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VIDEOTAPED EYEWITNESS INTERVIEWS WITH VICTIMS OF NATIONAL SOCIALISM FOR USE IN SCHOOLS

Introduction

Classroom and extracurricular holocaust education is today confronted by a number of major challenges.

Firstly, the surviving eyewitnesses are falling silent (Gross/Stevick 2015: 3–6). For many decades, their testimonies and accounts have provided young people with an emotional experience and an intellectual stimulus, with information and knowledge and a desire to learn more (Spiegel 2013: 111–113). With the passing of time, such opportunities for learning are becoming fewer.

Secondly, educators are being inundated by the sheer volume of new teaching materials on the subject of the Holocaust. New sources are being found and adapted for the classroom, and new media are being used to provide innovative educational materials (Apostolopoulos/Pagenstecher 2013: 15–18): Eyewitnesses now tell their stories in tablet apps or in the form of three-dimensional interactive projects, and virtual tours of the original sites of the Holocaust are now available. [1]

Thirdly, soaring expectations are being made of Holocaust education: Pupils are to be familiarised with the causes, course and consequences of the Holocaust. They are expected to be able to independently grasp the essentials from eyewitness interviews, do their own research, recognise the present-day relevance of historical events, develop appropriate attitudes and refine their competencies for historical literacy (Gautschi et al. 2013: 7–11).

There is ample evidence to suggest that these challenges can in fact be met: Firstly, young people today – more than 70 years after the Holocaust – are

showing a constant level of interest in this, the biggest crime against humanity. Their interest is supported by a global consensus on the need to keep alive the history and our memory of this event. In Europe especially, the Holocaust has become a common historical point of reference. As the terrible crimes committed affected the whole continent, the Holocaust has become a paradigmatic focus of remembrance and a central element of memory cultures (Rathenow/Wenzel/Weber 2013). This development has been supported by the work of transnational networks such as the *International Holocaust Remembrance Alliance (IHRA)*, which was founded in 1998, the *Holocaust and the United Nations Outreach Programme* (Fracapane/Hass 2014) and others.

A second reason for equanimity in the light of the challenges facing Holocaust education is doubtless the promising opportunities presented by modern digital media. Various empirical studies into the benefits of digital videos as a teaching aid show that digital media in an appropriate setting have positive effects on learning (Merkt/Schwan 2016: 99–101). Such media have developed by leaps and bounds in the last few years in terms of accessibility and interactivity. Learners today are competent users of digital media, and that has led to the development of new presentation strategies like the *Flipped Classroom*, in which pupils work independently with interactive learning programmes.

There is also a third cause for optimism: A large number of experienced educators have developed, tested, analysed and evaluated a wide range of learning scenarios (Eckmann/Dreier 2015: 197–199). Similarly, the workshop on *Localisation of videotaped testimonies of victims of National Socialism in educational programmes*, which was held in Vienna on 9–11 January 2017 and is the subject of a chapter in these conference proceedings, again demonstrated the variety and frequency of good practice in Holocaust education. The goal of this paper is to present a systematic overview of the use of videotaped eyewitness interviews with victims of National Socialism in the educational context on the basis of a five-stage analysis. First of all, the videotaped testimonies presented during the workshop are considered as a specific genre.

Then a theoretical model is introduced on the basis of the didactic triangle to describe and localise the educational materials presented. In a third step, we will look at how children, young people and adults learn about history with the help of eyewitness videos. In the fourth part, those aspects of the educational materials presented are identified that seem most promising. The objective is to define factors that have a positive influence on the use within the school system of videotaped eyewitness testimonies with victims of National Socialism.

In conclusion, the importance is stressed – especially in the context of video eyewitness interviews with victims of National Socialism – of maintaining a cycle of practice, theory and empiricism and of focussing on the students.

Typical Aspects of the Genre of Videotaped Eyewitness Interviews

Videotaped eyewitness interviews are a phenomenon of the second half of the 20th century and the 21st century. They have become particularly relevant for *teaching* history. Today these interviews are available on any historical subject, such as the economic recovery after the Second World War, the Cold War, decolonialisation, contemporary wars, migration and especially the Holocaust. They address various historical fundamentals like dominion, economy, culture, forms of social injustice, or self and other. Eyewitnesses in a wide range of situations and phases of life face the camera and answer questions or narrate their experiences. Many of them are in the third third of life when the video is made. As the learners are young people, there is accordingly an age gap that needs to be taken into account. In addition to the considerable differences between the various eyewitnesses and their narratives, there are also differences in the ways in which the videos are made, reflecting developments and diversity in the genre over the last few decades (Grassl 2007: 26–33). Until about 40 years ago, documentaries were nearly always made at the original locations. The sound was left unedited and the documentary film makers worked without special effects or filters and without any alienation effects in time and place. Documentaries were meant to be as factual possible and all forms of deliberate fictionality were

avoided. And yet, as these documentaries were rarely unedited chance recordings, the way they were cut and the use of intertitles or subtitles – for example to structure the account, announce a new topic or provide a translation or explanation – had a significant influence on the picture presented and its reception. In the last few years, more and more use has been made in documentary films of expressive and rhetorical techniques so as to underscore the message. That has led to the development of various hybrid forms [2] that are important for both television and cinema documentaries on historical subjects, which have also made their mark on the style of production of videotaped eyewitness interviews. Such hybrid formats have become popular with audiences and are now an established element of historical culture. The camera work, for example, varies considerably depending on the purpose of the eyewitness interviews and the genre. Whereas earlier interviews were filmed with a static camera or with two static cameras without zooming or panning, moving cameras are now common and intensive use is made of zoom and pan. A good example of the use of moving cameras can be seen in the *Witnesses and Education* series of films in the project run by the *International School for Holocaust Studies* at *Yad Vashem* and the *Hebrew University*. Such camera work has a significant impact on the character of the eyewitness videos and naturally also influences the reception process. Some video interviews give the impression that the people talking were speaking freely, while in others an interviewer can be heard and sometimes seen. Some of the interviews presented during the workshop were filmed in the subjects' living rooms, while others were made outside or even at original historical locations. In some cases there are hardly any signs of editing, while in others the cuts are fast and frequent. In addition, some of the videos simply show "talking heads", i.e. head-and-shoulders shots of the interviewees, with exclusively intradiegetic sound, i.e. sound produced in the world filmed in the context of the interview, whereas others employ background music designed to reinforce the visual and spoken message and heighten the emotional response. [3] Eyewitness videos are often made with the intention of presenting an exceptional biography, a

unique account for future generations and a wider audience, and thus adding a valuable source to the universe of history. In other cases the intention is to complement or contrast with other sources: History is to be viewed from a different perspective with a focus on the narrative of those "at the bottom" or of those involved, the people who acted and suffered. Eyewitness interviews are also filmed to show "how things really were". Often enough, however, the audience does not treat the testimonies in the way the producers intended: What was meant to be a source – as the product of interaction between the interviewer and interviewee and the camera crew and production team – is sometimes seen by pupils as a finished narrative. It is a central challenge of teaching and learning with the help of videotaped testimonies to identify and communicate the source element, i.e. to distinguish between the historical, factual level on the one hand and the creative narrative level on the other. Finally, the environment in which eyewitness interviews are embedded and located also influences their character. Here again, there is now considerable diversity: We are confronted with videotaped testimonies in the form of short videoclips, trailers and lead-ins, talking heads and documentary films, in hypertext environments, on DVDs, on websites, in online archives, on YouTube or integrated in specific tablet or web apps, in which the interviews have been edited for educational purposes, with assignments added in some cases.

The Didactic Triangle – a Structural Model of Teaching

In the last few years, and also in this volume, Holocaust educators have employed a wide variety of the above types of videotaped eyewitness interviews with victims of National Socialism. In order to more precisely localise the phenomena involved, use is made of the didactic triangle with the seven aspects a-g (Gautschi 2015: 6). This structural model serves to describe the educational materials shown and documented. The equilateral form of the triangle has been chosen, with the videotaped eyewitness interviews placed at the centre of all this complex and multidimensional activity. The lower corner of the didactic triangle represents the teacher and the two upper

corners the subject and the students. This approach focusses on the fact that the teacher's task is to facilitate and support the students' encounter with the subjects involved.

a) All teaching is about a certain subject, about an excerpt from culture or a reconstruction of culture (the victims of National Socialism in the examples to be discussed). This subject – represented at top left in the triangle – can be considered and analysed from various perspectives and with various goals. The "topic" derives from the perspective given, i.e. in the eyewitness videos and their contextualisation in the case of our examples.

b) Teaching is an institutional activity. That defines the roles of the actors involved. The pupils, students or adults who are to learn from the eyewitness videos are represented at top right. The goal of all teaching is to achieve a change in the knowledge and understanding, ability and/or willingness of these learners.

c) Learning is triggered and facilitated by the representatives of the informed members of a society, namely the teachers (at the bottom of the didactic triangle). They have three lines of influence; They communicate and interact with the learners and create a climate that is conducive to learning; they support the culture of teaching and learning and facilitate the learners' encounter with the subjects; and they define the "what?", "how?" and "why?" of teaching and ensure that the subjects are significant for society and the individual. Depending on which of the teachers' lines of action seem to be dominant, they are either communicators, managers or coaches.

d) Videotaped eyewitness interviews do not in themselves trigger learning processes, although that does occasionally happen. In the educational context, it is important to provide learners with assignments or defined goals so that they understand what exactly they should do with the videotaped eyewitness interviews in order to learn from them.

e) The culture of teaching and learning defines the framework of the learners' encounter with the subject. The culture of teaching and learning is shaped by various aspects, especially the mode of teaching and the media

employed – in this case the videotaped eyewitness interviews with victims of National Socialism.

f) Teaching can always be viewed from various perspectives. One option is to read and interpret teaching as a special form of communication. This interaction and communication within the teaching/learning group is also important when working with videotaped eyewitness interviews.

g) The fact that the environment is a key factor in shaping education and teaching is self-evident, and it plays a major role in the use of video interviews. This factor is introduced into the teaching situation through the opinions and attitudes of the teacher and also of course through the media and materials provided.
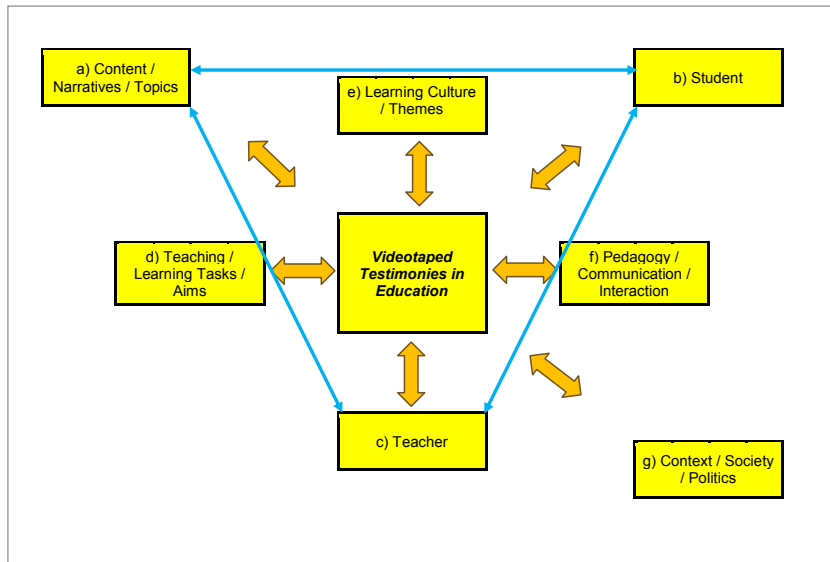

Figure 2: The didactic triangle – a structural model with seven aspects to describe educational materials based on videotaped testimonies

A Model for Historical Learning to Assess Educational Potential

Children, young people and adults, who are confronted in an educational context with a videotaped eyewitness interview with victims of National Socialism should be able to learn from it. In this section, that learning process is explained on the basis of a model for historical learning. The model also serves to assess the educational potential of the example presented. For any educational context, it makes it possible to identify steps that could be effective in other situations in which historical learning is to be facilitated.

From a theoretical point of view, historical learning involves the four steps 1–4 (Gautschi 2011: 50).

1. Historical learning, as illustrated in Figure 2, can begin when the individual learner (right) focuses his/her attention on a certain eyewitness interview and, consciously or unconsciously, starts (step 1) to ask questions or formulate (pre)suppositions – or is asked to answer questions.
2. The learners then explore the eyewitness interview, identify events, names, places and phenomena and in so doing clarify the historical facts of the case. They develop (step 2) a "historical subject analysis", which enables them to better understand the interview.
3. In the next step the learners interpret the eyewitness interview. They look for causes and effects, for what came before and what followed, and they establish links with other events in the universe of history (left). This contextualisation enables them (step 3) to make a "historical subject judgement".
4. Then the learners establish a connection between the eyewitness interview and its historical significance on the one hand and a personal or social response on the other. They assess what they have classified on the basis of their individual questions and thus develop (step 4) a "historical value judgement" with regard to present or future, individual or societal situations and problems.
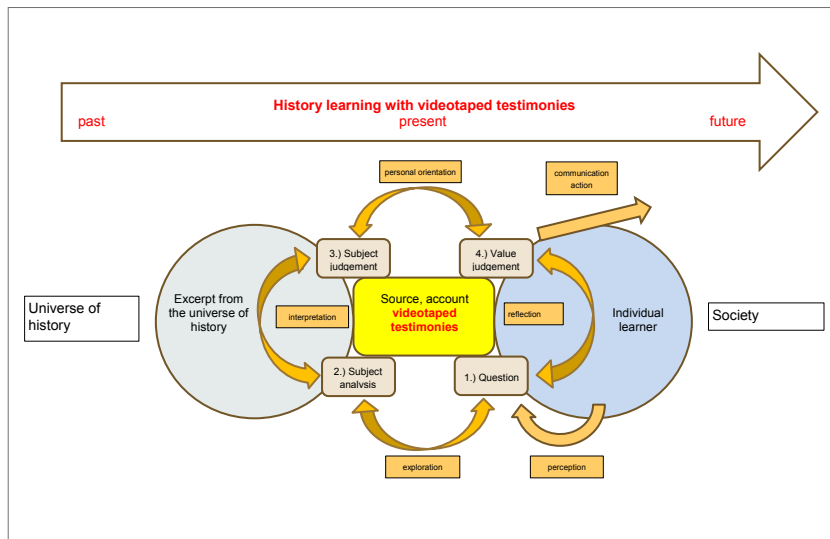
Figure 1: Historical learning – a process model in four steps for describing individuals' encounters with the universe of history using videotaped testimonies

In this four-stage historical learning process, learners acquire knowledge and competence; they refine their historical consciousness and develop their own identity. That enables them to take decisions, communicate and take action. This historical learning process can take a number of different courses. In the case of films in general and eyewitness interview videos in particular, it is often the case that learners do not proceed via a subject analysis and subject judgement to arrive at a value judgement; their value judgement is created immediately on the basis on their first impressions or other psychological phenomena (Brauer/Lücke 2013: 18–22). For more thoughtful individuals especially, such spontaneous value judgements generate fresh questions, and that is when the learning process really begins. Or they try to work back from

their value judgements to subject judgements as a form of verification. In either case, historical learning always takes the form of "narratives" (Barricelli 2012: 255). Subject analyses, and especially subject judgements and value judgements, are narratives. With historical learning, it is only through narratives that, "in a certain way, meaning is developed through the experience of time" (Rüsen 2008: 62). Learners accordingly need narrative competence if they are to consciously perform and document historical learning and communicate results in order to keep the past alive in narrative or memory. For that reason, in the case of all historical learning processes involving eyewitness interviews, children, young people and adults must be empowered to narrate.

Promising Characteristics of the Educational Materials Presented

History education, which provides the perspective for this description and assessment of the educational materials presented, is generally seen as a design science (Simon 1996: 133), which develops, analyses and implements new knowledge in a circular process of research, theory and practice, with success measured in terms of implementation at the practical level. The following attempt to identify promising aspects (indicated in italics and underlined in the text) is admittedly made over a theoretical distance and with a restricted perspective. But it is model- and experience-based. The objective of the procedure chosen is to show where we can learn from one another. And the collected examples offer ample opportunities to do just that.

a) *Tony Cole and Darius Jackson: "I wonder where I will be tomorrow". Using Filmed Testimony to Develop Historical Knowledge and Understanding of the Holocaust with British Primary School Children and Students with Special Educational Needs (SEN)*

Tony Cole and Darius Jackson employ interviews with Miriam Kleinmann, who lived with her family in Belgium before the Second World War and fled to Britain to avoid the German occupation and the risk of being murdered. With their paper, Cole and Jackson show how important it is to

present subjects in the educational context in such a way that they satisfy the demands of society (aspect g in the didactic triangle) and are suitable for learning processes (aspect e). Anyone wishing to facilitate historical learning is well advised to clarify the goals (aspect d) – getting primary school pupils to work like historians with complex materials – and to present the subjects (aspect a) on a targeted basis. Videotaped eyewitness interviews must have a special form if they are to serve educational purposes, and they are integrated in a learning progression. The authors explain this learning progression, which develops from the first encounter with photographs of Miriam Kleinmann to the creation of a timeline.

They provide an especially convincing account of how they employ eyewitness videos for diverse educational goals – for triggering awareness at the beginning (step 1 in the learning process model), for the verification of interpretations (step 2) or as a catalyst for a discussion on the reliability of eyewitness interviews (step 3) – and how they made additional materials in support of the videos. With "I wonder where I will be tomorrow", the authors thus succeed in empowering primary school pupils and pupils with special educational needs for historical learning and _teaching them historical thinking within a complete learning process (steps 1 to 4)._

b) _Birte Hewera: Survivors as Subjects of Documentation. The Witnesses and Education film series by Yad Vashem and the Hebrew University of Jerusalem_

In the case of the fourteen biographical documentaries filmed with witnesses of the Holocaust – a joint project launched in 2007 by _Yad Vashem_ and the _Hebrew University_ of _Jerusalem_ – it was clear from the start that they would be used for teaching young Israelis. In the films, the eyewitnesses are accompanied on a journey from the places of their childhood to the sites of the Holocaust. That provides the setting for them to tell their stories and present a picture of the lives they lived before, during and after the Holocaust.

In an educational context, _dilemma situations_ (aspect a in the didactic triangle) are particularly stimulating. They invite learners to form a value judgement and adopt a position (step 4 in the learning process model).

Such situations are especially suitable for targeted communication in the classroom (aspect f), which can serve to demonstrate that the history of the Holocaust is a product of the actions of humans. The scope for action is not always identical for all parties, but again and again human beings choose to act in one way and not in another – and in so doing contribute to murder or rescue of other human beings. The fact that all these biographical documentaries with eyewitnesses feature survivors of the Holocaust confers special educational value on them.

c) *Carson Phillips: "The Limits of my Language are the Limits of my World": Using Recorded Testimonies of Holocaust Survivors with English Language Learners*
The videotaped eyewitness interviews with Holocaust survivors in the case of Canada as described by Carson Phillips serve a completely different purpose (aspect d in the didactic triangle). In this case the interviews are employed in the *Language Instruction for Newcomers to Canada* programme (LINC) to help newly arrived adult immigrants learn the English language in the context of citizenry and integration. Logically, those videos have been chosen from the *USC Shoah Foundation's IWitness* platform that tell students about the successful integration of people in Canada during and after the Second World War. At the same time, the students obviously learn a lot about the Holocaust und its historical context, which are of little significance in many of the new arrivals' source countries. To that extent and as a side product, as it were, they develop subject analyses and make subject judgements (steps 2 and 3 in the learning process model). Such a goal naturally calls for specific learning processes, and the learners work on the videotaped testimonies in various modes – with teacher guidance, in groups and autonomously – and are invited to embark on a variety of activities designed to encourage them on their road to integration. This example illustrates very clearly how important it is to define <u>clear and transparent goals</u> (aspect d) when using eyewitness interviews. On this basis, appropriate subjects (aspect a) can then be selected and tailored learning processes (aspect e) designed so as to provide maximum benefits to learners.

d) *Kori Street and Andrea Szőnyi: Videotaped Testimonies of Victims of National Socialism in Educational Programs: The Example of USC Shoah Foundation's Online Platform IWitnes*

Carson Phillips' teaching aids could only be developed because IWitness offers a learning platform with videotped testimonies and additional materials relating to an extremely wide range of subjects (aspect a in the didactic triangle), with which the teachers (aspect c) can initiate various learning processes (aspect e). IWitness is a product of intensive work on such learning processes. With its teaching organisation model, it provides for a complete learning cycle that can guarantee excellent learning progress. The four steps in the IWitness learning process are Consider, Collect, Construct and Communicate. This cycle is based on a constructivist approach to learning, in which the students focus their attention on the topic (step 1 in the learning process model), collect and process materials (step 2), develop an interpretation from the collected materials (step 3) and finally *debate the interpretations and discuss value judgements in the group* (step 4). Learning is thus an active process.

The wide range of subjects covered by IWitness facilitates historical learning with reference to the Holocaust, but the testimonies and materials can be used for many other objectives (aspect d): IWitness also helps learners strengthen their personal identity and (civil) courage and develop perseverance and resilience.

e) *Dorothee Wein, Šárka Jarská and Natalia Timofeeva: The Web Application Learning with Interviews. Forced Labor 1939–1945 for German, Czech and Russian schools. Common Ground and Country-specific Differences*

Another learning platform is available in the form of the online apps *Learning with Interviews. Forced Labor 1939–1945*, which have been created for Czech, German and Russian schools. They give pupils the opportunity to address the fates of more than 25 million individuals, who were forced to work as slave labourers for Nazi Germany during the Second World War (aspect a in the didactic triangle). The learning platform offers access to video interviews and also, like IWitness, provides additional materials for

contextualisation, supporting learning tools and also various assignments (aspect d). A special feature of this learning platform is that it enables young people to produce their own results and prepare them for presentation. Thus a complete learning process is again supported as pupils are encouraged to formulate subject analyses, subject judgements und value judgements (steps 2–4 in the learning process model). This learning process is underpinned by a number of didactic principles: The biographical approach is used to lead into the subject; the many and diverse video interviews are the key to multiperspectivity; additional materials are available for contextualisation; the assignments facilitate competency-based learning. A particularly positive feature of the online apps is that young people have *a very extensive offering of video interviews and can make their individual selection on the basis of their own interests and locations*, so that they can work on the subjects in line with their specific aptitudes. The offering also shows the importance of linking macro- and micro-histories. It is only through the contextualisation of the biographic interviews at the historical level that an adequate understanding of the events can be achieved. Learning at school is always learning in the group. The subject analyses and subject and value judgements (steps 2–4) developed by the pupils through involvement with the learning platform should be subjected to communicative validation in the classroom and the group (aspect f). This is where the products of the pupils' learning processes are so useful. These documents are conducive to class discussions as long as the teachers are able to create a zone of trust between the learners and themselves and also within the learner group.

f) *Teon Djingo: Tracing Videotaped Testimonies of Victims of National Socialism in Educational Programmes*. *The Macedonian Case*

The subjects (aspect a in the didactic triangle) obviously shape the learning process (aspect e). Often enough, videotaped testimonies – as in the case of the online archive *Forced Labor 1939–1945* – are produced primarily for social or academic reasons or in the context of memory culture rather than for educational purposes. That is also true of Macedonia, where

it was decided to conduct interviews with eyewitnesses – eyewitnesses of the Second World War and especially of the crimes committed against Jews. As there were no more Jews still living who could bear witness to the deportation of the Jews to Treblinka in 1943, the researchers sought and found other individuals to give an account of those events. The result is 30 interviews, which are now available online. For use in an educational context, the researchers contacted the country's teachers (aspect c) and presented the new corpus of sources. An especially effective aspect of these teaching materials is the availability of different interviews relating to the same events, for example the destruction of a house as seen by a perpetrator and a bystander. When _learners are empowered to draw comparisons_, they are challenged to develop their own subject analyses, subject judgements and value judgements (steps 2–4 in the learning process model) – and possibly also motivated to search for additional sources and accounts (step 1). At all events they then recognise the scope of action available to individuals when wrong is done.

g) _Iryna Kashtalian: The Educational Use of Videoed Memoirs and Material on the History of the Minsk Ghetto and the Maly Trostenets Extermination Site_

Not only in Macedonia but also in Belarus videotaped testimonies have been produced to remind people of events that have not found their way into communicative memory and have not so far been recorded in cultural memory. In her article, Iryna Kashtalian presents the independent educational project _Leonid Levin Historical Workshop_. The history workshop constitutes a bottom-up approach to developing a platform for intensive debate on such phenomena as the Nazi killing site in Maly Trostenets. Among other things, the new video interviews have been used to create an exhibition that is now touring various European cities. The purpose of that is to establish Maly Trostenets as a European memorial site. It should be mentioned that it was decided to include videos devoted to the testimonies of both victims and the Righteous among the Nations (aspect a in the didactic triangle) because of the positive effects to be expected in the educational context especially when _the teaching focuses on people with civil_

courage, people who rescued others. Kashtalian offers learners an especially attractive form of encounter with the subject (aspect e), namely a _competition_ for pupils and students on the subject of "Victims of Nazi crime and the death camps in Belarus". The purpose of the competition is to encourage participants to document and narrate the biographies of hitherto unknown victims of events in Belarus during the Second World War so that they can be added to the digital archive and made available for educational works. For the competition, participants have to produce a portrait of the individual concerned, making use of various materials and media. The final product has to take the form of an essay plus a video interview with supporting documentation to tell the story of the victim before the war and during the occupation and also the consequences of the occupation. The focus of the competition is on making video interviews with eyewitnesses. That naturally presupposes a certain level of knowledge and skills, and the workshop provides assistance in that regard. Participants can also enlist the help of an advisor to guarantee the quality of the videotaped testimonies. The best entries will be published, which makes the competition even more attractive. Special emphasis is placed on links with local history and the learner's own family so as to establish the element of personal involvement that is so positive for historical learning. This example shows once again how important it is to offer learners cognitive stimulation for positive learning results. Of course, the learner's independent role in producing a videotaped testimony is a special challenge, which doubtless delivers excellent results where the learning process is successful (steps 1–4 in the learning process model).

h) _Maria Ecker-Angerer: "What exactly makes a good interview?" Educational Work with Videotaped Testimonies at _erinnern.at__

Maria Ecker-Angerer has also developed her contribution with respect to the educational context. She asks what makes an eyewitness interview a good interview for educational purposes (aspect e in the didactic triangle) and discusses the question on the basis of a number of examples. Her work clearly demonstrates the interdependence of the various aspects in

the didactic triangle, including the fact that the subject (a) must fit the objectives (d), which in turn must be appropriate for the learners (b) and society (g). The ideas formulated by Ecker-Angerer point the way to successful historical learning (steps 1–4 in the learning process model):

– Learners are more perceptive when they are offered a choice, e.g. they can choose childhood photographs of the eyewitness, which they would like to work on and ask questions about.

– Exploration is a conscious process, which can be learned for example when the interview is played once without the picture and once without the sound. And learners need *clear instructions* with regard to what needs to be done when they are told to explore.

– Interpretation is about *active involvement, not passive consumption*. It is easier to assign phenomena to the universe of history when additional materials are offered in the interest of *contextualisation*: What came before and what came afterwards? Where are the causes, what are the effects?

– For personal orientation, one has to formulate one's reaction to the experience. That is a first step in developing an opinion; it permits individuals to position themselves within the community and adopt a point of view. As a result, *the events are linked to the learner's world in the present* and become personally relevant.

Conclusion

With regard to videotaped eyewitness interviews with victims of National Socialism in educational materials for schools, there is now no shortage of good examples and substantial theories, and the subject is relatively well researched. On the other hand, communication between the three levels of practice, theory and empiricism is inadequate. Today, educational materials are still produced without a theoretical foundation and without reference to empirical findings, theoreticians often still fail to take note of the many good practice examples, and researchers still work on educational scenarios that are impracticable. "Empiricism needs theory in order to pro-

duce meaningful results; theory targets practice so as not to be condemned to barrenness; practice must be monitored by empiricism lest it lose its way in the dark." This verdict formulated by Joachim Rohlfes (1996: 101) has not been adequately implemented in work with videotaped eyewitness interviews. For that reason the focus now must be on promoting the exchange of results and finding new strategies to establish cooperation in a spirit of partnership between the actors from the various levels – practice, theory and research – and with different backgrounds (history didactics, history sciences, educational science, media science). "Design experiments" (Burkhardt/Schoenfeld 2003: 4) can achieve that. They involve the development, testing and refinement of theory-based prototypes. The resulting teaching and learning environments are used and studied in a variety of classes. A design experiment would seem to be a suitable mode of interaction to guarantee a dialogue between research, theory and practice in the educational context, where highly complex design work is typically required (Schön 1987: 76–103). Finally, design experiments also offer a positive opportunity for learning in the field of teacher training (Gautschi 2016: 63). That promotes subject-specific didactic knowledge in students and teachers – knowledge which has been proven in terms of cognitive psychology to be a central component of professional teaching competence (Bromme 1992: 96–98). This form of knowledge is decisive for the way in which certain topics, contents or assignments are selected, presented and adapted to the learners with regard their motivation and cognitive abilities (Shulman 2004: 300). Design experiments build a bridge between research and practice and promote progress at the level of practice combining methodological awareness, a theoretical basis and direct practical benefits. The result is doubtless a stronger focus on the learners (aspect b in the didactic triangle). They are the point of departure for all educational situations: What do they know and what can they achieve? What do they want and what do they think? In the design of the learning processes (aspect e), too, the learners must be the focus of attention: What do they do? What do they process and produce? What learning results do they generate? It is easier to answer that with clearly defined goals

for learners working with videotaped eyewitness interviews with victims of National Socialism. Clarity on this point is essential and the key to educational materials that effectively target the addressees. That is the key to success.

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1 On the subject of virtual tours, see the contribution by Kori Street and Andrea Szőnyi, in which the iwalks are discussed. The Dachau Concentration Camp Memorial Site, for example, offers a virtual tour, which provides an overview of the layout of the memorial site. https://www.kz-gedenkstaette-dachau.de/rundgang.html, accessed 29 September 2017.

2 For the hybrid forms dramadoc and docudrama, see Ebbrecht, T., Steinle, M.(2008). Dokudrama in Deutschland als *historisches* Ereignisfernsehen – eine Annäherung aus pragmatischer Perspektive In *MEDIENWissenschaft* (3), pp. 250–255.

3 On the question of how pupils respond to and learn from "talking heads", see the contribution by Irmgard Bibermann in this volume.