

II.G.9

The Other Side of Modernity

Historical photos – Können Bilder lügen?

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Welche Intention verfolgen Fotografien, besonders zu Kriegszeiten? Bildquellen im Allgemeinen und Fotografien im Speziellen sind keine objektiven Abbildungen der Wirklichkeit. Ihre vermeintliche Authentizität und Ähnlichkeit mit dem Abgebildeten sind vielmehr das Resultat von zuvor getroffenen Entscheidungen. Erforschen Sie mit Ihren Schülern die Sprache der Bilder und schaffen Sie dabei viele Sprechkanäle im bilingualen Geschichtsunterricht.

KOMPETENZPROFIL

| | |
|------------------------------|---|
| Klassenstufe: | Sek II |
| Dauer: | 6 Unterrichtsstunden |
| Kompetenzen: | Fotografien analysieren, Fotografien als Propagandamittel verstehen |
| Thematische Bereiche: | historische Fotografien untersuchen; Augusterlebnis 1914; Auschwitz-Birkenau; Trümmerfrauenmythos |
| Medien: | Texte, Bilder |

Auf einen Blick

Spirit of 1914: How politics misused photography

1./2. Stunde

- M 1 Methods for analysing historical photos
- M 2 Mobilisation 1914: German troop transport
- M 3 How a photo was taken in 1914
- M 4 Spirit of 1914 – on the other side of the tracks

Kompetenzen: Die Lernenden können die Bedingungen, unter denen Bilder um 1914 entstanden, erklären und Bildintentionen einordnen.

The gatehouse of Auschwitz-Birkenau

3./4. Stunde

- M 5a Auschwitz – three photos
- M 5b Stanislaw Mucha – the gatehouse of Auschwitz-Birkenau
- M 6 Auschwitz in its final stages – liberation and conservation of evidence
- M 7 The concentration camp Auschwitz II (Birkenau) – overview

Kompetenzen: Die Lernenden können die Bildsprache des Holocaust interpretieren.

Myth of the Rubble Women

5./6. Stunde

- M 8a "Rubble Women" in Freiburg
- M 8b "Rubble Women" Monument in Munich
- M 9 "Rubble Train" in Freiburg

Kompetenzen: Die Lernenden können den Mythos der Trümmerfrau erklären und dekonstruieren.

Lernerfolgskontrolle

- M 10 Assessment of teaching success

M 1 Methods for analysing historical photos

I. Description – depiction

| Formal features | What kind of picture is it? (landscape, people, ...) |
|--|--|
| Arrangement of the image | Is the image structured with axes, lines or curves? |
| | Is there a certain direction of light? |
| | Are there organising principles or compositional patterns? |
| | Which effect is created through this composition of the image? (calmness, tension, ...) |
| Arrangement of the image space | How is an illusion of space created? (relation between small and large, overlapping, ...) |
| | Which part of the image attracts the viewer's attention? |
| Pictorial objects/ portrayal of figures | How are depicted objects and figures arranged on the image? |
| | What relationship do they create between each other, to their environment and to the viewer? |
| | Which attitudes and actions can be identified? |
| Perspective | Which perspective was chosen? |
| | Does the space seem accessible? (path goes inside, obstacles, ...) |
| | Is the image a panorama or only a section? |
| Colouring | How is the colour palette constituted? (colour range, main colours, mixtures, ...) |
| | Which contrasts become apparent? |
| | What effect does the colour selection have? |
| Photographic/ Imaging tools | How is the condition of the surface of the image? (rough, smooth, structured, shiny, ...) |
| | How is the image presented? (format, framing, ...) |

Spirit of 1914 – on the other side of the tracks

M 4

Tasks

1. Take a look at the photo M 4 and work out the differences to the photo M 2.
2. Write a fitting caption for M 4.
3. Decide which of the photos (M 2 and M 4) you think best symbolises the beginning of the war. Explain your choice.

Caption: No. 41 War of 1914 – Vienna – departure of the troops A. R. (postcard with image 31 July 1914)



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Good to know

The spirit of 1914 describes the euphoria that was clearly present in parts of the population in light of the beginning of the war in 1914. This is a combination of already existing fascination for war as well as propagandistic staging.

