013)'s understanding of the interview space as one of "shared storytelling and conversation" (p. 376). Although Bubby took the lead in our conversations, they were collaborative events that allowed me to embody her stories. Hirsch (2012) contends: "It is this presence of embodied and affective experience in the process of transmission that is best

Figure 17. Shauna Rak, *A Shared Space*, 2014

described by the notion of memory opposed to history" (p. 33). My Bubby helped to create a collaborative interview space by allowing the interviews to be held in her home (see Figure 17), by retelling her stories vividly, and repeating some of them for me (often with varying facts and events). I was able to share the experience of retelling with her and become a part of the story as I challenged her narrative with my own curiosities and questions. It was crucial for me to engage in her life story collaboratively, because as Ellis and Rackwiki (2013) suggest, in relation to collaborative Holocaust survivor interviews: "it requires us to take others' roles as fully as we can, and to consider why, given their histories and locations as well as their reflexive processes, they act on the world and respond the way they do" (p. 376). My role as a collaborator in the interview process allowed me to mediate Bubby's reactions to traumatic episodes in her past and provide greater understanding of her current positive attitude.

Through her responses to my questions I have been challenged as a researcher, interviewer

and granddaughter to understand and reconcile my own perspectives with her views on her life. These challenges and opportunities have become integral to the development of my ongoing relationship with Bubby. Each time I visited her, our bond was reinforced as she invited me into her past and I invited her into my quest for a cultural and familial connection. High (2014) depicts this shared relationship: "I would speak to the interviewers of the life story interview as a shared space, where doors between the interviewer and interviewee are constantly being opened" (p. 43). A creation of a familiar, comforting research environment was critical to the interview process. As we talked in my Bubby's home, we were surrounded by artefacts and photographs that reflected my Bubby's life story. We also often conducted interviews over meals. The ritual of eating together provided us with an opportunity to have more leisurely conversation, and encouraged my Bubby to share her stories at the kitchen table, a place where she was most comfortable. Looking back, I recognize that My Bubby has always shared her life stories when we gathered for special occasions. Food was always a significant accessory to these stories as it would bring the family together and the dinner table was a place where my Bubby could command her audience (see Figure 17). In High's (2014) experience, "interviewees liked being interviewed at home and, as was often the case, by someone they know" (p. 42). Here, my Bubby was in her comfort zone and I believe this was favorable to the interview process. Most of the time, while eating, the dialogue took the form of a chitchat, rather than an interview.

These casual mealtime chats have also been crucial to the development of my personal relationship with Bubby. My Bubby is generally protective of her space and distrusting of others, but through the interview process we developed a trust that I cherish. Our visits today have become very special, as we share a stronger connection than that of interviewer and interviewee. My Bubby looks forward to my presence, and she continuously asks my father, "Shauna is

coming on Sunday, yes?" The joy I bring to Bubby by visiting her encouraged me to maintain our relationship even after the interview process was complete. Even though the project is over, Bubby continues to talk to me about her life. I believe she finds comfort in our visits and our ongoing relationship will continue to be influenced by the methods I employed in this research. As Clandinin (2013) reflects, "While we enter and leave both participants' and researchers' lives in the midst, we continue to have long-term relational responsibilities and a commitment to the lives we have become privileged to become a part of" (p. 201). As a granddaughter, I have developed a new responsibility and role in the family. I am now the 'keeper' of my Bubby's life story, the heart of my family's history.

As a granddaughter, and researcher my role in writing my Bubby's story has raised some ethical questions. As Clandinin (2013) states:

> As we live alongside participants and/or hear their stories, we are always attentive to co-composing what "the field" is becoming and what field texts we co-compose with participants. All of these experiences of the inquiry are deeply imbued with ethics. We remain as wakeful as we can be to who we are in the inquiry space and to how our presence shapes spaces between us and participants. (p. 199)

While I experienced these stories alongside my Bubby and father, I had to differentiate between the differing spaces of familial relationship and the interview. I had to decide when to keep things 'off the record,' and when the story was significant to the research. High (2014) addresses similar questions of ethics in the *Montreal* Life Story Project, in which interviewers conduct discussions with family members and friends, and relates: "As a result, it was sometimes unclear where the project ended and the community began. Nor was it always obvious what parts of our

conversations were on and off the record" (p. 25). In the interview process, I had to make discretionary choices as a researcher and as a granddaughter, deciding which stories, comments or beliefs should be left out of her account, and which belonged only in the personal, familial space we created through these interviews. For example, I did not include slightly hostile comments or jokes that I felt would not advance or benefit the research. The strong relationship my father, Bubby and I developed through these interviews posed challenges as well. I found that the closer I entered into her past the more I tried to press for information about matters I found puzzling. For example, at one point in the interview, my Bubby described some of her interactions with Germans after the war.

> One thing I have to say on this floor is a lady she was born in Germany, comes New Year, she comes to knock on my door and say happy New Year. Rosh Hashannah, and Passover too! She comes. On top of everything that happened, they have class. The Germans they may have been wrong but they have class. I remember when I was in Germany there was a man, an older man and I always saw him bringing this woman a bunch of flowers, you see, they have class.

This was confusing to me. As the third-generation descendant, I assumed that my Bubby held resentment towards the Germans and that she would not be able to see past the horror of her experiences. When I heard this I, like Ellis and Rackwiki (2013), "found myself trying to persuade [Bubby] to modify [her] strong conviction" (p. 376). This was a limitation as we collaborated through my entry point questions. Having my own preconceived notions about the conditions of a labour camp or life in Germany after the war, my own life experience and/or pop culture perspective may have influenced the direction of the questions that I posed, or the directions that I anticipated for Bubby's answers. I may have been less inclined to deny or

challenge her answers if we were not grandmother and granddaughter. These considerations contributed significantly to the development of my research methodology.

Over the course of the interviews I became less forceful in my technique and style, and tried to respect my Bubby's space. Creating a space for her stories enhanced our relationship, my desire to push her for details lessened, and I grew more sensitive and caring toward my Bubby, both as my grandmother and as an interviewee. Modeling the relational care ethics approach of Noddings (2012), my interviewing style will be one that I extend to future research participants as well as to my teacher identity. This life story approach differs "from traditional testimony in several important respects" (High, 2014, p. 42). A life story approach "finds meaning in the context of a life lived; it also puts memory front and center. This expanded frame tells us more about how this event shaped the interviewees subsequent lives – the silences, absences, activism, and memories" (pp. 42-43). Through the evolution of my interview process, the core of my Bubby's life story became evident.

Friendship is another significant method for developing the oral history interview, as Ellis and Rackwiki (2013) explore:

> Friendship as method [which] allows for deep and emotional connection with the person being interviewed and the topic being investigated, but in turn requires us to acknowledge and respect the responsibilities; to be there when the person needs us but not to make inappropriate demands. (p. 377)

These interviews have added a new dimension to the familial relationship between my Bubby, my father and myself. The bonds I have formed with them have become stronger and deeper. I now feel a responsibility towards my Bubby, to care for her, to respect her story, and to show compassion in my interview methods. In each successive interview I became less aggressive (or

objective) and more accepting of her wild storytelling methods. This was something that I had not anticipated. As I developed this deepening affection for my Bubby I know that she has grown increasingly reliant on me, due to the trust that we developed during our visits and shared stories.

Another significant challenge in the interview process was the presence of my father. His company was crucial for translating and interpreting because my Bubby's first language is Yiddish. On the other hand, his relationship with her and his interpretation of her stories had a major influence on our interviews. My father would get irritated with my Bubby when she would veer off topic or relate what he deemed to be a false story. For example, when my Bubby described how she remembers hearing of Hitler's invasion and his death:

Bubby: Listen we don't believe, in 1936 the Germans are coming but Hitler, make a book, "Germany over all." A matter of fact he went already all the way till Moscow and after that he hang himself in the basement.

Dad: No Ma, he took poison.

Bubby: No No he hung himself, it was in the paper.

Dad: No No, you're wrong. K so when the Germans came into Warsaw, the Jews did not believe that it would happen this way?

Bubby: For sure he hung himself! You don't believe!

Dad: 'K but ma, I'm asking about something else… But he did take poison.

I sat in silence as I watched them banter back and forth about Hitler's death. The interview was out of my hands and completely off topic. At this point I felt that the inaccuracies of her recollections were irrelevant to the story. In fact, I found it interesting to hear what Bubby at that time had heard about Hitler's death and that she has since held on to that belief. Throughout this qualitative study my Bubby's perceptions are at the forefront of her story because I believe this is

crucial to the significance of storytelling. I am, as Clandinin (2013) suggests:

> Draw[ing] attention to thinking about the others' experience, to thinking of the narratives that shape each person in her contexts, in her unfolding life, in that moment that comes out of all other moments and points towards a future. (p. 30)

My father became very emotionally involved in my Bubby's narrative. He got frustrated when she made mistakes. In fact, their closeness and relationship gave him 'permission' to confront her memories. This created a domino effect. I would confront my father about his demanding and provoking behavior and in only five minutes the interview was a complete Balagan (mess). With the presence of the third party (my father), I was losing control of the interview. I was now "sharing authority with [him] in the interview" as Jones-Gailani (2013) writes, and it certainly "hindered the flow" (p. 172). I have come to realize that this is inevitable in family interviews, perhaps especially in the case of my father as a third party to his mother's life story. As Wong (2013) writes of the family interview, "when emotion in a negative and personalized form, rises to the surface, it can bring the entire interview to a halt, at least in the metaphysical sense…" (p. 107). My father's presence may have interfered with my ideal interview flow, but he contributed valuable insights into my Bubby's past due to his fluency in her mother tongue. Through these exchanges between mother and son, I came to recognize that language was critical to the context of this thesis, and thus I have retained keywords in Yiddish throughout the thesis to signify the historical spaces in which this research resides.

Bubby's language

Language was at the forefront of my interview challenge. In various interviews my father would translate the questions I had prepared into Yiddish and if she could, my Bubby would

answer me directly in English. On certain occasions Bubby did not direct her answers towards me. She spoke mostly to my father in Yiddish as I quietly observed the discussion. His ability to translate and interpret the interviews gave my father the inadvertent job of gatekeeper (Creswell, 2013, p. 94), as I had to visit him each time I wanted to gain access to the stories. This made me dependent on my father throughout the research project and reliant on his willingness to commit the time and attention that I felt the work deserved. I had to learn to put full trust in my father's abilities to conduct the interviews or relate to my Bubby in ways that I wanted to. After the interviews I sat for hours with my father, translating and interpreting their conversations. This was another challenge, trusting my father to translate and accurately relate my Bubby's stories. The interpretation of language is reviewed by Felman (2000) as she explores the multiplicity of languages in the film *Shoah* by Lanzmann (1985). Felman (2000) states:

> The film places us in the position of the witness who sees and hears, but cannot understand the significance of what is going on until the later intervention, the delayed processing and rendering of the significance of the visual/acoustic information by the translator who also in some ways distorts and screens it, because (as is testified to by those viewers who are native speakers of the foreign tongues which the translator is translating, and as the film itself points out by some of Lanzmann's interventions and corrections) the translation is not always absolutely accurate. (p. 11)

Interpretive inaccuracies surrounding memory and language are evident throughout my oral history research process with my Bubby and father. By acknowledging the potential inaccuracies of memories, translations and interpretations of language, I am in fact exploring the "radical foreignness of the experience of the Holocaust, not merely to us but even to its own participants"

(Felman, 2000, p. 111). The ability to process the phenomenon of the Holocaust is not only complicated for the receiver of these testimonies but also the Holocaust survivor or witnesses who are bearing testimony. These accounts are untranslatable in a sense, as the teller and receiver attempt to apply logic to the unexplainable.

My Bubby's mother tongue is Yiddish, she learned to speak Polish and English over the course of her life. Today, when Bubby speaks she sometimes creates her own language, blending English, Yiddish, Polish and German into a customized dialect. This mixture of languages was incredibly significant to my relationship with my Bubby and engenders her story with such vitality. The languages that she picked up along her journey combine to recreate a larger narrative of her life. I love this language with all my heart. I do however acknowledge the potential limitations it imposes on this case study. Although my father grew up hearing this language in his home, he too has trouble communicating with her. Some of the subtleties of her stories may have gotten confused or lost in translation. I also believe my own inability to understand the language firsthand is alienating, and contributes to the displacement I feel as a third-generation survivor. These stories are subject to a ripple effect as they are passed down from generation to generation. During each sitting with Bubby, new aspects of her stories came to light, and her story will continue to unfold in new directions as I appropriate and retell it in the context of my own narrative and memories. The stories also become displaced as they travel through generations and are retold to others. My Bubby's dialect, much like her geographic journey, has become a significant displacement metaphor. As a result, this narrative transition from her voice to mine is a catalyst for her methods of storytelling and the foundation through which I have handled her life story.

A turn to life writing

My Bubby's oral story was transcribed to text as an exemplar of life writing in order to situate her narrative within a greater socio-cultural context. As Leavy (2009) states:

> Writing is, and has always been, an integral part of social research, as it is necessarily entwined with the construction of knowledge. Moreover language or "the word" has traditionally been the communicative device employed in the service of social scientific knowledge-building. Likewise, there is rich tradition in storytelling methods in the qualitative paradigm that draw on cultural practices of oral knowledge transmission, such as oral history and life story. (p. 25)

After recording my Bubby's oral history account, I wrote her life story verbatim from the transcripts. The transcribing of my Bubby's story enabled me to connect with her in new, deeper ways, which has informed my own identity as a third-generation survivor. McKerracher and Hasbe-Ludt (2014) describe the connection between the writer and the life story, "just as reading the stories of other lives expands experience, so does writing about one's life in different ways to expand understandings of that experience" (p. 126). The rich cultural tradition of oral history transmission and then restorying has been crucial to my experience with my Bubby. Through the rewriting of her account I have come to a deeper understanding of different themes within her narrative. I have exposed connections within her story, such as my Bubby's experience of survival, to her many identities as survivor, mother, wife, caretaker, teacher and entrepreneur. These considerations have strongly influenced my feelings about my own life story as I have begun interpreting and analyzing the significance in the roles we play and the choices we make.

Leavy (2009) writes about the concerns and rich implications of writing survivor accounts. She describes components of this form of inquiry that are significant. The first concept is

coherence. Leavy (2009) writes:

> although initial stories are not relayed cohesively, a restoried and cohesive narrative may later emerge. Researchers need to pay attention to how narratives are communicated – such as talking style, tense, inflection, and tone – which also signal a range of data. (p. 30)

Through paying attention to my Bubby's language, style and tone I have, since my first transcribing experience, learned to better understand her dialect, mannerisms and intonations, locating the methods of practice in a multi-sensory framework. Her style of storytelling facilitates my ability to place her story in a cohesive text. Observing different aspects of her method of storytelling meant I was better able to understand what she was trying to say. My Bubby would often go off on tangents. She would identify multiple stories throughout a twenty-year span within five minutes. The stories were not chronological and sometimes they did not relate to one another. James (2000) encounters this same issue when writing life stories:

> [there is a] constant zig-zagging back and forth between childhood and events in the later years. The pattern will continue throughout the manuscript. In addition the text is riddled with contradictions both of fact and of intention, with the narrator's point of view frequently fluctuating at crucial tension-filled moments of the plot. (p. 159)

Encountering similar challenges to those defined by James (2000), I did not "place the burden of responsibility for the difficulties in reading this narrative" (p. 159) on my Bubby. Instead, I interpreted these problems and life story questions as narratives that function "precisely as a distancing, editing device, creating a self as other through the separation of narrator and protagonist" (p. 159). The following is an example of this process, and is taken from an

interview where my Bubby described my grandfather and why she wanted to marry him.

> I saw that he's the type, not a flirt. He's settled. He read papers, he knows what talking, he had a brain. You know what anyway, we was already in a place, in a house we live, and I born David. We want a boy. He came to the hospital and saw a boy and grabbed and kissed him. And he was so beautiful.

In this excerpt, my Bubby is describing my grandfather in 1946. She then continues to associate the birthdate of my father in 1954 within the same context of time and place. I was able to properly situate her stories by discovering a key narrative pattern. My Bubby was "impos[ing] a coherence on her life story, based on consistency of self-representation and continuity of her self-narrative over time" (James, 2000, p. 164). My Bubby's sense of continuity was expressed through heroic exemplars, humour, vibrant and passionate expressions, and love, loss and survival.

Leavy (2009) describes turning points in a narrative as "vital to participants' structuring of their narratives and the experiences to which they attest" (p. 31). By identifying clear turning points in my Bubby's story I was sometimes able to confirm where events happened. Two turning points, for example, were her wedding and her immigration to Canada. Ultimately though, it is less important where or when the stories specifically happened than what the stories are about. By integrating this shift in experience and my own interpretations to accommodate my approach to her oral account I was able to write her life story.

Approaching sensory practice

Leavy (2009) discusses replotting or restorying as "a process that occurs over time as participants reflect on their own major life experiences and reframe them" (p. 31). This has been

true in my writing of my Bubby's story, especially after a recent visit I took to Poland with *The March of the Living*. On this trip I visited sites that figure in my grandmother's story and heard other survivor experiences, while I developed a visual and embodied perspective. One example of this experience was in Treblinka. Our tour guide walked us through Treblinka reading the words of survivors. The wind was blowing and the sun was shining. Stones surrounding the site depict different towns where Jews were shipped from, and then annihilated. Our guide took us through this experience while reading the words of survivors, victims and perpetrators. This had a profound influence on my experience at Treblinka, enabling me to visualize a past in relation to those that existed in the empty space that we now stood in as a group For a soundscape of this experience, please listen to *Treblinka Memorial Walk*, at (http://shaunarak.wix.com/bubbys-lifestories#!urban/c21al). Afterwards, I walked around silently peering at the names of the towns on the memorial stones. I slowly approached a stone that read Minsk Mazowiecki. During interviews with my Bubby she had mentioned stopping on her journey from Warsaw to the (then) Soviet Union. She tried to tell me the name of the town over and over. Between her dialect and my lack of Polish history, it was hard to make out some of the names of the locations she was recalling. When I saw the name of the town, Minsk Mazowiecki on a stone, right in front of me (see Figure 18), I made the connection instantly. This discovery gave me a sense of triumph in a place of mourning. I found a connection and filled in a piece of the puzzle of my Bubby's stories. The vast emptiness of Treblinka, the strong winds, and the desolation, became a shared experience with friends. A memorial candle lighting ceremony haunted me, and allowed me to participate in a commemoration of the deceased. I have further explored this moment as sensory ethnography, and it is one example of the many connections on this trip that furthered the research into my Bubby's life story.

Figure 18. Shauna Rak. *Treblinka Memorial*, 2014

The life writing process has been an all-encompassing experience. McKerracher and Hasebe-Ludt (2014) state, "stories, as repositories for significant socio-cultural and historical knowledge, give us this opportunity to reflect on lived experience through the creative composition of artful narratives" (p. 119). In response to my Bubby's life story, I created a multi-sensory visual art installation in order to represent her narrative and further inform the scope of my research. This project was greatly informed by the fieldwork that I conducted on my trip in Poland. Throughout my visit I gathered types of information typically needed in ethnographical

studies, paying specific attention to multi-sensory observations and interpretations based on sight, sound, touch, taste and smell.

Sensory ethnography

My sensory practice is rooted in what Pink (2009) describes as sensory ethnography, which "provides us with ways of responding to research questions that involve focusing on forms of intimacy, sociality and emplacement…" (p. 153). Through this method I developed a multi-sensory learning approach that interconnects text, image and sound in art installation. Echoing the theoretical and practical work of Pink (2009) I have been able to develop sensory practice as a method of inquiry for my case study. Pink explains that:

> The multisensoriality of the research context is often something that emerges through one's encounter with both people and the physical environment in which one is participating. It involves often unanticipated smells, tastes, sounds and texture, and unexpected ways of comprehending these. (p. 44)

The implementation of sensory practice as a core concept and methodology for my thesis was in fact unanticipated, and emerged during my visit to Poland, as well as through interviews with my Bubby. In my experience with the sites in Poland I had many encounters with smell when I was immersed in the woods, in the camps or even walking on the streets of Warsaw. This added a new dimension to my Bubby's story that I could not experience through oral storytelling or life writing alone. Pink states, "sensoriality is fundamental to how we learn about, understand and represent other people's lives…" (p. 7). This was apparent to me once I began embodying my Bubby's stories by physically traveling to her story locations. Sensory practice in this case study is "open to multiple ways of knowing and to the exploration of and reflection on new routes to

knowledge" (Pink, 2009, p. 8). Sensory practice and emplacement allowed me to "[learn] how to recognize [my] own emplacement in my [grandmother's] world" (p. 64). During my trip to Poland I made connections through sensory ethnography that invited new perspectives on my research. One experience cultivated in Birkenau (see Figure 18), as we advanced towards a ruined gas chamber and heard the faint sounds of Hebrew chanting from another group of visitors. As the singing continued in the background our group leader quoted Elie Wiesel,

Figure 19. Shauna Rak, *Birkenau*, 2014

describing the traumas, memories, and feelings of the deceased in Auschwitz, Birkenau. For a soundscape of this experience, please listen to *Reading Elie Wiesel in Birkenau*, (http://shaunarak.wix.com/bubbys-lifestories#!urban/c21al). The method employed by the group leader was affective and effective for the whole group, as we embodied Wiesel's words through the memorial walk. Our tour guide then gave us the opportunity to pay tribute to a person, people, family, or friends that may have perished during the Holocaust before we recited the

mourners Kaddish. The group allowed themselves to become completely vulnerable: Individuals recalled names of family members or friends, of the survived and perished. The continuous list of names seemed to go on for an eternity. We were a group of 40 Jewish people from around the world (Canada, the United States, Australia and Holland) who did not know each other before this trip. Yet, in this moment we became connected. The power of community and humanity generated a strength that radiated as we recited the memorial Kaddish blessing. It was a connection among people at a depth that I had never experienced. Through this experience I became a part of living history and developed new insights into my Bubby's story and my place within it. Bubby was with me as I stood in that moment at Auschwitz. This has had a significant impact on my identity as the third-generation, as well as on my artist, teacher and researcher identity. Pink (2009) also acknowledges the "multisensory event and, as such, a context of emplaced knowing" (p. 81). She suggests that "it is a process through which we might learn (in multiple ways) about how research participants represent and categorize their experiences, values, moralities, other people and things (and more) by attending to their treatments of the senses" (p. 81).

Returning to the context of the interviews with my Bubby, I have expanded on my understanding of her life using multi-sensory prompts. While in her home, surrounded by images of her family, I gained a sense of the life she built after the war. For example, the clothing she would gift to me after each interview reminded me of her liveliness, her ability to be fun and flirty and her flare for fashion. During our interviews in her kitchen I was reminded of her passion for family, food, and how meaningful the kitchen is to her now. Her powerful hand gestures at such an advanced age are a true expression of her existing strength. The experience of sharing my Bubby's story in her personal environment has secured my connections to her in the

present time and extended a place for her in my story. Because of my trip to Poland and my multi-sensory interviewing experience I feel that I am, in a sense, living in both locations at the same time, embodying the past and the present within both spaces. This in-between space of reflecting on the nature of time and being is reminiscent of Deleuze's (1989) conceptions of unfolding and folding time:

> Just as we perceive things where they are present, in space we remember where they have passed in time, and we go out of ourselves just as much in each case. Memory is not in us; it is we who move in a Being-memory, a world-memory. (p. 112)

Through my reflections on these spaces and memories I am drawn into the thematic inquiries of my Bubby's story, where I am *becoming* her memories through the multiple methods that I have explored in this case study. My revisiting of the past operates like Deleuze's (1989) 'folding' through a series of circles "which are more or less dilated or contracted, each one contains everything at the same time and the present of which is the extreme limit (the smallest circuit that contains all the past)" (p. 99). Each ring contains a piece of the past, which through interviews with my Bubby and my visit to Poland, I am bringing into my present. Through oral history, life writing and sensory ethnography I am naturally extending this research into understanding, analyzing and interpreting these coexisting circles of my past and reinterpreting them through an art response that will speak to the depth of layers, language, memory and sensory work.

Chapter 5

Interpreting Bubby's Life Stories

In this research project I approached analysis in a way that follows Creswell (2013), who sees it as an ongoing process of "analyzing the multiple sources of data to determine evidence for each step or phase in the evolution" (p. 199). The process of research analysis generally "involves organizing the data, conducting a preliminary read-through of the database, coding and organizing themes, representing the data, and forming an interpretation of them" (p. 179). Bearing this in mind, the goal of this qualitative research project was "to understand the participant's situation from his or her own point of view" (Van Den Hoonaard, 2012, p. 121).

In this study I used multiple methods to collect data: My primary data source was oral history, supported by field notes and photo elicitation. The field notes and photo elicitation contributed to the transcripts, which then provided additional content to Bubby's story and my own art response. By analyzing the transcripts, I identified the main themes in my Bubby's story, organizing conversations that were significant to my Bubby's theories of survival and life meanings into a thematic matrix (see Appendix A). After compartmentalizing sections of the transcripts into their appropriate themes, I selected quotes that advanced the themes in a significant manner. Lastly, I created subthemes by further reducing and refining categories within each theme. Following a qualitative approach, I then formed an interpretation of each theme. This was the best option for my study because it allowed me to "make sense of the data" (Creswell, 2013, p. 187) through a concise and detailed process of defining themes relating to my Bubby's narrative. In this chapter, I discuss the steps that I undertook conducting thematic analysis as an exploration and verification of narrative, and identified it as the basis from which to generate an art response.

I engage in interpreting my Bubby's stories as a preface to data analysis. As Van Den Hoonaard (2012) suggests, "In interpretive research, we can analyze stories to understand how our participants understand their place in the world and how they interpret their own status in relation to other" (p. 122). In examining my Bubby's story and her storytelling techniques I have used direct interpretation (Creswell, 2013) as a "process of pulling the data apart and putting them back together in more meaningful ways" (p. 199). When I reconstructed the data to form my Bubby's story I was able to "identif[y] factors that have shaped [her] life" (p. 192). Stories are a valuable source for assessment because "attention to narrative forms adds insights beyond what can be learned from referential meanings alone" (Kohler Riessman, 2008, p. 77). Emerging themes are identified by close examination of language and form in the depth and scope of stories and transcripts.

I am interested in analyzing stories according to "intention and language – how and why incidents are storied, not simply the content to which language refers" (Kohler Riessman, 2008, p.11). Kohler Riessman (2008) writes that analysis is a chosen process according to intention and language and will recall "a different way of knowing a phenomenon, and each leads to unique insights" (p. 12). The analysis and interpretation of stories:

> reveal something about what makes us tick, about turning points in our path, about why our life has turned out the way it has. They also indicate something about our fundamental beliefs, convictions, and habits. (Van Den Hoonaard, 2012, p. 122)

In this study, I "prompt the reader to think beyond the surface of a text…move toward a broader commentary" (Kohler Riessman, 2008, p. 13) and "mobilize others into action for progressive

social change" (p. 9). My Bubby's story of survival should serve as an example to future generations; to bear witness, and educate about the complexities of the Holocaust.

Through the process of "moving from the reading and memoing in the spiral to describing, classifying and interpreting the data" (Creswell, 2013, p. 184) I have "establishe[d] patterns and look[ed] for a correspondence between two or more categories" (p. 199). The themes defined in my research may be regarded as "broad units of information that consist of several codes aggregated to form a common idea" (p. 186). This aggregation process "involves winnowing the data, reducing them to a small, manageable set of themes," informs my writing of Bubby's story (p. 186). By interpreting these themes I am abstracting "the larger meaning of the data" (p. 187). Using all of the transcripts as a body of data, I have interpreted stories, interviews and quotes and sorted them into thematic tables. The selected quotes illustrate themes and subthemes, which "pulls together experiences and shows the range of meanings" (p. 197). For example, the theme of humour is divided into two subthemes of self-enhancing and affiliative humour, based on the work of Martin, Puhlik-Doris, Larsen, Gray and Weir (2003). The quotes within the tables are not all located in my Bubby's literary story, but are also from interview transcripts. These quotes, however do contribute to the scope and advancement of the themes as "hypotheses or propositions that specify the relationship among categories of information also represent qualitative data" (Creswell, 2013, p. 188). Creswell suggests that researchers should represent this data to "advance propositions that interrelate the causes of a phenomenon with its context and strategies" (p. 188). Subsequently, in my case study, I analyze and interpret themes, insights and knowledge related to Bubby's story.

Thematic validation strategies

Working with the thematic matrix, I verify my findings and validate my interpretations by following Creswell's (2013) strategies to "document the accuracy of [this] study" (p. 250):

1. *Prolonged engagement and persistent observation*: Because of the sensitive nature of my family history, the personal interaction between the researcher (me) and the participant (my Bubby) is at the forefront of this research. I have created further opportunities for engagement and observation through my probing approach to interviews with my Bubby, as well as persistent observation with my father, through his role as interpreter and translator. Creating the right conditions to implement this strategy involved respecting their needs in terms of time and space, and my Bubby's well-being, despite my deadlines.
2. *Clarifying researcher bias*: I make reference to my life experience throughout this thesis, exploring my position and perspective based on "past experiences, biases, prejudices, and orientations that will have likely shaped the interpretation and approach to the study" (Creswell, 2013, p. 251). I foreground my story, my Bubby's stories, and my account of my research trip with transparency, explaining where I come from and my rationale for this work (see introduction). Furthermore, throughout the research process, I explore inconsistencies in my Bubby's life story, where conflicts concerning dates and facts surface.
3. *Member checking*: Each interview was transcribed and member checked, which involves sending "data, analyses, interpretations and conclusions back to the participants so that they can judge the accuracy and credibility" (Creswell, 2013, p. 252) of the stories. My father has helped transcribe and interpret each transcript. In addition, we read aloud and then discussed my interpretations of the transcripts with my Bubby because she cannot

read in English. At certain times she would concur with the facts as we understood them and at others she would not. I have acknowledged the limitations of my abilities to confirm dates and facts based on Bubby's memories. The member check was approved by my Bubby, and confirmed by my father.

4. *Rich thick descriptions*: I provide rich descriptions of the details from the stories that my Bubby shared, as well as impressions gathered on my own research trip to Poland. The technical accuracy of the stories (specific dates) is not as crucial to the study as are the descriptions that define critical moments in my Bubby's life. I collected precise aspects and elements of my Bubby's life story in verbatim dialogue and dialect, from the transcripts as she recounted explicit details.

Creating the story

The story was initially composed by copying verbatim sections of the interviews from the transcripts and then developing a cohesive and lyrical narrative. I compiled the story by working with my father to interpret and translate the interviews, and by discussing our interpretations of themes. This approach to transcription made me aware that "different transcription conventions lead to and support different interpretations and theoretical positions, and they ultimately create different narratives" (Kohler Riessman, 2008, p. 50). In the writing of my Bubby's story I have opened up conceptual ideas that reach beyond her account. In my thematic analysis and interpretation I strive to inspire "the reader to think beyond the surface of a text" (p. 13) as I demonstrate the value of storytelling for methods of understanding more about the philosophical meanings to life, and teaching the history of the Holocaust.

Thematic analysis: Matrix of themes

After creating and confirming my Bubby's story, I developed a thematic matrix as the core of my analysis. I recognize that this is out of order, as one would expect the themes to come before creating a story, yet intuitive thinking is central to my ongoing artist, research and teacher practice. Inverting these steps (story followed by themes) has served to bring additional dimensions to the research, resulting in what Kohler Riessman (2008) calls "a family of methods for interpreting texts that have in common a storied form" (p. 11). In this chapter, I focus on thematic analysis as a basis for understanding the nuance and subtleties of my Bubby's story.

My approach to analysis is informed by Maslow's (1943, 1954) learning model, which examines motivations for human behavior (see Figure 20) and can be seen in the narrative Bubby shared about her life. In the thematic matrix, I carefully defined each theme and subtheme according to Maslow's *Hierarchy of Needs* (McLeod, 2014), and organized the tables and quotes accordingly. Some of the subthemes contained less content than others. The significance of subthemes is emphasized however, because of my Bubby's emphatic repetition of events relating to them. Maslow's hierarchy of needs "includes five motivational needs, often depicted as hierarchical levels within a pyramid" (McLeod, 2014, para. 3). McLeod (2014) details the levels from bottom to top (see Figure 20).

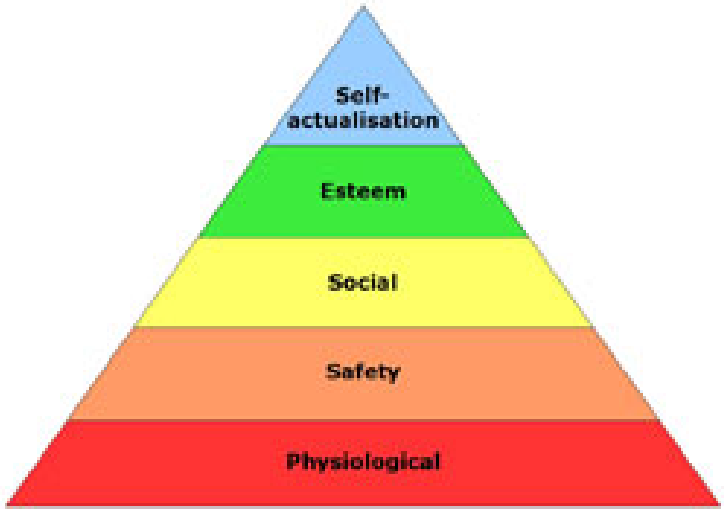

Figure 20. Maslow's Hierarchy of Needs. (McLeod, 2014, para. 4)

1. Biological and Physiological needs - air, food, drink, shelter, warmth, sleep.
2. Safety needs - protection from elements, security, order, law, stability, freedom from fear.
3. Love and belongingness needs - friendship, intimacy, affection and love - from work group, family, friends, romantic relationships.
4. Esteem needs - achievement, mastery, independence, status, dominance, prestige, self-respect, respect from others.
5. Self-Actualization needs - realizing personal potential, self-fulfillment, seeking personal growth and peak experiences (McLeod, 2014, para. 8)

I used this method to interpret important elements of Bubby's narrative by drawing tangible connections between Maslow's model and details from her story. Using the framework of this hierarchy, I extracted key concepts that form the pedagogic basis for interpreting themes and subthemes in the text. In the case of my Bubby's story, I have selected themes that are parallel to the five-stage model, which depicts hierarchical needs using a pyramid of refinement, with basic needs forming the primary foundation for life, and more advanced processes serving as a

pinnacle of development. The themes and subthemes that I have developed from the foundation of the Maslow model are:

1. Survival – subthemes: reactions to loss; basic needs of food, shelter and money, luck, and faith.
2. Making Choices – subtheme; choices about family and love.
3. Humour – subthemes: self –enhancing humour; affiliative humour.
4. Self-actualization-subthemes: realizing personal potential; self-fulfillment

I employ Maslow's motivational structure in defining the themes of my Bubby's story by addressing the progressive needs of a life in the following order: survival, choice, humour, and self-actualization. I decided to employ this model of hierarchy because of the educational and motivational association to life needs. In their discussion of Maslow's pedagogical principles, Simons, Irwin, and Drinnien (1987) suggest:

> Maslow believes that the only reason that people would not move well in direction of self-actualization is because of hindrances placed in their way by society. He states that education is one of these hindrances. He recommends ways education can switch from its usual person-stunting tactics to person-growing approaches. Maslow states that educators should respond to the potential an individual has for growing into a self-actualizing person of his/her own kind. (p. 2)

Maslow's educational theory pushes pedagogy into new conceptions of teaching and learning, and awakens innovative and meaningful approaches to curriculum. Maslow (1971) writes:

> Such a conception holds that the goal of education—the human goal, the

> humanistic goal—is ultimately the "self-actualization" of a person, the development of the fullest height that the human species or a particular individual can come to. In a less technical way, it is helping the person to become the best that he is able to become. Such a goal involves very serious shifts in learning strategies. (p. 149)

By adopting Maslow's beliefs, I can interpret my Bubby's story as an example of the pedagogical purpose of examining "self-actualization" or "humanistic" motivations in education accessed through storytelling. Lastly, from the matrix I developed "naturalistic generalizations from analyzing the data, generalizations that people can learn from the case either for themselves or to apply to a population of cases" (Creswell, 2013, p. 200). During the analysis process I used conceptual and pedagogical lenses to interpret and understand her story.

Thematic interpretations

Through the process of interviewing my Bubby and writing her life story I have come to better understand my identity construction as a third-generation Holocaust survivor. In addition, this process has generated greater, existential questions about the meaning of life. Merriam-Webster's online dictionary (2014) defines existentialism as a "philosophical movement oriented toward two major themes, the analysis of human existence and the centrality of human choice" (Existentialism noun section, para. 1). In incorporating this definition, I examine existentialism as a theme in Bubby's stories through Maslow's motivational and pedagogical approach. The themes I have selected are also reminiscent of aspects in Frankl's (1959/2006) autobiography, *Man's Search for Meaning*. In this book, Frankl, a practicing psychiatrist, writes about his life

experiences during the war in the Nazi death camps, as a means of sharing lessons for survival. He explores many themes that parallel my Bubby's story.

Theme: survival

Merriam-Webster's online dictionary (2014) defines survival in one sense as: "the state or fact of continuing to live, or exist especially in spite of difficult conditions," and in another, "the act or fact of living or continuing longer than another person or thing" (Noun section, para. 1). I have grouped themes from my Bubby's story under both definitions of survival, further categorizing them into subthemes of loss or reactions to loss, basic needs, luck and faith. The theme of survival is the overarching message that is consistent throughout my Bubby's story: it is at the core of her identity formation, and it is most significant to the subsequent subthemes that I have defined.

Loss. Loss is defined by Merriam-Webster's online dictionary (2014) as "the harm or privation resulting from loss or separation" (Full definition of loss section, para. 1). In her story, My Bubby reveals two reactions to loss; heartbreak or the incentive to fight back. For example, she describes loss when she talks about her mother's death, from the shock of learning about her grandchild's fatality. When my Bubby's nephew passed, she hid it from her mother in fear that it would break her heart. Finally, when my Bubby could no longer hide the truth, she claimed that her mother "…was like paralyzed. She passed away in the night." The aching power a senseless death can have over our minds, bodies and spirit lingers on the third scale of Maslow's pyramid (McLeod, 2007, p. 2). Conversely, my Bubby's unspeakable loss contributed to her rage, which was transformed into a fight for survival. In spite of what she witnessed and experienced, she insisted having what she deemed as a 'normal and happy' life. Her beliefs echo Frankl's

(1959/2006) observation:

> Those who know how close the connection is between the state of mind of a man-his courage and hope, or lack of them-and the state of immunity of his body will understand that the sudden loss of hope and courage can have a deadly effect. (p. 75)

Loss, in my Bubby's narrative, is connected to Maslow's scale at multiple stages. In attaining her independence I believe my Bubby began to recover from loss, and from my observation she continues to discover new ways of reconciling with the horrors of her past.

Needs. Throughout my Bubby's life she has maintained a determined and resourceful attitude. Under the subtheme of the basic need for shelter, food and money, examples from her story include:

1) Tutoring older children when she was only 13 years old and living in Poland to "make a little money"
2) Post-war, removing and selling her gold tooth to provide for her family.

Her tenacious attitude helped her survive. As Linden (1993) states, "many survivors described how a determined perspective fostered day to day survival in the camps. This meant not giving up, holding on, hoping" (p. 100). For example, my Bubby states, of her factory working days in Neu Ulm:

> In the meantime I sell leather goods and I was wearing a bag, a purse, I put on the wall in the factory and I cut an opening. I close it and I put leather in the bag, I put one and I put another.

At this time, Bubby was imprisoned for stealing from the factory. I believe this crime was prompted by her ongoing need for survival. Additionally, she took numerous entrepreneurial

risks, which helped or hindered her life in many ways. During the war she negotiated with soldiers to get herself or her family out of trouble on multiple occasions. After the war she also sold garments and accessories on the black market in Germany. She continued this pattern in Montreal as she made a career for herself in the world of retail, without being able to read or write in English. Her actions parallel Frankl's (1959/2006) philosophy: "life ultimately means taking the responsibility to find the right answer to its problems and to fulfill the tasks which it constantly sets for each individual" (p. 77). Examples of Bubby's resourcefulness are noted in the following direct statements from her transcripts: "I worked at the market to make ends meet for my family. My husband worked on a committee where they distributed clothing and food and if there were any leftovers I would sell them on the market." As well as, "I saw the pajamas and then I bought those. I went to the market and I sold the pajamas. I went again to another German and bought drapes and other things and I went back to the market and I sold them too!"

Luck. Luck is defined by Merriam-Webster's online dictionary (2014) as "the things that happen to a person because of chance: the accidental way things happen without being planned" and as "a force that brings good fortune or adversity" (Noun section, para. 1). In her phenomenological study, Linden (1993) writes about survival by virtue of luck. Linden states: "luck is among the reasons most frequently given by survivors [she] interviewed to explain how they survived. Luck is beyond intentions – luck is the final cause, the cause of all causes" (p. 95). Bubby also talks about luck in her stories. Instances of being in the right place at the right time, or meeting the right people, had an instrumental effect on her life. One example is post-war when Bubby could not afford to cross the border into Berlin and met a woman, by chance, who facilitated her travels:

> She sees I have no money to get to Berlin. She said, "listen, I wear bracelets all them diamonds, I give them away, I couldn't have a baby ten years, and now I'm pregnant, back to Berlin to have a baby. Take them."

There were many other episodes where my Bubby had fortunate encounters. Another key example is when my Bubby's life was spared in Warsaw after she was caught out after curfew.

> The German man said, "Where you going verfluchte verfluchte Juden?" I lost the speech. He said, "What do you want? A dozen dogs to bite you or a dozen cats to scratch you?" I lost the speech. Lost the speech, and there was standing a Polish man and the German asked the man, "What is she, Jewish or Polish?" He said, "She's Polish," and the German went away and the Polish man said [to me], "You're too young to die."

This savior may have been an act of fate, or perhaps, as my Bubby believes, someone was watching over her. The belief in a spirit or transcending guide is incredibly common in survivor testimonies telling of the search and prayer to God, a loved one or the unknown (Frankl, 1959/2006). In Frankl's (1959/2006) survivor memoir he recalls searching for his wife as a guiding spirit:

> Occasionally I looked at the sky, where the stars were fading and the pink light of the morning was beginning to spread behind a dark bank of clouds. But my mind clung to my wife's image, imagining it with an uncanny acuteness. I heard her answering me, saw her smile, her frank and encouraging look. Real or not, her look was then more luminous than the sun which was beginning to rise. (p. 37)

Faith was a fundamental and motivational need that my Bubby's relied on in her life story as well. The themes luck and faith interconnect in my Bubby's story. Maslow's pyramid is useful in

explaining the overlaps: Luck and faith meet at the highest level of Maslow's prism; self-actualization. They are both themes involving personal growth, experience and fulfillment, central to developing pedagogical opportunities for emotional, spiritual and transcendent experiences

Faith. Faith is defined in many forms. There are two Merriam-Webster's online dictionary (2014) definitions that I employ in this analysis. Faith as a "strong belief or trust in someone or something" and a "belief in the existence of God: strong religious feelings or beliefs" (Noun section, para. 1). By exploring faith in my Bubby's story as a critical value in the act of survival I am locating the theme of faith at the higher levels of Maslow's Hierarchy. Today, my Bubby states that it was faith that sustained her. I believe that my Bubby has found comfort through her faith in God. Here is a glimpse of our conversation August 16th, 2014:

> Bubby, why did you survive?
>
> I survived, listen, I don't know how I survived. I survive a lot of things. Why I survive? God help me!
>
> So you believe in God?
>
> I think Shauna, a life shows that you have to believe in something! I believe, I believe in God. I believe when I see the whole thing with the war with everything I see somebody is caring, ja I believe a little, maybe. But I believe in God. I all the time, I think he helps!
>
> If you believe in God why do you think that so many Jews died?
>
> Well, this is questions what you have no answers. You can't put on somebody to believe what I believe. But I believe. I believe somebody helps the world, in a way, I believe. I see in my survival, I believe in this.

Aberbach (1989) writes about survival and one's instinct to develop a heightened awareness of a divine power, a 'knowing':

> Whatever the truth of mysticism, there is no doubting the mystic's need for certainty, there is no doubting his subjective perception of being objective, or the religious and aesthetic power of his conviction. The strength of this conviction might be a gauge of his trauma. The need for therapeutic illusion is apparent in his 'knowing' rather than merely 'believing.' (p. 108)

My Bubby has expressed that God is her reason for surviving; she does not need confirmation of her beliefs from others. Thinking about Bubby's and my own beliefs, I am reminded of existential questions and experiences I confronted during my trip to Poland. For example, one Friday night, on the eve of Shabbat, I joined some of the participants in a Jewish Reform ceremony. Not having been to synagogue in many years, I was intimidated. Personally, I did not want to participate, but I met a couple from Toronto who convinced me. The women wore pants, men and women sat together, and everyone participated in prayer and song in multiple languages. This service was accessible. It opened my eyes to the possibilities of ceremony and ritual and the unlimited potential for observing and connecting to my culture, religion and heritage. Moreover, reminding me of the possibilities for pedagogy in such moments. Greene (1995) discusses wide-awakeness as a state by which students find themselves, and opening room for perspective through "human freedom" (p. 132). Through this experience, I felt 'awakened' in that moment, and this has made me a better teacher. In this style of ceremony, I found a place for faith. I have become more open to spiritual and existential views that reconnect me to my past and culture, and have begun to self-actualize through exposure to the themes that emerged from my Bubby's interviews, as well as my own experiences.

Theme: Choice

I am considering my Bubby's decision making process in relation to family and love, which recur throughout her transcripts. Frankl (1959/2006) states that making choices during the Holocaust "was the result of an inner decision… Fundamentally, therefore, any man can, even under such circumstances, decide what shall become of him-mentally and spiritually" (p. 66). I am analyzing the difficult decisions my Bubby had to make throughout her life concerning love, care and family. As defined by Maslow, love and belongingness needs include "friendship, intimacy, affection and love, from work group, family, friends, romantic relationships" (McLeod, 2007, p. 2). Values learned in the context of attempting to meet basic needs have implications for education. They are apparent in Bubby's survival story and significant in the context of the classroom when we consider essential life questions or aspects of emotional, spiritual, or intellectual growth. Throughout my Bubby's story, and in her current life, she has made, and continuous to make, deliberate choices. These have allowed her to survive during the war and continue to sustain her. Frankl (1959/2006) has stated:

> There were always choices to make. Every day, every hour, offered the opportunity to make a decision, a decision which determined whether you would or would not submit to those powers which threatened to rob you of your very self, your inner freedom; which determined whether or not you would become the plaything of circumstance, renouncing freedom and dignity to become molded into the form of the typical inmate. (p. 66)

Love. I am drawn in by my Bubby's courage. She made difficult, selfless decisions to protect her family. For example, she chose not to follow her true love to Moscow; financial constraints prevented her parents and nephew from coming along. The decision to stay behind

demonstrates the high priority family occupies in my Bubby's value system. Frankl's (1959/2006) discussion of heartbreak may shed light on how my Bubby reconciled herself to her own painful choices. Yet she still lives to love today:

> In a position of utter desolation, when a man cannot express himself in positive action, when his only achievement may consist in enduring his sufferings in the right way-an honorable way-in such a position man can through loving contemplation of the image he carries of his beloved, achieve fulfillment. (p. 37-38)

My Bubby's choices may have caused her sorrow, such as when she chose her family over romantic love, or when she married for comfort and security. In discussing my grandfather's sacrifices on her behalf, she recalls: "I said to myself, if I end up with this friend I will owe him everything, I will remember what he has done for me." And she did. Selfless and honourable decisions are what made my Bubby the resilient and tenacious woman that she has become. I am reminded of this when I look back at her shared life with her husband. As she promised him from the beginning of their relationship, my Bubby took care of him until the end of his life. My grandfather never fully recovered from his wartime traumas and suffered many anxieties, recurring nightmares, and finally a ten-year battle with Alzheimer's. He died at the age of 74 by my Bubby's side.

Her strengths and values anchor her attitude and identity as a survivor. As Frankl (1959/2006) has written: "the way in which a man accepts his fate and all the suffering it entails, the way in which he takes up his cross, gives him ample opportunity – even under the most difficult circumstances – to add a deeper meaning to his life" (p. 67). My Bubby's choices and values have, I believe, given meaning to her life, and this is apparent in her interviews. She has chosen to accept her suffering as the fate through which she built her future, and continues to be

a survivor. My Bubby's strength and conviction have inspired me to follow in her footsteps, by providing, caring for and protecting my family. These types of choices contribute to developing perspectives on the unique and individual meaning of life.

Theme: Humour

Humour is defined by Merriam-Webster's online dictionary (2014) as "a funny or amusing quality, jokes, funny stories, etcetera, of a particular kind, and the ability to be funny or to be amused by things that are funny" (Noun section, para. 1). Throughout the interview process and while I was transcribing Bubby's stories, her humour and positive attitude radiated through her jokes, wit, ability to focus on happier times, and in her style of storytelling. I adopted two subcategories within the theme of humour: affiliative humour and self-enhancing humour as derived from Martin, Puhlik-Doris, Larsen, Gray and Weir (2003). Martin et al., (2003) define affiliative humour as follows:

> This is an essentially non-hostile, tolerant use of humor that is affirming of self and others and presumably enhances interpersonal cohesiveness and attraction. This style of humor is expected to be related to extraversion, cheerfulness, self-esteem, intimacy, relationship satisfaction, and predominantly positive moods and emotions. (p. 53)

In an earlier study, Martin et al., offer this definition of self-enhancing humour: "This dimension involves a generally humorous outlook on life, a tendency to be frequently amused by the incongruities of life, and to maintain a humorous perspective even in the face of stress or adversity (Kuiper, Martin, & Olinger, 1993)" (p. 53). Each subtheme illustrates the influence that

my Bubby's humour has had on her identity and in her reconciliations with her past. This is similar to Frankl's (1959/2006) experience in which:

> Humor was another of the soul's weapons in the fight for self-preservation. It is well known that humor, more than anything else in the human make-up, can afford an aloofness and an ability to rise above any situation, even if only for a few seconds. (p. 43)

Affiliative humour. During our interview sessions, Bubby would humour me with jokes she remembered from her past. The jokes are not embedded in her written life story, but have been influential on my interpretations. The following jokes were told by my Bubby on January 26th, 2014:

> I will tell you a joke. A man was with a woman.
>
> The man said to his wife "how come no one ever looks at you?"
>
> So she said: "you walk behind me and we'll see."
>
> So he was walking behind her and she was sticking her tongue out at every guy and they were all looking at her.
>
> He said "I guess I was wrong they were all looking at you. "
>
> And then she turned around and said "Idiot, and I was sticking my tongue out."
>
> ***
>
> You know, I tell you another joke, another joke. A man wants to get married. He went to a matchmaker, and he said "listen maybe you have somebody."
>
> She said "Come Sunday"
>
> And they come and a girl beautiful dressed.
>
> He said "what's the matter with her why is she alone? "

"Her husband passed away," she said.

"No" he said, "she put him in the grave."

The next Sunday he came back and the next Sunday and the next Sunday and the matchmaker said "what do you want?"

He said "Somebody married, if she's good for him she's good for me."

She continues to assure me that others frequently recognize her humour and wit. In other words, she wants me to know that she has still 'got it' when she states:

I must tell you something, here at Cantor, you know the store, here after I go to Deli Boy's and there is a young man when I come into the store, I talk to him, when I go he grab my hand and laughed. I say, "You know what? If an old lady like me can make a young man laughing, it is very good!"

Her positive attitude, I believe, has helped her to reconcile with her past traumas and has assisted me to reconcile with my family history. Although she was sensitive about her experiences she did not want sympathy. I believe she wanted me to leave the interview feeling inspired and empowered. Humour is comparable to the fourth stage of Maslow's hierarchy which details "esteem needs – achievement, mastery, independence, status, dominance, prestige, self-respect, respect from others" (McLeod, 2014, para. 12). These descriptors show that affiliative humour is an indication of confidence, independence, status and dominance. My Bubby portrays these characteristics by 'poking fun' at the past and commanding respect. These perspectives have become influential in my own identity formation. The collaborative construction of my Bubby's narrative has changed me. Making connections between my own roots and her history, I have grown. Through our intimate conversations I recognized similarities between us, and developed new insights into my identity as an artist, researcher and teacher. I recognize my own ability to

be charming, positive, and not take life, or myself, too seriously. These personality traits are evident in my instinctive and play-like art instructions in community classrooms, my arts-based research approaches and my artist philosophy as I become increasingly immersed in culture, memory work, multi-sensory outlets and stories.

Self-enhancing humour. I believe that my Bubby has adopted humour as a method of reconciling with her past on a number of levels. The interview sessions we conducted had the potential to be traumatic as I brought up heartfelt, disturbing or harrowing memories. However, my Bubby rarely looked back in sadness. She focused on the positive, recounting stories of men, laughter and dancing. She never forgot how much she loves to dance. Even in moments when my father and I misunderstood her dialect, she laughed at herself and her inability to explain exactly what it was she was trying to say. She often exclaimed, "Good I make you laugh" when my father and I would chuckle, even around events that were not so funny. Bubby uses a comedic style throughout her oral account. For example, when she describes her persistent attempts to convince her husband to marry her, or her mother-in-law's refusal to accept Bubby as a daughter: "What does she want for her son? A Rockefeller's daughter!" Her sarcasm is charming, affirming her strength and her positive outlook on life. As Frankl (1959/2006) has written, "The attempt to develop a sense of humor and to see things in a humorous light is some kind of trick learned while mastering the art of living" (p. 44). Humour has also been significant to my revisiting of her past. During my trip to Poland, the group visited a number of traumatic sites. We shared many tears of sorrow but we also shared tears of joy. Throughout the trip our group was able to connect on multiple emotional, spiritual, and intellectual levels, and we found time to laugh, dance and celebrate our cultural survival. It was an enlightening experience encountering these sites of horror with a group who, like Bubby, could continue to laugh and smile. The

laughter we shared in times of happiness, and the pride we felt as Jews and as a community, is what got us through Poland and into Israel. It is how I can now progress with my duty to actively remember my time in Poland, using this experience and my Bubby's memories as a tool to further Holocaust education.

Theme: Self-actualization

As a result of my Bubby's situation before and during the war she developed a sense of independence and a capacity for self-fulfillment that contributed to her survival. Self-actualization is defined by Merriam-Webster's online dictionary (2014) as "to realize fully one's potential" (Intransitive verb section, para.1).

Personal potential. I believe my Bubby recognized her personal potential from the onset of her journey. For example, when she was a child in Warsaw, before the war, she tutored children to make extra money. During the war, she also used her interpersonal skills to sustain her family. My Bubby said of her life during the war:

> I always tried to get food for the family when I could. I went down, and I knock on a door, I saw 3 people. I say, "We don't got what to eat," and a lady took a basket with fruit and she give it to me.

After the war she continued to pursue these achievements:

> I worked at the market to make ends meet for my family. My husband worked on a committee where they distributed clothing and food and if there were any leftovers I would sell them on the market.

Self-fulfillment. Having realized her resourcefulness, my Bubby pursued a career in sales. This provided her with feelings of pride and self-fulfillment, something that built upon her

experiences during the war. For example, she describes moving to the top of the competitive world of retail in Montreal:

> I went to a place where they need a sales lady. Knecht. It was a small place, a 'bazaar,' you know. You see and after that I like to work in a bigger place to get experience. I went to Julia, on Queen Mary.

My Bubby's constant self-identification as survivor has become a driving force behind her desire for self-esteem and her pursuit for self-fulfillment. I too, was confronted with personal pursuits for self-actualization during my trip to Poland. Learning more about the history of the Holocaust was certainly one of the main objectives, but as the trip continued, and furthermore, as I reflected upon my return, I found that I had developed new perspectives. During the trip, I felt a deep Jewish connection with the other participants that I had not experienced with other young adults or communities since elementary school. The 2014 *March of the Living* (young adult) group developed a sense of family through our shared experiences: we became a kind of traveling classroom. We shared backgrounds and insights, and in doing so we learned from one another, which in turn facilitated deeper connections, fulfilling my own desire to connect to my heritage. Some of the needs being met in this process are can be identified on the higher levels of Maslow's scale: considerations of social well-being, self-esteem and self-actualization.

My Bubby's strength, hope and insights on life, as well as my reflections on my own experiences, have contributed to an artmaking response. Working with photography, archival images, sound, performance and video, I have created an artful rendering of my Bubby's story initiated by the thematic analysis and interpretation of her interviews. My art response provides a visual articulation of descriptions found in her story and offers the opportunity for multi-sensory engagement, enriching the depth and scope of the story.

Chapter 6

Rendering Stories—A Visual Response

Rendering a visual response to the outcomes of my analysis and interpretations, I undertook a series of artworks that documented my research process and findings through an arts-informed, multi-sensory installation. The installation is comprised of nine images projected on a loop with faint sounds in the background that coincide with the specific narrative of each photograph. The last slide is a 2.29-minute clip of an interview, which took place with my Bubby, father and myself. The rationale for the installation is that the images follow the oral and written chronology of my Bubby's story, which highlights and focuses on moments in her life that move her story and survival forward. Additionally, the narrative encompasses her insight and courage, thus giving the audience an outlook on my Bubby's life perspectives that is both visual and textual.

This visual arts response represents my "creative perspective" (Leavy, 2009, p. 215). When I reflect on my Bubby's life story through "key stylistic devices and the development of [my] own particular visual vocabulary, renderings emerge as a complex act" (Sinner & Owen, 2011, p. 78). This process recognizes the immediacy of life writing as an expression of the passing-present, a fold of then and now, in a Deleuzian context. My art response is comprised of "two segments, one of content, the other of expression" (Deleuze & Guattari, 1987, p. 88) in visually-informed renderings of my Bubby's story. Borrowing from Cole and Knowles (2007), I adopt a perspective through which "the central forms of arts-informed research are to enhance understanding of the human condition through alternative (to conventional) processes and representational forms of inquiry, and to reach multiple audiences by making scholarship more accessible" (p. 59). Arts-informed research is a method for "redefining research form and

representation and creating new understandings of process, spirit, purpose, subjectivities, emotion, responsiveness, and the ethical dimensions of inquiry" (Cole & Knowles, 2007, p. 59). True to this definition, my art response is designed to elicit awareness, and potentially new insights and perceptions when viewed by an audience. It is important that I produce this art response in order to broaden the educational dialogue and understanding of my Bubby's story, which I too believe will be accomplished through an artful rendering.

The project reflects a mixed media approach, and includes: excerpts from my Bubby's story; family photographs; archival images from The United States Holocaust Memorial Museum and an image from the International Center of Photography (copyright clearances found in Appendix B); and soundscapes that I recorded during the *March of the Living*. I used these to embed my experiences within my Bubby's story, to symbolically express the intergenerational sharing of the Holocaust as a pedagogic act, bearing in mind the power and significance of the medium while striving to create a fully engaged sensorium. Through this arts-informed research practice, I am documenting aspects of the complexities of Holocaust education through my own experiences in relation to my family history. This art response can be displayed as an installation and also viewed as a performance. Both approaches offer audience members multiple entry points to consider their own objectives, perspectives, and narratives, in addition to the primary narrative that I showcase. As Leavy (2009) suggests, "visual art inherently opens up multiple meanings that are determined not only by the artist but also the viewer and context of viewing (both the immediate circumstance and the larger sociohistorical context)" (p. 215).

This art response also acts as a second bookend to my thematic analysis, with my Bubby's story being the first bookend. By inserting the thematic analysis in between oral history as life writing and my visual-performative art response, I display the connection between the arts

methods and qualitative methods as a form of complex interpersonal communication, advancing the visual art response and creating a communicative bridge between the three components of the research. Pedri (2008) describes this transformative process "put into play by an active engagement, a stepping into the visual, on the part of the reader" (p. 156).

In this chapter, I examine the relationship of narrative and visual expression through light and life writing (Adams, 2000) where the dynamic between stories and photography extends the scope of research this way:

> both have a strong felt relationship to the world, a relationship that on examination seems to disappear, is paradoxically what gives both forms of narration their unusual strength because this situation parallels the way all language works….operating in some stronger ontological world. (pp. 16-17).

The foundation of this connection is explored by Barthes' "lifelong concern with the myth of objectivity, the experience of self and its representation—both verbal and visual" (Pedri, 2008, p. 156). Focusing on Barthes' examination of photography, Pedri affirms "…the photographic image's guaranteed causal link with the real world is what distinguishes it from all other images" (p. 157). Through the link between life writing and photography I demonstrate what Barthes (1980) describes as "what I see has been here, in this place which extends between infinity and the subject (operator or spectator); it has been here, and yet immediately separated; it has been absolutely, irrefutably present, and yet already deferred" (p. 77). The link between past and present, visual and text, is integrated into the complex thematic analysis, which when expressed artfully, is arguably a more nuanced and deeper felt experience, drawing forward the qualities that for me, were missing in my Holocaust education.

Unfolding Time

In this construct (see Figure 21), there are three images. The middle ground is an image from one of many interviews I conducted with my Bubby and father as translator. The photograph is an action shot from my video camera that was sitting on a tripod in the corner of my Bubby's kitchen. In this photograph, my Bubby is recounting stories of her family history while looking through her family album. The image in the background is a photograph I took in

Figure 21. Shauna Rak, *Unfolding Time,* 2015

Poland of a Jewish cemetery that remains in Warsaw. This Warsaw cemetery is significant because of the narratives it elicits through the art and text on the deceased's tombstones. This is valuable because of the millions of people who were not privileged to receive proper burials

during the war. These people were left with no identity, no past. They disappeared, but live on through our memories, such as the memories elicited from my Bubby, as she recounted the loss of her family members. In the foreground I superimposed the picture of her mother that elicited many stories of her family history. This image is one of the only images my Bubby has from the war, and it played a significant role in our interviews. As Kuhn (1995) relates:

> Family photographs are supposed to show not so much that we were once there, as how we once were: to evoke memories that might have little or nothing to do with what is actually in the picture. The photograph is a prop, a prompt, a pre-text: it sets the scene for recollection. (p. 13)

This multi-layered image gives the audience a window into my experiences, by using family photographs as a prompt to my Bubby's memories. The triple layering of present time, memories from my trip and my Bubby's photograph speak to the many complicated levels that memory work entails. Memory work is "potentially interminable: at every turn, as further questions are raised, there is always something else to look into" (Kuhn, 1995, p. 6). Moreover, this work speaks to my displacement as the third-generation. Through the background image of the Warsaw cemetery the audience is made aware of my search and desire for nostalgia, and the connection to my heritage. Reaching out to a wider population of immigrants, not just Holocaust survivors, this image potentially resonates with other displaced persons, and their second and third-generations, through the "narrative of cultural displacement" (Hirsch, 1997, p. 225). Although I do not share the immigrant experience with my Bubby, this image speaks to the bond that I feel to her place of origin, the significance Poland plays in my heritage, and how it feels to be a Jewish woman trying to reconnect to an experience of trauma that defines my culture and

family history. This is an experience that can connect people of all cultures and generations as they examine their family histories, memories, cultures and background.

The outcomes of the thematic analysis are the basis for my artmaking in this thesis. I used the emerging themes from my Bubby's story as guides for the conceptual framework, mediums, and methods of my art response. In planning and conceptualizing the installation pieces, I returned to my thematic analysis and ensured each theme was present in my art response in relation to Maslow's hierarchy. In part for continuity, but more so to move viewers through an installation from a pedagogic perspective of needs, as I have demonstrated in my Bubby's search for self-actualization, as well as my own understandings of existential questions and humanization. For example, I address the concept of survival, as I represent the death of my Bubby's brothers (see Figure 22):

Figure 22. Shauna Rak, *Honouring Meine Brothers,* 2015

At the same time, I address her basic needs of food and shelter before, during and after the war, to stave off her own death. In this way, Figure 22 aligns with Maslow's physiological needs of the learner, but in a far more poignant way in my view.

Additionally, I portray Bubby's time living in a Synagogue in Drohiczyn, Poland (see Figure 23) in relation to decisions that granted her a measure of protection, from the constant fear of what might happen, knowing the fate that could await her and her surviving family.

Figure 23. Shauna Rak, *Shelter*, 2015

At this point in her story, a shift takes place to the social dynamics, again, in a far more dramatic way than Maslow may have intended, but for which I believe there is a substantial parallel to be made in relation to Holocaust education and art education. This pedagogic pivot is evident in her first experience with anti-Semitism in Warsaw in a chance encounter with a German soldier, which could well have taken a number of direction beyond life and death (see Figure 24).

Figure 24. Shauna Rak, *The Wall*, 2015

In the next phase of her story, building on Maslow's concept of esteem, I depicted the theme of choice in this image through decisions she made for love. For example, I describe her life choices during and after her time spent in a labour camp in Arkhangelsk, representing her role of manager of cutting grass along with the hope of keeping family together by juxtaposing images of a field with a historical image of an Eastern European Jewish family, an image I discovered in the Unites States Holocaust Museum archive. I purposely selected this image to advance a visual thesis of happiness expressed by the unknown family at a celebratory event, in contrast to the fact that Bubby was forced labour, and yet, she found degrees of happiness in her life, with her first love and in her roles as a manager of the workers (see Figure 25):

Figure 25. Shauna Rak, *Families They Sent to Arkhangelsk*, 2015

Finally, in terms of Maslow's self-actualization, I represented my Bubby's life journey in two ways: 1) by overlaying a still image of Bubby becoming Canadian with that of a citizenship paper (see Figure 26), and 2) in a video clip of Bubby speaking about her beliefs regarding her own survival and trust in God. Please see the video at: (http://shaunarak.wix.com/bubbys-lifestories#!nature/cee5).

In this assemblage, I have layered an old photograph of my Bubby over an image of her immigration certificate because it resembles a passport picture. Through this process of extending self-actualization, and by examining the bridge between life writing and photography, I have created an exploration of the past and present through my thematic analysis and interpretations as a kind of *paratextual* expression (Watson & Smith, 2002). Paratexts are

Figure 26. Shauna Rak, *Displacement*, 2015

defined as "apparatuses that surrounds or accompany a text. In textual life narrative, paratexts include epigraphs, prefaces, acknowledgements, letters of authentication, et cetera" (Watson & Smith, 2002, p. 29). My Bubby's authentic document allows me to explore her identity through the personal, as well as immigration or displacement as collective concepts, and at the same time, acknowledge her self-actualization as Maslow has articulated this hierarchy of needs.

Lastly, through self-actualization, I not only represent my Bubby's growth but also invite the audience to experience their own development or transformative experience by exploring existential themes. Because these themes coincide with Maslow's hierarchy of needs, through the multi-media use of layering and building this installation, I advance the relationship of text and visual to Maslow's sequential tiers. My goal in this visual art representation is to provoke the

audience through the many levels of the Maslow scale, and moreover, their own faiths, beliefs and family narratives. Thus, fulfilling the pedagogical desires that Maslow believes are significant based on self-actualization, spirituality and existential inquiries, in other words, "becoming a better person, of self-development, self-fulfillment, or 'becoming fully human'" (Maslow, 1971, p. 150). This is the purpose and value of bringing an art response to research in art education. I have used my art installation and performance as methods of analysis to "open up space for multiple interpretations and perspectives" (Leavy, 2009, p. 231).

Unpacking my art response: A rationale for visual performance in Art Education

My art installation/performance was created as a response to my themes and resonates with the conceptual lenses I took up in this study such as life writing, multi-sensory learning and postmemory, which I now articulate as my art process, practice and product. In addition, Leavy (2009) writes that visual art can be used after traditional case studies are employed, "when traditional methods cannot fully access what the researcher is after" (p. 227). The art installation that I have created is a "creative means of representation," (Leavy, 2009, p. 231), one that I have been able to use for additional interpretation and analysis into my Bubby's story and moreover to inform my artist-researcher-teacher identity.

Postmemory

My studio practice production into the work of postmemory began on November 24th, 2013, when I conducted my first interview with my Bubby. Before the first interview my father had asked my Bubby to prepare photographs from her life that were significant to her. When I walked into her apartment she handed me two giant bags with hundreds of photographs: some in albums, some loose in envelopes and others laid free in the bag unattached to any other

photographs or cases. When the interview was over I went home and laid out all these images on my bed. I stared at them, overwhelmed by the incredible project I had chosen to explore.

In April–May of 2014, I travelled for the first time to Poland on the *March of the Living.* During this trip I was able to revisit some of the sites that were significant to my Bubby's story but also, to develop my own narrative as part of living history. As I embarked on this trip I decided I was going to take pictures, record sounds and keep a reflective journal and date logs as part of my qualitative field study techniques. I was going to allow myself to experience the trip in a three-fold role as tourist, granddaughter of Holocaust survivors, and also as researcher ever mindful of the dimensions of these roles and how each added to this study. Upon my return I felt impotent, overwhelmed by the onslaught of sensory experiences that she was living in. I did not work on the project for months, instead I needed to process the intellectual, emotional and physical impact the experience had upon my understandings of what previously had been family stories in places I could only imagine. I uploaded my images onto my computer, put my Bubby's photographs in my closet and took a break from what had become an emotionally challenging research project. As the thesis began to unfold through interviews with my Bubby, I recognized my data collection itself became a practice of artmaking. Through collecting data I was intuitively creating an art response. As I was embodying my Bubby's story I could visualize the narratives coming together as a multi-sensory account that would provoke questions and inspire audiences in the way that I had felt during my interview sessions.

My research journey: A process of considerations

As an artist, I have in the past defined myself as an intuitive worker. I was predominantly a painter, and enjoyed abstraction or impressionism with mixed mediums. I always worked on

multiple projects at one time, jumping from one to the next, doubting if any of them were ever complete. This project, I knew, was to be different. My Bubby's story was precious to me and I had to create a piece of work that was respectful to her story and yet, strove to add an educative dimension that engaged others. In the weeks that followed, I sorted out the images, separating the recent images of my family that I was able to recall, from the historical or mysterious photographs, some which had no explanation. The majority of the photographs were of weddings, or my father's Bar Mitzvah. These images were entertaining to me, seeing my father as a 12 year old boy, becoming a man, but I had to put forth my researcher and artist identity and find the essence of these images. The core of the photographs would speak to my Bubby's story or elicit stories that she may not have remembered on her own.

In the fall of 2014 I learned of an artist by the name of Lori Novak. Through a series of projections using family photographs, archival images and her own body as performance within the projections, Novak "interconnects her own memories with public memories of the period in which she grew up and the media images that gave her access to them" (Hirsch, 2002, p. 244). Novak's projections inspired me to think about archival images differently, and to consider their effects on personal and collective memory. I thought about the interconnections of my Bubby's story, my own memories of my travels to Poland, and the collective memories of other's when recalling the Holocaust. This was the core of what I wanted to explore through my artwork. Novak's works introduced me to the power of archival images, layering through photography, and projection as a medium.

I immediately began exploring archival images from numerous Holocaust memorial websites or museums. This process was arduous: the amount of archival images that exist are vast. Once I selected images that spoke to my Bubby's story, while also eliciting memories of

my travels to Poland, I had to contact the archival centers where the selected photographs were preserved for permission to make my art response. Both centres –The United States Holocaust Memorial Centre and the International Center of Photography – sent me a proposal form that I had to submit, documenting how and why I would be using these photographs. It took between two weeks to two months to receive the approval for all the images that I had requested. Once I received my consent to work with these photographs from the museums and artists (see Appendix B) the artwork began to evolve. Using images from the past, paralleling Sontag's theory on pseudo-presence, I transformed the archival images to elicit feelings of absence, and the final photographs in my series are "of people, of distant landscapes and faraway cities, of the vanished past-are incitements to reverie" (Sontag, 1977, p. 16). I anticipate that these photographs will transmit feelings of nostalgia, of a past existence, and provoke thought about the people who once lived in these places.

My method of photographic process and practice

Looking first to the history of photography, as explored by Benjamin (1931-1934) who highlights the mysterious and enticing nature of the medium, I consider how the selected historical photographs I adopted in this project resonate within the images of my Bubby and her family. For example, the photograph of her mother which I believe fills "an unruly desire to know what her name was, the woman who was alive there, who even now is still real," (Benjamin, 1931, p. 510) through my Bubby's narrative (see Figure 11). As I glance and reflect on the picture of my great grandmother I am confronted with the power of photography. As Benjamin (1931) has suggested, it:

> reveals in this material physiognomic aspects, image worlds, which dwell in the smallest things-meaningful yet covert enough to find a hiding place in walking dreams, but which, enlarged and capable of formulation, make the difference between technology and magic visible as a thoroughly historical variable. (p. 512)

My great grandmother's image encompasses the mystical nature of photography. Staring at the image I see a woman who appears strong yet the stories that my Bubby related contradicts my perception. This informs my gaze and when I look more closely a docile woman emerges. Now, I feel a degree of discomfort, though I recognize that her demeanor may have been attributed to the time and culture that she was living in. This dual relationship between the enchanting photograph and the constructed concealing of the photographic image, is related to Sontag's (1977) description of photography:

> The cumulative de-creation of the past (in the very act of preserving it), the fabrication of a new, parallel reality that makes the past with an unlimited irony, that transforms the present into the past and the past into pastness. (p. 77)

Gazing at the past through my family photographs I began to think about the value in archival images. By layering archival images with family photographs, as a digital assemblage I am "recontextualiz[ing] these images…thus presenting them in new ways" (Hirsch, 2002, p. 242). Assemblage is defined by the Museum of Modern Art [MoMA] as an art method where, "the banal, often tawdry materials retain their individual physical and functional identity, despite artistic manipulation" (2009a, Assemblage section, para. 1). Distinguished from collage, which employs incorporating the use of pre-existing materials or objects attached as part of a two-dimensional surface (2009b, Collage section, para. 1), I employ assemblage, rather than collage, feeling that "the inclusion of real objects and materials both expand[s] the range of artistic

possibilities and attempt[s] to bridge the gap between art and life" (MoMA, 2009a, Assemblage section, para. 1) in my project. Akin to the MoMA's definition of assemblage as an art method, I am using archival images and family photographs by digitally layering or assembling them, without manipulating their original identities.

Moreover, in assembling these photographs I am creating a hybrid of the images that Cousineau-Levine (2003) discusses in her study of Canadian photographers and Canadian motifs in photography. Cousineau-Levine (2003) describes, "the Canadian preoccupation with duality in a manner more directly linked to historical and political concerns than most Canadian photographic work of the previous decades" (p. 111). In examining the hybrid work of Arthur Renwick, Cousineau-Levine affirms, he has "inserted family snapshots, writings in the...language of his mother's ancestors, his own photographs and personal notations, and the historical images of [his] community" (p. 111). She suggests that Renwick is creating a hybrid of "ghosts of his own, his family's and …past" (p. 111). The ghosts in my images are found through the landscapes and people of the past. As referred to by Barthes (1980) as the *spectrum* of the photograph, "because this word retains, through its root, a relation to "spectacle" and adds to it rather terrible thing which is there in every photograph: the return of the dead" (p. 9). In the exploration of my Bubby's past, my own heritage, images of Poland, and archival images, I too explore the many ghosts of my family story. By pulling together "'past' and 'present,' 'official' and 'unofficial'," I am exploring my cultural connection, personal and collective identity in this photographic exploration of the Holocaust (Cousineau-Levine, 2003, p. 111). The hybridity found within my work is also reminiscent of the intergenerational connections and disconnections I depicted in the use of language throughout my Bubby's story. The fusion of Yiddish, Polish, German and English has been understood through memory work, by having

layered photographs in this art piece. For example, *The Impossibility of Mourning,* is one of my artworks that elicited a strong connection between personal and collective memory. The images before layering are as follows:

Figure 27. Roman Vishniac, *Pedestrian Courtyard*, 1935-38

Roman Vishniac [Pedestrian courtyard connecting Nalewki and Walowa Streets, a shopping area in the heart of the Jewish disctrict of Warsaw]. ca. 1935-1938. Mara Vishniac Kohn, courtesy International Center of Photography

Figure 28. Shauna Rak, *The Warsaw Ghetto*, 2014

The final photograph (see Figure 29) is compiled of two images layered on top of each other. One photograph is an archival image of the Warsaw Jewish district (see Figure 27) and the second image I captured was of one of the only remaining buildings from the Warsaw ghetto (see Figure 28). The use of my personal photograph speaks to my own memories of travel. Encountering such significant historical architecture affected my own cultural identification and allowed me to seek new narratives for my formation as a third-generation survivor. In turn, the final product represents a significant hybridity (see Figure 29).

Figure 29. Shauna Rak, *The Impossibility of Mourning,* 2015

Being in Poland also permitted me to envision and embody some of the stories that my Bubby told me of her life in Warsaw. Visually connecting to the sites and embodying the area through sound, site, touch, and smell furthered this experience and allowed me to connect to my Bubby's memories in new ways. As Pink (2009) states, "…through our own emplaced experiences we can gain better insights into those of others" while participating, "in wider ways of knowing" (pp. 79-80).

When I layered my personal photograph with the archival image this projection became more than a personal memory, rippling outwards to the collective. This archival image is particularly unique because it speaks to life before the Holocaust. Roman Vishniac, the archival photographer (see Figure 27), describes Eastern Europe before the war through his photograph, depicting a Jewish quarter in Warsaw through a live shot of consumers and walkers enjoying

what I cannot help but think of today as their freedom. These images not only conjure up memories to those who were in Eastern Europe before the war but also questions that "hover between life and death, to capture only that which no longer exists, to suggest both the desire and the necessity and, at the same time, the difficulty, the impossibility of mourning" (Hirsch, 1997, p. 20).

In creating *The Impossibility of Mourning* I seek to establish a connection between the sustained public mourning that continues across generations. The artistic techniques allowed me to think about new connections between the public, my Bubby's and my personal memories and have become crucial to my artwork. .

A product of provocation: A visual-performative installation

This work is a multi-layered, multi-sensory art response and through understanding the many tiers involved, I return to and I constantly reflect on the pedagogical and motivational implications of Maslow's hierarchy of needs in reaching the physiological, emotional, social, spiritual, and many other significant life meanings to learning. After compiling a series of nine hybrid photographs I present them via projection on a loop. The series works as a single art installation, which I envision as being projected on a wall with faint background sounds such as birds chirping, soldiers marching, and musical instruments—these sounds are meant to add another dimension to the work. I also incorporate a performative component into this installation, when I narrate excerpts from my Bubby's transcripts as part of the piece. I will exhibit the installation and performance on April 30th, 2015 at the RCA Gallery in Montreal, Quebec.

Elements of this multi-layered experience

As I layered my Bubby's photographs, with the personal photographs from my trip and the Holocaust archival images, the complicated web of stories that related to my family as well as to a collective memory materialized. The elements I used in order to facilitate a multi-sensory experience are sound, visual/intertextuality and performance.

Auditory aspects. The sounds incorporated into the installation were handpicked to communicate the narrative of the projected image. These sounds were sourced from royalty-free sound clip websites. I matched the sounds specifically to the narrative of the specific images. For example, in Figure 30, *Sense of Persecution*, the narrative involves soldiers approaching, and capturing my Bubby's family. Through sound the audience "can [metaphorically] walk through the work, becoming physically and materially implicated in a series of personal photographs that in their conventionally necessarily resemble our own and in the media images that are part of shared cultural memory" (Hirsch, 2002, p. 251). By inviting the audience to experience my journey through the auditory, I further explore the implications of collective memory through the art of sound. Sound is a shared understanding and serves as a universal language that gives the audience another entry point to participate in a shared cultural narrative of my memories. The auditory "creates continuity of acoustic experience…presents the fullness of an entire situation all at once…gives a sense of perspective and of the actual relationship of one part of the world to another" (Hull, 1983, pp. 22-24). By using sounds of movement I also invite the audience to move through her journey in time and space, particularly by using symbolic sounds of transport, that is, wagons, trains, and ships. These sounds are played alongside the following image (see Figure 30). To experience the soundscape with this image, please see:

(http://shaunarak.wix.com/bubbys-lifestories#!about1/cfjy).

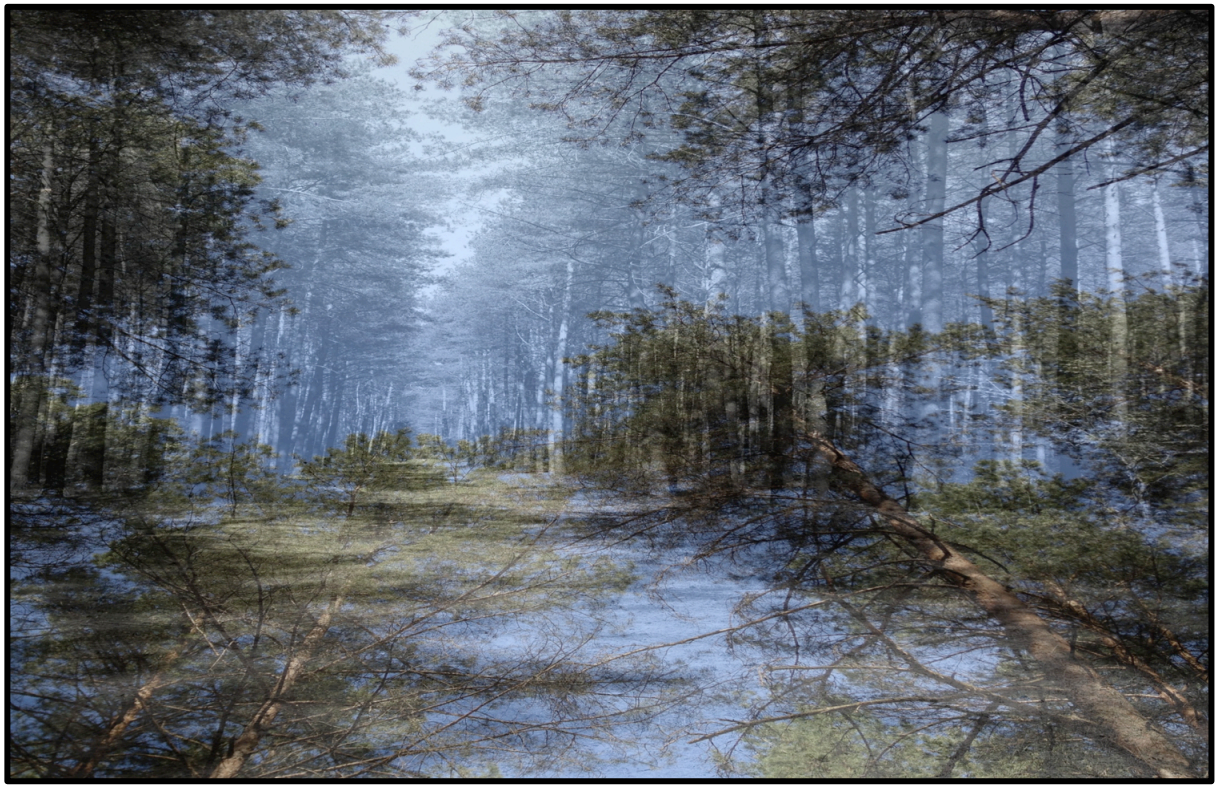

Figure 30. Shauna Rak, *Sense of Persecution*, 2015

Following the final image I have decided to insert edited clips of my Bubby speaking to her belief in God and her own fate and survival. My Bubby's spiritual beliefs and life meaning are at the core of my art response and I want the audience to feel inspired when they leave my art piece, as I did through my experience with my Bubby. This interactive and multi-sensory layered art installation is reminiscent of the experience I had on my travels to Poland through the *March of the Living*. I create for my audience a visual and auditory embodied experience as they interact with my Bubby's story through my engaging journey into postmemory, family history, and the Holocaust.

Visual/Intertextuality. The blending of the visual evolved naturally within my art response. It is suggested "that the relationship of the visual and the textual is intimate, inextricable, and multivalent" (Watson & Smith, 2002, p. 19). By marrying these mediums in my art response and thesis study I extend on Watson and Smith (2002) who write that "visual modes encode histories of representation and invite viewers to read stories within them" (p. 19). By telling a narrative through imagery I employ the notion of the 'speaking picture,' (Melville & Readings, 1995), where the artist binds the visual and text, "together as rhetorically structured renderings of the world and the objects within it, and likewise linked visual work and writing about it through the practice of description and criticism as the verbal reproduction of pictorial rhetoric" (Melville & Readings, 1995, p. 8). Intertextuality is defined in my practice as:

> a *documentary* interface, the textual is used to situate the visual-…-within a context of social and cultural meaning. That is, artists assemble and juxtapose such documents of everyday life as newspapers and official records to place the autobiographical subject in sociocultural surround. (Watson & Smith, 2002, p. 25)

In representing the potentially rich aesthetic relation of intertextuality, I combine the written text of my Bubby's wedding certificate with an archival photograph of an anonymous Jewish wedding during the war, and imagine Bubby's wedding to have been something like this construct (see Figure 31). This image is of my Bubby's Ketubah (Jewish marriage certificate) layered upon a Polish Jewish wedding that took place in 1942 in *Uzbeki,* a small town in Russia. My Bubby has vividly recalled the narrative of her wedding in Russia after the war. Not having a specific photograph to elicit visuals, this archival image prompts my imagination through the layering of my Bubby's invaluable personal document, embedded on a public narrative of her post-war Jewish wedding. This construct is suggestive of Sontag's (1977) theory of photography

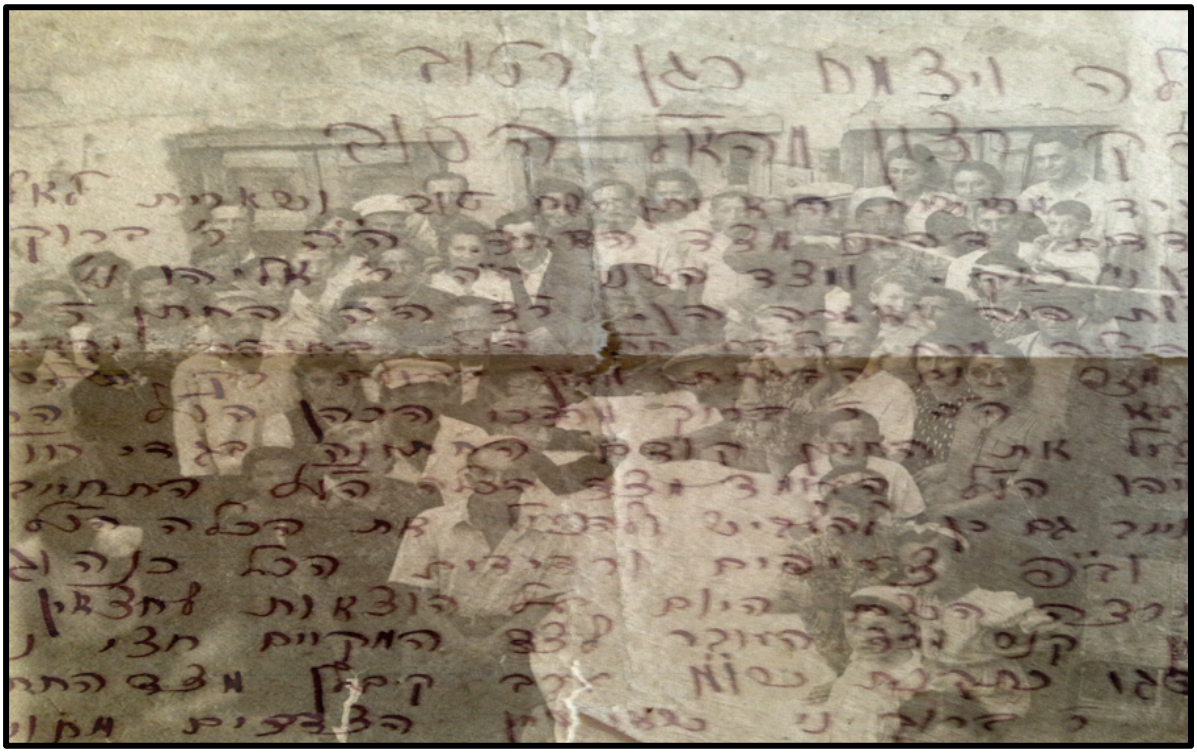

Figure 31. Shauna Rak, *Another Reality*, 2015

and absence, which I am trying to achieve in this art response as I explore photography to "express a feeling both sentimental and implicitly magical: they are attempts to contact or lay claim to another reality" (p. 16). The image speaks to my Bubby's narrative through her document, while also giving the audience insight into my own memory formation as I put together the pieces of my Bubby's puzzling life story by linking her memories to the collective memory of archival images.

Performative aspects. Performance, as depicted in this art response is aligned with the narrative of my visual and auditory elements. Performance art "exists in the here and now; live performance is an unrepeatable experience […] It occurs in the lived moment, requiring the physical presence of the flesh-and-blood body" (Ferris, 2002, p. 189). Through my performance I effectively relive my Bubby's story and enter into an understanding of the past, altered each

time I embody it. Learning through this act and informing others based on my experience of restorying my Bubby's narrative can educate the public on my perspective and understanding of learning about the Holocaust. I anticipate that when this installation is presented in pedagogic spaces such as schools, museums, galleries, or conferences, the audience will connect even deeper to my experience working with my Bubby's stories. For example, at a recent conference, *Provoking Curriculum*, I set up a small installation with a single table, chair and candle while reading excerpts from my Bubby's oral account. I read the narrative in her dialect, connecting each excerpt to the image that appeared in the projection installation. Through this ritual, I am "slipping into first-person narration and […] literally blending into the autobiographical subject" (Ondaatje, 2000, p. 12). In this process, "this transformation from biography to autobiography occurs in the same way that the original photograph is transformed" (p. 12) from an archival image into an original assemblage through layering the present and personal past (Deleuze & Guattari, 2005). Each narrative encourages the audience to connect to my Bubby's memories through my embodiment of her speech. As Merleau-Ponty (1945/2012) has written:

> Through speech then, there is a taking up of the other person's thought, a reflection in others, a power of thinking according to others, which enriches our own thoughts. Here, then, the sense of words must ultimately be induced by the words themselves, or more precisely their conceptual signification must be formed by drawing from a gestural signification, which itself is imminent in speech. (p. 184)

My Bubby propels her story by communicating in a specific dialect and using expressions that reflect her vivid personality, and style of storytelling. My performance invites the audience to hear her gestures as I retell my Bubby's story. In this process, my Bubby's story "takes on a

timeless, mythic quality which [will] grow with each retelling" (Kuhn, 1995, p. 165). Through this performance I encourage the audience to develop and rework their own memories through a "mythmaking process [that] works at the levels of both personal and collective memory and is key in the production, through memory, of collective identities" (Kuhn, 1995, p. 165).

Learning through the storytelling experience

The final phase of my art response involves the construction of an installation as a series that confronts many pedagogical implications. The intergenerational dimensions and significance of this work is depicted through the layering of images (archival images, personal photographs and family photographs), a process which confronts personal and collective memory and postmemory through the application of multi-sensory creative art practices. Working with photography and life writing, I created a response to my Bubby's story. This installation works as an experiential learning opportunity. Through creating the visual and engaging in the performative aspect with which I entered my Bubby's past, and taking on her autobiographical self, I practice visual art as Sullivan understands it. Sullivan (2005) writes, "The promise of change that comes from wonder takes shape in the things we create, through what we make and experience, or from what we come to see and know through the experience of someone else" (p. 115). My artistic process contributes to a broadening of meanings of Holocaust education and my own identity formation as I have engaged with artistic practices. I continue to learn as I develop new potentials for life writing and artistic practice and moreover understand the implications for creative art practices as educational tools for learning about history and the Holocaust.

Discovering the richness and possibilities of photography has enabled me to produce an installation that speaks to the power of creative art practices and storytelling. The process, practice and final products serve to inform the educational significance and learning potential through these methods and mediums. These images resonate with my artist-researcher-teacher identity in profound ways, and pushed me to rethink my values and morals. The photographs elicited a 'punctum', "a sting, speck, cut, little hole-and also a cast of the dice. A certain shock" (Barthes, 1980, p. 27) during the process of creation and more specifically, over time. The temporal effect of the punctum:

> should be revealed only after the fact, when the photograph is no longer in front of me and I think back on it. I may know better a photograph I remember than a photograph I am looking at, as if direct vision oriented its language wrongly, engaging in it in an effort of description which will always miss its point of effect, the punctum. (p. 53)

As time passed, I have reflected on the art installation and I am beginning to understand my Bubby's beliefs with greater nuance, caring and empathy. I also believe this work has a pedagogical purpose, in that it engages the audience in new conversations and inquiries into notions of survival, hope, faith, and the greater meaning of life.

This installation has been instrumental to my developing identity as an artist. Working on memory through photography, sound and performance has been a unique and memorable experience. Through these techniques and mediums I have found an outlet that afforded me the opportunity to explore the complexity of memory. I believe that working with photography, sound and performance enhance engagement between artist and audience. Memory work has led to me to ask questions of identity, displacement, experience and embodiment—these aspects will

continue to inform my art, teaching and research. By engaging in this kind of exploration of self, I continue to self-reflect which will certainly transform my future trajectories as I continue to explore the subjects of memory and postmemory through embodied art pedagogies. As a researcher I have begun to connect to my past and understanding of my cultural heritage as well as the significance of the oral tradition as a research and pedagogical tool. As an educator, my professional goals and objectives are rendered through a visual-performative lens that Holocaust pedagogy can inform the public of traumatic and historical phenomena through artful renderings.

Chapter 7

Understanding Bubby's Story: The Significance to Art Education

My research objective in this thesis is to investigate how my Bubby's experience informs my identity as a third-generation survivor and also influences the pedagogical understandings of learning about the Holocaust that I take up in my practice as an artist-researcher-teacher. The genesis of this project stems from my childhood experience learning about my Jewish background. Sadly, I felt disengaged from school curriculum about the Holocaust, and in response, felt unenthusiastic about understanding the scope and importance of Holocaust studies. Working with my Bubby, through oral history interviews, life writing and an artful rendering of her story, has engendered numerous insights into my artist-researcher-teacher identity. As I approached the history of the Holocaust with an art education point of view I was able to create new methods for teaching the trauma and history of the Holocaust through creative initiatives. This thesis can contribute to multi-disciplinary fields by demonstrating the importance of including first person stories in art education and suggesting new approaches to engender understanding of our pasts, presents and futures.

My Bubby's story is an archetypal example of a woman's account of persecution and genocide. Her narrative is about perseverance: it invokes hope and aspiration, something I anticipate will be critical to future generations. I believe, in turn, her story holds educational significance both to my own self-knowledge, but also to a greater audience who will gain knowledge through the art of storytelling. This thesis also adds personal and relevant material on trauma studies, memory and the Holocaust into the field of art education, where I have noted, there is a great need for more first-person accounts. My goal is to open and influence others to pursue relevant histories and genocidal studies in the field as it has certainly affected my own

beliefs about teaching and curriculum.

Limitations of this study

As part of my deliberation on the educational significance of my research, it is important that I also acknowledge the limitations of this study. I am aware that personal stories reflect particular points of view: the stories offer different, sometimes contradictory perspectives depending on factors such as time, place, age, environment, mood and more. Consequently, the stories include inconsistencies with regard to dates and facts. However, through my Bubby's story I highlight the significance of storytelling from the emotions, expressions, and personal experiences my Bubby deems as vital. As a result I have been able to identify significant themes pertinent to her story. I feel this is crucial, as my research tries to amend a critical gap in the Holocaust curriculum that I experienced: When history is comprised solely of factual data and lacks emotional connectedness, students will not be moved by it.

Another possible limitation of this research is the strong grandmother-granddaughter relationship between interviewer (me) and interviewee (my Bubby) that some may argue is an obstacle to objectivity. Creswell (2013) describes a potential ethical issue in these kinds of research relationships, suggesting that when "participants share information 'off the record'…the issue becomes problematic when the information, if reported, harms individuals" (p. 174). I have had the transcripts member checked and reviewed by my Bubby and father in order to assure validity in the process. Verification of stories made by family members was done in an effort to be sensitive to the movement of private stories to the public spheres. In doing so, I have contacted the family members mentioned in this thesis (mother, father and aunt) ensuring that I do not inadvertently misrepresent stories in ways that are not honouring the essence of my

Bubby's life. In my opinion, the intimacy of the relationship between my Bubby and me and the intimate working experience that I created with her have allowed me to relay her story with a sensible and sensitive approach. This is also relevant to curriculum theory as seen through care, ethics, and the strong value in deep listening and empathy, which I learned during this experience (Snowber, 2005).

Finding Maslow's motivational needs through Bubby's story

In this chapter I answer the questions that my research addresses through the motivational development of Maslow's Hierarchy of Needs as tools for pedagogy. Maslow's needs resonate in Bubby's story, and I examine how those themes inform my artist, researcher and teacher identity. The questions are as follows: *How does my Bubby recall the Holocaust? How can I better understand my identity construction as a third-generation Holocaust survivor through stories? How do my Bubby's stories inform my identity as an artist, researcher and teacher from a perspective of MSL?* Each question I approach is answered with Maslow's hierarchy guiding me from basic needs, to the physiological, to safety, social, esteem and finally to self-actualization, which together serve as the foundation of my artist- researcher-teacher identity.

In this way, a humanizing curriculum, rooted in the development from the biological to the spiritual, is central to my Bubby's story as well as my own. Via the interview process, I have also come to realize that my Bubby reconciled with her past through a spiritual worldview. She made clear she believes that her survival rested on a higher power. She has remained positive in the retelling through humour and wit along with her natural and effervescent charm, choosing to remember fondly the moments of joy over the tragic and lifelong loss of family, friends, home and country. The contradiction between my Bubby's memories and her relentless optimism was

a challenge to me. In working through these tensions, I have made sense of her approach by considering Maslow, where learning is a source of meaning, care and healing, and "seek[s] to humanize the voice of the participants, honoring them as co-constructors of knowledge and revisiting the obstacles to healing in hopes of acknowledgement and movement away from the injurious" (Augustine & Zurmehly, 2013, p. 17). As a result, I suggest that creative art practices can benefit Holocaust studies by encouraging students to experience multi-sensory learning as a way of engaging in the assorted dimensions of Maslow's hierarchy. Thusly, educators may begin to shift their practice to focusing on *how* to teach the Holocaust, rather than only considering *what* to teach.

As a researcher, I believe in the significance of memory work and identity formation through existential seeking and understanding that consist of a broader discourse on Holocaust education, included as part of its purpose and place within the classroom. I have oriented my research in a deep and compassioned empathetic space interpreted by Noddings (2012) as "other-oriented, not self-oriented" (p. 77). By approaching learning as 'other-oriented', Maslow (1971) has described how to gain peak experiences through self-actualization. He believed that these experiences can be reached through "…the development of spontaneity, courage, Olympian or godlike humor, sensory awareness, body awareness, and the like. Music and art and rhythm and dancing are excellent ways of moving towards that second means of discovering identity" (p. 152). As teacher, I examine storytelling as a method for learning, considering language, empathy, and the implications of storytelling. Through this approach students may develop what Maslow (1971) has referred to as:

> The kinds of wisdom, understanding, and life skills that he would want, he must think of what I call intrinsic education, intrinsic learning; that is, first, learning to

> be a human being in general, and second, learning to be this particular human being. (p. 150)

In this section, I have scaled the tiers of Maslow's pyramid, and as I conclude my reflections on Maslow, I am now able to realize the potential that Bubby's story has had on me through her development to self-actualization, and how my role as a third-generation survivor has shifted because of this research study.

As an artist

As an artist, I now engage with narrative and memory work as primary conceptual and visual data in my practice. I work to create an emotive experience, not only for myself but also for others to engage with my Bubby's story in a deep and profound manner that will influence, and interpret aspects of art education in novel ways. For example, I am suggesting a space for dialogue in art education where we can learn about the history and trauma of the Holocaust as well as provide artmaking tools that can contribute to the learning of history by engaging with photography, archival images, testimonial objects and other hands-on creative art practices.

I have come to see that the understandings and perspectives I gained by making art in response to my Bubby's story parallels the potential curriculum design and instructional delivery possible within a classroom, regardless of age or skill level. Martinez and Nolte-Yupari (2015), for example, document a multi-modal, multi-sensory storytelling curriculum implemented in an elementary art summer camp with participants aged 8-10. The students were encouraged to utilize their memories and experiences of space and place, employing visual stories, maps, and other art-based practices. The authors found that "utilizing multimodal literacy in the art room enables students to recognize the capability of art to aid their ability to transfer stories and ideas

between one language and another" (p. 18). The results of the project "encourage[d] students to explore their interests and make personal connections to the images they make or stories they tell. They offer students opportunities to reflect on the world around them and become critical consumers and researchers of their surroundings and culture" (Martinez & Nolte-Yupari, 2015, p. 18).

I also believe that "the arts offer opportunities for perspective, for perceiving alternative ways of transcending and of being in the world, for refusing the automatism that overwhelms choice" (Greene, 1995, p. 142). Through my data collection process and artful renderings, my Bubby's narrative developed as I began to consciously imagine her story. The development of her story has given me new perspectives to teach about experience through creative and personal approaches that I believe engender a more engaging learning experience. Greene (1995) states:

> There is another tendency that has to do with the growth of persons, with the education of persons, to become different, to find their voices, and to play participatory and articulate parts in a community in the making (p. 132).

I believe that weaving art into pedagogical spaces "is important because this generated[s] unique ways of understanding and representing experiences" (Leavy, 2009, p. 250).

Through my photographic art response, I build upon and extend Kirova and Emme's (2008) idea that photography is "an interpretive, hermeneutic practice…" (p. 37). I also see the process as inducing interpretation, and as a result, I reach a wider audience in an effort to bring a more embodied experience forward through my art response than I might not with the story alone.

By exploring visual art as a hermeneutic process, I build on Gadamer (2007) who has written "the experience of art is *experience* in a real sense and must master anew the task that

experience involves the task of integrating it into the whole of one's own orientation to the world and one's own self-understanding" (p. 129). My interpretation and recreation of my Bubby's story has facilitated my becoming a part of the experience through emotional connectivity. Moreover, I have come to understand my sense of self in relation to my family history, as well as to a greater sociological context. Gadamer (2007) has described the intimate and transcending art experience this way:

> the individual artwork gathers into itself and expresses the symbolic character that, hermeneutically regarded, belongs to all things. In comparison with all other linguistic and nonlinguistic traditions, the work of art is the absolute present for each particular present, and at the same time it holds its word in readiness for every future. (p. 131)

In addition to the visual, I have been able to understand my own identity as I restory my Bubby's life history through performance. For example, at a recent curriculum conference, the delivery of her story generated an outpouring of emotion by audience members who do not share in the history of Holocaust survival, along with members who did. This has affected my own understanding of her experiences by articulating her words in her dialect, inviting wider audiences through multi-sensory methods and embodied pedagogy to share in her story and to share their stories too.

As a researcher

As a researcher, history has become deeply significant to me during this process. I have enhanced my skill-sets such as empathy and compassionate listening. I have come to appreciate the depth, meaning and importance of people's oral accounts and how to more fully engage

responsibly with testimonies. I have also come to realize the power of marrying oral history with art education through a multi-sensory expression for understanding stories. By experiencing oral history through listening to the language, silences, tones and observing hand gestures, the significance of MSL became clear to me. Every time my sensorium was engaged through sound, aroma, touch and the visual, I felt a palpable emotional response – tenderness and sensitivity. I embraced my Bubby's story and continue to feel her presence as a result of the unique and personal imprint she has left on me.

My Bubby communicated much of her story as positive, and identified herself as vivacious, powerful, a caretaker, and a survivor, in many ways. Through the scope of her past, I have become more aware of cross generation trauma. Strong-Wilson, Mitchell, Allnutt and Pithouse-Morgan (2013) write, "Trauma inheres in the belated structure of the experience itself, which fails to be grasped-indeed, is impossible to grasp-within the time of its actual occurrence" (p. 7). At first I struggled to reconcile with her past, however, through artful renderings I gained more insight of my Bubby's narrative and the research helped me work "through the outrage and arriv[e] at empathy" (Webster & Gravotta, 2014, p. 167). This is vital for interpersonal communication as "empathetic inquiry is enthusiastically focused on the etymology of *empathy* as rooted in emotion, passion, imagination, sympathy, and vicarious identification" (Chambers et al., 2012, p. xxvi). In order to arrive at this empathetic locus, I practiced a deep listening method that allowed me to viscerally experience my Bubby's account and develop a rich, empathetic and personal connection. This skill is instrumental to the appreciation of oral history and life writing methods, and is crucial to influencing student behavior and motivation. Noddings (2012) writes:

> When students realize that their thinking will be respected, they enter the spirit of dialogue. Another way for teachers to profit from students' thinking is to listen as

> they talk to one another. As students work together in pairs or informal small groups, the teacher may listen, remind them to treat each other with respect, make small suggestions, and even join the dialogue […] In this process, students not only learn the subject matter, they also get to know one another. (p. 774)

Through these practices, I am "creating spaces for others to join us in conversation about their vulnerable and personal stories," (Chambers, et al., 2012, p. xxvi) which can be translated directly into curriculum. It is my goal in this study is to "convince readers of the educational significance of this mode of inquiry and of teaching, as a form of communicative action" (Chambers et al., 2012, p. xxv). In the process of working with my Bubby, I realized that storytelling is complicated in nature—understanding memory work is fundamental in order to grasp the complex core of the story. As Strong-Wilson et al., (2013) suggest, memory "although it can be collective, implies the personal, the subjective, the auto-ethnographic; when used critically in memory work, it pokes holes in, and suggests links to, both memory and history" (p. 13). This was evident in Bubby's story. In growing to appreciate history through my Bubby's memories, fieldwork, new experiences, and my own self-reflection, I echo, in part, Pinar's discussion of historical stories as a form of (2012) allegoric metaphor. Pinar writes:

> allegory underscores that our individual lives are structures by ever *widening* circles of influence: from family through friends to strangers, each of whom personify culture, symbolize society, embody history. Allegory's movements are not only outward: they are also inward, as allegory provokes reflection… (p. 51)

Pinar's position suggests another way to receive and interpret stories, which is crucial in my identity formation as an art educator. Pinar's (2012) allegoric metaphor has allowed me to reflect on my own upbringing and realize the value to understanding one's heritage in order to learn and

transform future experiential input in my classrooms. Understanding memory as a doorway into my new awareness of existentialism through my Bubby's stories has deepened my identity formation as a third-generation Holocaust survivor, and by extension, as a researcher. Throughout the process I came to embrace my connection as granddaughter of a Holocaust survivor and nurtured my obligation to educate about my family history. I have come to understand the Holocaust through a more relatable and stimulating method, and believe that storytelling has the ability to make traditionally static learning curriculums come alive.

Bubby's story will continue to inform my perceptions of my past, my present, and consequently my future. It is a clear example of Pinar's (2012) *currere,* which "provides a strategy for students of curriculum to study the relations between academic knowledge and life history in the interests of self understanding and social reconstruction" (p. 44). This allegorical metaphor resonates with my artist-researcher-teacher axiological disposition in that I now understand my own principles and values within society in new, and arguably deeper ways. As I inform my artist-researcher-teacher philosophy with these values I recognize my social obligation towards the practice and study of Holocaust curriculum. These connections include my understanding and reconciliation of trauma, the definition of survival, and the essence of my soul and spirit at this point in time and place, which I believe, are just as vibrant and energetic as my Bubby's, then and now. Her story has transformed my viewpoint about learning. In fact, I have grown to recognize my connection to her stories by first revisiting my past educational experience of learning the Holocaust through a restricted curriculum of facts and dates. Bubby's story has allowed me to explore and consequently express the meaningful, and essential reasons for learning through stories. Bubby's story has also enlightened for me, historical issues during the Holocaust such living in a small *Shtetl* in Poland before the war, the survival of Polish Jews

in Russia, and a life after trauma rebuilt in Canada.

My research also includes a personal journey to Poland where I visited sites that were central to my Bubby's story. This experience afforded me the opportunity to further embody her story through MSL and I did so by seeing, hearing, smelling and touching the surroundings that may have influenced some of the experiences my Bubby speaks of today. These elements became meaningful and tangible moments when later developed into an artful rendering of my Bubby's story. Thus enabling the audience to experience her surroundings more fully, almost like a virtual experience. In applying these principles, I approach this research based on Watt's (2007) discussion of Springgay's (2005) "ethics of embodiment for education, which is a process of responding to the other as exposure. It encompasses ways of knowing that are not merely cognitive, but relational and intercorporeal, where learning is a relation and not an object" (p. 159). Learning then becomes about the self and the other, and initiates meaningful possibilities for community education, and learning "becomes something other than a linear, progressive accumulation of information" (Watt, 2007, p. 158).

One example of an embodied approach to Holocaust learning is a program in Vancouver, British Columbia. The IWitness field school parallels the pedagogical significance of the *March of the Living* trip in Poland, which "allows students to see, feel and experience… sites" (Zembrzycki & High, 2014, p. 118), by memorializing victims of the Holocaust. IWitness "takes students to Germany, Poland and Austria, to spaces dedicated to Holocaust memorialization" (Westad, 2014, p. 22). The purpose of this program is for the students to learn through emplacement and embodiment, as Westad (2014) writes, "they walked the streets where events that changed the world happened, learning though a sense of place and personal connection" (p. 22). The students go on a journey much like the one that I was exposed to on the *March of the*

Living. Moysa, the Holocaust educator of IWitness, believes in approaching Holocaust studies with critical thinking skills and emotion, making the experience "a gateway to look at other genocides. What led up to it? What was happening in the culture, with the people who were whipped up by propaganda? How can we educate so that this isn't repeated?" (Westad, 2014, p. 22). My study attuned to these ambitious pedagogical goals, which correspond to the gap in Holocaust curriculum. As a result of my invaluable learning experience on the *March of the Living*, I believe I have gained authority to become a third-generation witness and, now have a responsible desire and obligation to share and educate others about my stories and experience.

As a teacher

In this study, I approach storytelling, life writing, and visual and performing arts as tools for ripening my teacher identity through MSL. As I reflect upon curriculum based on my findings, I am reminded of Pinar's (2012) notion of curriculum and conversation. As Pinar describes, the curriculum has "become so often distant from the everyday sense of conversation signals how profoundly the process of education has been deformed by school reform" (p. 188). This view succinctly describes my educational experience of learning history through the use of dates and facts, and illustrates for me, once more, the need for personal connectedness within the curriculum. Pinar asks, "How can the school curriculum not be conceived as a provocation for students to reflect on and to think critically about themselves and the world they will inherit?" (p. 189). This question has guided my delving into the significance of this research to art education in that the work underscores the 'holes' of the curriculum that Pinar is deliberating.

Pinar (2012) also states that curriculum theory "understands teacher education not as learning a new language for what teachers already do, although the language we employ to

understand what we do structures, as well as represents, professional conduct…whatever language we employ, we 'become' the language" (pp. 33-34). Through Bubby's story, I, and potentially other readers and viewers, become part of the language of history and will learn about the Holocaust through developing a relationship to the narrative, as well as time and place. Because Pinar believes that language is not "a tool by means of which thoughts are recorded into words conveying information," and that "curriculum as conversation is no conveyor belt" (p. 190), I turn to the language of my Bubby's story and realize that what I have been learning is based on the theory of curriculum as conversation. I have entered a domain where I became captivated by my Bubby's journey. I am now working through inquiries that I struggled with, in an effort to become a more provocative teacher. As an example, I found certain beliefs hard to relate to, such as her spiritual connections, but now started questioning meaning in my own life. In particular, why I have turned away from formal religion. I intend to continue to explore these questions.

Through artful renderings, as a teacher I now take up the tools to retell her story as an expressive and artful narrative. Using MSL, I share her life sensibly, through an intimate and educational experience. An example of an educator who utilized oral history with art education is Megan Webster. She incorporated oral history and documentary filmmaking into her grade 11 Humanities course at St George's High School in Montreal (Webster & Gravotta, 2014). Webster began presenting the opportunity of interviewing survivors. She outlined the commitment Montreal has to this cause, stating that it has "one of the largest populations of Holocaust survivors, as well as significant numbers of survivors of mass atrocities in Cambodia, Haiti, and Rwanda" (p. 153). Webster and Gravotta (2014) write that the motivation and purpose was realized when young students recognized that "they could be a part of making history"

through developing survivor testimonies and a documentary film (p. 153). The project was constructed through clear pedagogical objectives. The learning goals were:

a. History is constructed and thus subjective.
b. Sharing authority creates potential for meaning making.
c. Attending to the life stories of others changes our own perspectives, identities, and opinions.
d. The way a story is told shapes its meaning. Therefore, in storytelling, one must attend to both form and content. (Webster & Gravotta, 2014, p. 153)

These pedagogical goals, pertinent to Webster's creative approach to history echo my own methodological inquiries of oral history, life writing and artmaking. They offer me four key strategies to adopt into my curriculum design and instructional delivery as an art educator. This methodology allows me to restory my Bubby's narrative through the lens "of deeper understanding, and of meaningful education" (Webster & Gravotta, 2014, p. 167). As an educator, I view Bubby's stories of growth as universally relevant. Her story has prompted me to reimagine the curriculum and inspire students to revisit their pasts in order to understand their position in the world and influence who they become.

My experiences have also shifted my opinions and perception of teaching as a whole. I have come to see storytelling and experience as a new viable method for education; it is relational, personal and communicative. Stories have become "a space in-between, and on occasion, emerge[s] as a form of public discourse, moving from the realm of an academic conference to a particular public event that is shifting the understood" (Sinner, 2012, p. 285-286). I have noted this as crucial through life writing. Bubby's story has become part of a public discourse, and when I present her story, it is also an event that potentially makes history more

accessible. Such a form of life writing "opens debate about academic responsibility" (p. 286). This has, I feel, become my calling, as well as my academic responsibility, as a third-generation survivor and educator. I feel privileged to continue on this journey, to further educate about the Holocaust in engaging ways that will fill the current gaps noted in the curriculum.

From my perspective as a teacher, life writing has also given me a tool with which to understand my Bubby's experiences and the responsibility as 'keeper' of her stories. This sense of shared understanding is significant within my study as I engage with more and more Holocaust literary examples and survivor testimonies. Greene (1995) states the necessity for engaging with Holocaust literature and writes, "the *Diary of Anne Frank,* the novels of Elie Wiesel, and the stories and essays of Primo Levi … the experiences they open to informed awareness cannot be self-enclosed and cannot miseducate" (p. 101). I received this same invaluable experience as I learned about the history of the Holocaust through my Bubby's perceptions, relating to her personality, strength and empathizing with her heartaches, fears, love and choices. Such insight cannot be conveyed in facts, dates and descriptions of events alone.

Dray (2013) communicates the power of teaching through storytelling as an act that "in hearing each other's stories they become open to hearing stories of historically marginalized communities because they are in touch with the emotions of their heritage and can make the connection with suffering" (p. 37). This is the relational aspect that my Bubby's story will bring to conversations of teaching and learning. Her story generates thoughtful connections about individualized heritage, history, and culture, by "offering new ways of thinking, critiquing and being" (Chambers, et al., 2012, p. xxiii). As a teacher, I believe that the practice of storytelling facilitates "opportunity to remake the story, to play with its meaning for us at that point in our life, to reinvest it with new meaning and so be touched and changed by it on so many levels"

(Nash, 2014, p. 167). As my personal experience transformed me throughout this journey, so did my interpretation of and its effect on my teaching practice. Storytelling has allowed me to rethink and re-imagine my position in teaching art and how I relate to others with a more inclusive pedagogical discipline. I now do this through artful rendering of my Bubby's story.

In showing this work I educate others about the Holocaust, through my Bubby's personal perspectives. This has already reached audiences across disciplines, such as Curriculum Studies and History, as part of the broader conversations underway in education that benefit teaching through creative art practices. I believe this approach can be brought into the classroom by teaching history through versatile creative approaches of storytelling that includes visual art, performance, along with multi-media technology. As an art educator, I feel the need to create a provocative curriculum in order to promote a dialogue about these diverse beliefs, experiences and backgrounds in an effort to, as Pinar (2012) writes, encourage "students' entry into intellectually engaged conversation" which "is made more likely by making the academic content more compelling" (p. 197). I want to move the curriculum and be moved by it, a way of teaching often described as a change-agent in learning. I believe that as art educators, we must continually strive to create a teaching environment where we engage our learners, re-imagine new ways to develop curriculum, and inspire students to push their own preconceived ideas and beliefs.

As I look forward, I believe teachers need to rethink their curriculum in order to better engage students with these oral and communicative activities through story. This is especially vital for Holocaust studies because it brings more intriguing conversation to a topic that can be cast as dull or systematic. Studying the Holocaust is imperative to curriculum and through imagination, creativity, artmaking, collaboration and dialogue, we can enhance the students'

experiences of learning and provide the tools to activate their minds. We need to educate learners to think by doing, and through this we invite more personal connections that from my own experience as a learner, have the potential to develop a brighter future of critically engaged minds and spirits for well-rounded and developed learners and teachers. As Irwin (2003) eloquently confirms, "When this happens, teachers, researches, and curriculum leaders are moving beyond comfortable practices and imagining new futures, and I would suggest, if these changes contain elements of unfolding, an affirmative aesthetic will emerge" (p. 71). Through artistic expression and practices, by awakening imagination and engaging learners, and revisiting our memories, we can finally place our autobiographical selves and histories within spaces of current curricular conversations. Through this unfolding of pedagogical spaces and curriculum, educators can ensure the Holocaust does not pass into history books, but remains a living inquiry and a living pedagogy.

Implications for Art Education and future research

The research objectives that I set out in this study bridge oral history and creative art practices, and mark my first efforts to establish a discourse around how art educators can teach the Holocaust in more meaningful and sensory ways that will help translate experience into the classroom. In the field of art education the paucity of Holocaust studies is clear. Yet art education provides many entry points that allow for engaged and embodied curriculum. By attending to Holocaust education with creative art practices, I am focusing on the integral value that stories and creative art practices bring to improve historical knowledge as well as art practice. I invite educators to consider more innovative practices, such as oral history, life writing, or working with photography, to improve Holocaust studies and to teach difficult

knowledge with a critical and creative approach that enfranchises their students in ways I was not as a child.

I anticipate that my study will be the beginning of further inquiry, generating new perspectives and embodied experiences in the increasingly interdisciplinary fields of art and education. In future research, I anticipate I will shift my focus to the notion of postmemory within my wider family by bringing forward stories of the second and third-generations. Notions such as intergenerational remembering and postmemory will continue to inform my conceptual understandings, and inform my art practice in ways that will push my own boundaries as an artist-researcher-teacher. I also anticipate another visit to Poland to continue to cultivate ethnographic and archival research practices. In investigating multi-sensory learning as an interactive approach to teaching, creating, and learning through my family history and travels, I will pay specific attention to how multi-sensory learning can enhance pedagogic practices. I will focus on how difficult knowledge (Lehrer, Milton & Patterson, 2011) can be enriched through storytelling and artful renderings and how art educators need to explore the sensorium further as a method of engaging students through visuals, text and sound. To support such arts research, I will rely on the comprehensive information that can be obtained from content and document analysis in archives, as it may relate to my family. I anticipate reviewing historical census materials, certificates of birth, newspaper articles and more to search for traces of my extended family, in addition to continuing to collect the vital stories of who we are in this world.

I also anticipate I will move into the direction of memory work, creative art practices and the pedagogical implications for social justice as a central component of my work. I believe the influential possibilities of stories needs to be reexamined for the purpose of art education as well as historical social action, in which students become empathetic and begin to think about justice

through the experiences of others. By approaching history critically, we can enrich social justice initiatives in education through memory work by "contributing to opening highly generative productive remembering spaces for social action" (Strong-Wilson et al., 2013, p. 13). This will be vital to the work that I expect to undertake as the context for remembering what has happened is an act of social justice and the basis for understanding social genocide.

This experience, for me, has been the start of my research career, artistic ambitions, teaching goals and most of all, my personal values. Through this research I want to foremost state that by listening to others, to their experiences, and to what resides in one's heart, we *can* educate and bridge diversity and become brighter, imaginative and more opened minded peoples. But most of all, a tip from my Bubby: Never forget to dance!

Figure 32. My Bubby, Still Dancing

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APPENDIX A- THEMATIC ANALYSIS

THEME: SURVIVAL

Sub-Theme: Reactions to loss	Verbatim quotes from interview transcripts
	Back to Lisbon for the boy, and when she came there the Polish boy was married. She come back and right away she got cancer. She passed away too. They were shot by the Germans. In this time the Russians and the Germans come but the Germans get there first. They say my brothers are communists and they killed them on the street, in front of me. Mattis died around 68-69 years in Montreal, *mit* a broken heart A lot of the kids they got the measles. Shmuel passed away in the hospital. I don't want to tell my mother that he died. I kept telling her that all the kids they are ok. Eventually I told her. And I remember I slept with my mother in the bed and I woke up and she was like paralyzed. She passed away in the night. My father he passed away not long before this. He had a heart attack. They said the blood stopped.

Sub-Theme: Basic needs of shelter, food and money	Verbatim quotes from interview transcripts
	16 children I teach. A matter of fact at the end of the year I go to see all of them and they went through! I teach 16 kids for 50 cents to make a little money you see. We try to make a little money. They took us in wagons, like a train. To Russia we drove a long time, and they didn't give us much to eat. Me, my father, my mother and the boy. We were very hungry.

I always tried to get food for the family when I could. I went down, and I knock on a door, I saw 3 people. I say, "We don't got what to eat," and a lady took a basket with fruit and she give it to me. I go back and I see the train start to go!

Short from the story, on the way back the truck went down, stalled, crashed, we don't feel nothing though. Anyway we stop and there I find a lady and she made me a little soup and she gave me on the stove where we got the bread on top, and she made me to sleep overnight, and in the morning I have to go back home.

We had no money for Moscow. I tried to sell everything to get tickets, but I was responsible for my parents and the boy.

We were in Arkhangelsk 16 months, and all through it my parents remained religious. They kept Passover in the labour camp. We not allowed to eat bread on Passover, but I eat bread.

Another time, after my mother has the diphtheria and she needs a little sponge cake, I went down to a soldier and I told him the story and he gave me a piece.

I even got a golden tooth. When we were younger all the girls they got the golden tooth at the dentist, for a symphony, like a celebration, a birthday, it was a style. I took out my tooth and I give it to the Russians. It was real gold, 18 carats, I give it away, and they took it.

In Osh, from 1944 to 1946, I work in a factory there for leather. *Shoch* was the name of the factory. The manager of the factory gave us a room. I always worked hard to get food for the family.

Anyway he came back and said he don't have. I went to a soldier and told him the story and he give me a couple breads.

In the meantime I sell leather goods and I was wearing a bag, a purse, I put on the wall in the factory and I cut an opening. I close it and I put leather in the bag, I put one and I put another.

I went out from jail. But, tell me where to go. I don't have a house, I don't have money. I don't have nothing. The manager from the factory, Slabuchi, I remember the name you see, he said come back to work with me, I hear you got a boyfriend, but you don't have nothing. And so I go to work with this Slabuchi

	and I start to sell shoes….And I continue to sell. I sold so many shoes, ja I could sell very well ja. I tell you I even go to Uzebeke to sell boots. One time she got a piece of meat, she give everybody the meat and one piece of bone she left for me. Short from the story, I have to take it, what can I say. And this I go on in life. I survive. I make a little money. We wanted to get out. There my uncle sent me packages from Los Angeles. He sent lots of clothes. Short from the story, someday I took a small folding table and I put my old clothes and the German people came to buy. I worked at the market to make ends meet for my family. My husband worked on a committee where they distributed clothing and food and if there were any leftovers I would sell them on the market. So I went back and I buy 100 more combs and I went to stay on the market and I sold them again. Ja I sold them. I saw the pajamas and then I bought those. I went to the market and I sold the pajamas. I went again to another German and bought drapes and other things and I went back to the market and I sold them too!

Sub-Theme: Luck	Verbatim quotes from interview transcripts
	The German man said "where you going verfluchte verfluchte Juden?" I lost the speech. He said "What do you want? A dozen dogs to bite you or a dozen cats to scratch you?" I lost the speech. Lost the speech, and there was standing a Polish man and the German asked the man, "What is she, Jewish or Polish?" He said "She's Polish," and the German went away and the Polish man said [to me] "you're too young to die." Single people they sent to Siberia. Families they sent to Arkhangelsk. Right away in Arkhangelsk the manager picked me to be the manager from the group. She sees I have no money to get to Berlin. She said "listen, I wear bracelets

	all them diamonds, I give them away, I couldn't have a baby ten years, and now I'm pregnant, back to Berlin to have a baby. Take them." She gives us the bracelet and we went to Berlin.

Sub theme: **Faith**	
	I survived, listen, I don't know how I survived; I survive a lot of things. Why I survive? God help me! I think Shauna, a life shows that you have to believe in something! I believe, I believe in God. I believe when I see the whole thing with the war with everything I see somebody is caring, ya I believe a little, maybe. But I believe in God. I all the time, I think he helps! Well, this is questions what you have no answers. You can't put on somebody to believe what I believe. But I believe. I believe somebody helps the world, in a way, I believe. I see in my survival, I believe in this.

THEME: CHOICE

Sub-Theme: Making choices about family/love	Verbatim quotes from interview transcripts
	I saw that he's the type, not a flirt. He's settled. He read papers, he knows what he's talking about, and he has a brain. And my sister-in-law, said, "You know Elka take my Shmuel, the little boy, home." And we took him. Me for them. I didn't leave them they didn't want to go. Avrum joined the Russian army in Moscow and became a cavalry, he killed maybe three horses. We had no money for Moscow. I tried to sell everything to get tickets, but I was responsible for my parents and the boy. Shmuel passed away in the hospital. I don't want to tell my mother that he died. I kept telling her that all the kids they are ok. Eventually I told her. I said to myself, if I end up with this this friend I will owe him everything, I will remember what he has done for me. Listen I went through a lot and on top of everything my husband was sick with Alzheimer's ten years and I keeped him in the house. I don't forget what he done for me. I survived.

THEME: HUMOR

Sub-Theme: Affiliative Humor	Verbatim quotes from interview transcripts
	I went there and what do you want to know, I work, but the girls was very jealous, one day comes a lady she was wearing so many diamonds you didn't need electricity. I show her something it was beautiful but the bust was flat, I said to myself, if I sell she will need another bra, but I'm afraid she get mad. I will tell you a joke. A man was with a woman. The man said to his wife "how come no one ever looks at you?" So she said: "you walk behind me and we'll see." So he was walking behind her and she was sticking her tongue out at every guy and they were all looking at her. He said "I guess I was wrong they were all looking at you." And then she turned around and said "Idiot, and I was sticking my tongue out." You know, I tell you another joke, another joke. A man wants to get married. He went to a matchmaker, and he said "listen maybe you have somebody." She said "Come Sunday" And they come and a girl beautiful dressed. He said "what's the matter with her why is she alone? " "Her husband passed away," she said. "No" he said, "she put him in the grave." The next Sunday he came back and the next Sunday and the next Sunday and the matchmaker said "what do you want?" He said "Somebody married, if she's good for him she's good for me." I must tell you something, hear at Cantor, you know the store, here after I go to Deli Boy's and there is a young man when I come into the store, I talk to him, when I go he grab my hand and laughed. I say, "You know what? If an old lady like me can make a young man laughing, it is very good!" Good I make you laugh!

Sub-Theme: Self -Enhancing Humor	Verbatim quotes from interview transcripts
	We were not very close but he always told me; “Elka, don’t go home with every boy!”
	I always like to dress nice, I was always good at putting together clothings and I love to go dancing, I crazy for dancing!
	Anyway, we danced, and danced! I was a very good dancer.
	Ja, he want to show me how we dance, and he called me! And I danced! And I got a bottle of wine! I was a very very good dancer!
	Listen, even today, I am 94, I wish my feet was so good like the brain.
	She got nowhere to go, we invite her to stay and in the middle of the night Sterling ate everything! What are you gonna do? She was hungry!
	What does she want for her son a Rockefeller’s daughter? His mother was so small but beautiful in the face.
	My mother in law doesn’t like me so much. Ja a matter of fact she want the ring, I give her the ring. She said my son is an idiot what he took you? Why he took you for a wife? I said “if you could get a husband I could get a husband!"
	We dance, we dance, you know I was crazy with the dancing! We danced and everything and I beg already to go home cause I don’t have a pair of stalking and my toes they hurt.
	He come and come and come. One day I give him an ultimatum, give me a wedding or leave me alone, I got other boys too.
	After the wedding, people they say the father in law is in love with the daughter-in-law.

	I put out mine hand and he took me and turn me around and around. Oh I love to dance! Anyway I work there a little but the girls don't want me to work there, they were jealous, who ever is coming I take them.

THEME: SELF-ACTUALIZATION

Sub-Theme: Realizing personal potential	Verbatim quotes from interview transcripts
	16 children I teach. A matter of fact at the end of the year I go to see all of them and they went through! I teach 16 kids for 50 cents to make a little money you see. We try to make a little money. We had no money for Moscow. I tried to sell everything to get tickets, but I was responsible for my parents and the boy. I always tried to get food for the family when I could. I went down, and I knock on a door, I saw 3 people. I say, "We don't got what to eat," and a lady took a basket with fruit and she give it to me. I go back and I see the train start to go! Anyway he came back and said he don't have. I went to a soldier and told him the story and he give me a couple breads. In the meantime I sell leather goods and I was wearing a bag, a purse, I put on the wall in the factory and I cut an opening. I close it and I put leather in the bag, I put one and I put another. I went out from jail. But, tell me where to go. I don't have a house, I don't have money. I don't have nothing. The manager from the factory, Slabuchi, I remember the name you see, he said come back to work with me, I hear you got a boyfriend, but you don't have nothing. And so I go to work with this Slabuchi and I start to sell shoes. And I continue to sell. I sold so many shoes, ja I could sell very well ja. I tell you I even go to Uzebeke to sell boots. I make a little money. We wanted to get out. There my uncle sent me packages from Los Angeles. He sent lots of clothes. Short from the story, someday I took a small folding table and I put my old clothes and the German people came to buy. I worked at the market to make ends meet for my family. My husband worked on a committee where they distributed clothing and food and if there were any leftovers I would sell them on the market.

	So I went back and I buy 100 more combs and I went to stay on the market and I sold them again. Ja I sold them. I saw the pajamas and then I bought those. I went to the market and I sold the pajamas. I went again to another German and bought drapes and other things and I went back to the market and I sold them too!

Sub-Theme: Self-fulfillment.	Verbatim quotes from interview transcripts
	And then I decide to work. I went to a place where they need a sales lady. Knecht. It was a small place, a 'bazaar,' you know. You see and after that I like to work in a bigger place to get experience. I went to Julia, on Queen Mary. I went there and what do you want to know, I work, but the girls was very jealous. The woman said to Julia, "You know that girl had very good taste." Anyway I work there a little but the girls don't want me to work there, they were jealous, whoever is coming I take them! She liked my work and I started to work, in this time $1 dollar and a quarter an hour. Anyway I work, I work, and on the side she give me ten dollars the week, commission, she said I make a lot of sales, and I work there for years and years I start to work there and the girls were so jealous again! They sent me to Alexis Nihon Plaza and there I start to sell again and the manager said, "She sell so many! Like bagels! That many!" I sell a lot!

APPENDIX B

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USE AGREEMENT
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I am doing an arts informed research project for my thesis on family stories and the Holocaust. In relation to my grandmother's story of survival during the Holocaust, I am exploring understandings that have formed at the core of my identity as a third-

International Center of Photography

November 19, 2014

Shauna Rak
Email: shaunarak85@gmail.com

To Shauna Rak:

We have reviewed your request to reproduce one image from the Roman Vishniac Collection of the International Center of Photography in your thesis presentation for Concordia University. Before permission can be granted for this request, you will need to agree to and sign a copy of this letter stating our terms and conditions for reproduction.

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Roman Vishniac
[Pedestrian courtyard connecting Nalewki and Walowa Streets, a shopping area in the heart of the Jewish district of Warsaw], ca. 1935-38.
© Mara Vishniac Kohn, courtesy International Center of Photography

Thank you for your interest in the work of Roman Vishniac.

Sincerely,

Susan Carlson
Curatorial Assistant, Roman Vishniac Archive

Agreed to by Shauna Rak

11/19/2014
Date

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