

Consequences of World War II

Materials to be used in this lesson:

- Photographs of Poznań taken at various times
- Classified advertisements posted in newspapers and other places after the war

In this lesson we will be considering the consequences of WWII by:

- Examining photographs
- Brainstorming
- Examining and commenting on classified advertisements



Introduction

This is a set of pictures from the city of Poznań, from 1942, 1945, 1948 and 1955. Put them in chronological order and explain what helped you decide.

1

Source:
<https://cyryl.poznan.pl/kolekcja/stary-rynek-pierzeja-wschodnia-mkz/>



2

Source:
<https://cyryl.poznan.pl/kolekcja/stary-rynek-pierzeja-wschodnia-mkz/>



3

Source:
<https://cyryl.poznan.pl/kolekcja/stary-rynek-pierzeja-wschodnia-mkz/>



4

Source:
<https://cyryl.poznan.pl/kolekcja/stary-rynek-pierzeja-wschodnia-mkz/>



Which pair of photographs would you choose to illustrate best:

- a The consequences of WWII
- b The process of post-war reconstruction
- c Continuity in the city (optional)
- d Changes introduced after the war (optional)

Explain your choices.

Choose the statements that you agree with:

- a The pictures reflect the post-WWII border changes
- b The pictures reflect the post-WWII migrations
- c The pictures illustrate the local results of global politics
- d The pictures illustrate universal experiences of people in post-war Europe.

Explain your choices.



Main Part

Brainstorm

What were the consequences of the war experienced by people in the 1940s, 1950s, 1960s? Write down your ideas. Try to consider people not only from large cities that were destroyed but also from towns and cities that were not bombed, and from the countryside.

Choose

The classified advertisements (below) that reflect the consequences of WWII. Explain the consequence reflected in a particular ad. **Comment for teachers:** group or individual work. Each student, or pair of students, or a larger group, works with an individual ad or a set of ads.

Explain

In what way the people who were placing a particular advertisement were trying to overcome the war consequence reflected in it (if they were).

Advertisements

100 thousand zlotys reward for finding a child. I am looking for eight-year-old Irena Śliwińska (Irena-Gizela Regenstreif), born July 31, 1938 in Lviv. Blonde, blue eyes, thought to have been left unattended by Zuzanna Wojnarowicz in the vicinity of Halicki square and Batory Street in Lviv in the first half of June 1943. Any information should be sent to the Announcement and Advertising Bureau of the Polish Press Agency, Warsaw, Pierackiego 11, marked "a hundred thousand". *Słowo Polskie* (Wrocław), November 6, 1946.

Nagroda 100 tysięcy złotych za odnalezienie dziecka. Poszukuje się ośmioletniej Ireny Śliwińskiej (Irena-Gizela Regenstreif) ur. 31 lipca 1938 r. we Lwowie. Blondynka, oczy niebieskie, pozostawione bez opieki przez Zuzannę Wojnarowicz, podobno w okolicach pl. Halickiego i ul. Batorego we Lwowie w pierwszej połowie czerwca 1943 r. Wszelkie informacje należy nadsyłać do Biura Ogłoszeń i Reklamy PAP. Warszawa, ul. Pierackiego 11 pod "sto tysięcy" - SP, 6 XI 1946, w: Ligarski, w: Kucharski, s. 31

A girl of German nationality, Razita Hoeffler, 3 years old, with blonde hair and wearing a blue coat, is missing. Please bring her to the Camp for Germans, Mickiewicz street, Third Floor. Red Cross. *Kurier Szczeciński*, April 5, 1946.

Zaginęło dziecko narodowości niemieckiej Razita Hoeffler, lat 3, blondynka w niebieskim paltku. Odprowadzić, Obóz dla Niemców. Mickiewicza. Etap 3. Czerwony Krzyż." *Kurier Szczeciński*, 5 IV 1946, Ligarski, w: Kucharski, s. 31

Will accept a nice little boy for fostering. Willing to pay. *Kurier Szczeciński*, August 13, 1948.

Ładnego chłopczyka przyjmę wychować, wynagrodzę, *Kurier Szczeciński* z 13 VIII 1948, Ligarski, w: Kucharski, s. 29

I will give a two-month old boy into good hands for fostering or possibly adoption. "*Słowo Polskie*", marked "Czesław", *Słowo Polskie*, March 15, 1948.

Oddam dwumiesięcznego chłopczyka w dobre ręce na wychowanie, ewentualnie za swego. "*Słowo Polskie*" pod "Czesław", SP, z 15 III 1948, Ligarski, w: Kucharski, s. 28

Zielińska Mieczysława, of Wrocław Głowackiego 15/1, is looking for her husband Zieliński Ryszard, recently a resident of Lviv. Divorce case. *Słowo Polskie*, May 22, 1956.

Zielińskiego Ryszarda ostatnio zamieszkałego we Lwowie poszukuje żona Zielińska Mieczysława, Wrocław Głowackiego 15/1, Sprawa rozwodowa (*Słowo Polskie*, 22 V 1956, K. Targosz)

A repatriate lady, an office worker by profession, said to be good-natured and attractive, 22 years old, romantic, religious, is looking to establish social contact with a gentleman under the age of 30, preferably an official, and intelligent and stable. Military men welcome. Cited by S. Ligarski, *Randki retro. Poznam panią nieszczupłą*, „*Polityka*”, 2013, nr 37 (2924), s. 58-59.

Repatriantka, z zawodu pracowniczka biurowa podobno miła i sympatyczna, lat 22, romantyczka, religijna, nawiąże kontakt towarzyski z panem w wieku do lat 30, najchętniej urzędnikiem, inteligentnym, statecznym. *Wojskowi mile widziani*, S. Ligarski, *Randki retro. Poznam panią nieszczupłą*, „*Polityka*”, 2013, nr 37 (2924), s. 58-59.

Advertisements in the newspaper Volkszeitung, voice of the Communist Party of Germany, State of Saxony¹

Arbeiterinnen
für die Entlausungsanlage der Stadt
Dresden sofort gesucht. Persönliche
Meldungen mit Arbeitszeugnissen werk-
tags zwischen 10 bis 15 Uhr in Dresden,
Altonaer Straße 15.

Women workers

are needed immediately by the Dresden city delousing plant. Statements of interest, with references, to be provided on working days between 10 a.m. and 3 p.m. at 15 Altonaer Street, Dresden.

Advertisement dates 20 or 21.09.1945

Interimstheater Dresdner Bühnen
sucht zu kaufen:
Theaterkostüme, Stoffe
für Theaterzwecke,
Bühnenschuhe u. ä.
Angebote an Interimstheater Dresdner
Bühnen, Dresden A 1, Opernhaus, erbet.

Interim Theatre of the Dresdner Stages

Wishes to buy:

Theatre costumes, fabrics for theatrical purposes, stage shoes, etc. Offers to be sent to Interim Theatre of the Dresdner Stages, Dresden A 1, Opera House.

Advertisement date 06.09.1945

**Neues Dresdner Revue- und
Variété - Theater**
Dresden N 23, Heidestraße 4
Festsaal Göhle-Werk
„Das Theater der Tausend“
Täglich 18.30 Uhr
sonnabends und sonntags auch 15 Uhr
nur noch kurze Zeit
der große Erfolg
„Revue des Lebens“
mit den Variétéfestspielen 1945

New Revue and Variété Theatre “The Theatre of the Thousand”

Dresden N 23, Heide Street 4, Banquet Hall Göhle-Werk
Daily at 6.30 pm
Saturdays and Sundays also at 3 pm
only for a short time!
The runaway success
“Revue of Life”

with the Variété festival 1945
Advertisement date 06.09.1945

Georg Wörtge, Bühnenlehrer
Ausbildung zur Operette
Sprachreinigung — Vortrag
Rollenstudium
Anmeldung für Oktober
Dresden A 20 Lockwitzer Str. 3,1

Georg Wörtge, stage teacher

Training in Operetta
Vocal coaching
Role preparation
Register for lessons in October
at: Dresden A 20, Lockwitzer Street 3,1
Advertisement date 21.08.1945

Wer repariert Flügel?
(Ersatzteile nötig). Ang. an Dresdner Operetten-Theater, Dresden A 43.

Who repairs grand pianos?

(replacement parts needed)
offers to Dresdner Operetta
Theatre, Dresden A45
Advertisement dates 28.08.1945

**Konzentrationslager
AUSCHWITZ**
Meine Frau Frau Agunte, geb. 8. 7. 1894,
soll angeblich am 4. 1. 1945 im Konzen-
trationslager Auschwitz verstorben sein.
Ebenfalls Inmates des Konzentrations-
lagers Auschwitz, die meine Frau gesehen
oder gesprochen haben, werden um nähere
Mithilung gebeten.
Gust. Agunte, Kapellmeister, Dresden N 23,
Rahnstr. 26 (frühere Stranskystraße).

Auschwitz Concentration Camp

My wife Erna Agunte, born 6.7.1894, reportedly died on 4.1.1945 in the Auschwitz concentration camp. Former inmates of the Auschwitz concentration camp who have seen or spoken to my wife are asked for information. **Gust. Agunte, Director of Music, Dresden N23, Rahn Street 26 (former Stransky street)**
Advertisement date 25.08.1945

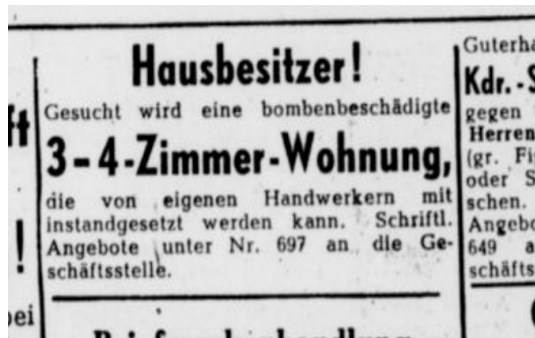
¹ With kind permission of Andreas Schwarze, theaterarchiv-dresden.de



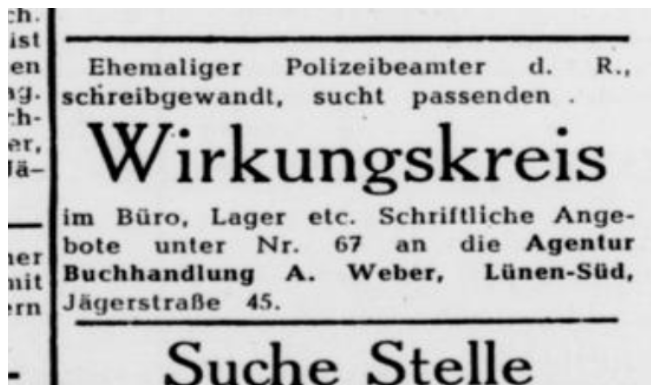


State Director of Music
Kurt Striegler is now offering
lessons in the study of:
 Operas
 Ensembles
 Conducting
 Composition
 Artistic consultation
 Register in person at:
 Radeberger Street 29, Kienert
 Advertisement date 14.08.1945

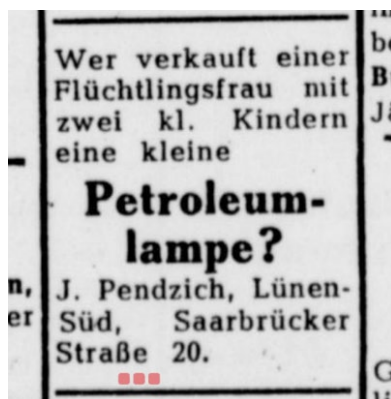
Advertisement from the
 Gross-Lünen Gazette



Homeowners!
 Looking for a bomb-damaged **3-4
 room apartment** to be renovated
 by own craftsmen. Written offers,
 quoting reference 697, to the office.
 Advertisement date 27.12.1945 (?)



A former police officer [...], good
 writing skills, is looking for a
 suitable **sphere of activity** (office
 work, warehousing/storage etc.).
 Written offers, quoting reference
 67, to The Agency Book Shop, A.
 Weber, Lünen-Süd, Jäger Street 45
 Advertisement date 27.12.1945



Refugee woman with two sm.
 children wants to buy a small
paraffin lamp
 J. Pendzich, Lünen-Süd,
 Saarbrücker Street 20
 Advertisement dates 27.12.1945



The following advertisements are taken from the website klops.ru:

Гр. УТКИНА Елена Ивановна, проживающая в г. Калининграде по ул. Энгельса, 47, возбуждает дело о расторжении брака с гр. УТКИНЫМ Гавриилом Васильевичем, проживающим в г. Калининграде, Организаторская, 9.
Дело подлежит рассмотрению в нарсуде 1-го участка гов. Калининграда.

Elena Ivanovna UTKINA, residing at 47 Engels Street, Kaliningrad, is filing a suit to dissolve her marriage with Gavriil Vasilievich UTKIN, residing in the city of Kaliningrad, 9 Organizatorskaya Street. The case is to be heard in the People's Court of the 1st District of the city of Kaliningrad.

12 сентября КОНЦЕРТ
Любови ОРЛОВОЙ
лауреата Сталинской премии,
народной артистки РСФСР
Концерт дается в пользу детей-сирот, родители которых погибли во время Великой Отечественной войны.
Билеты продаются.
Концерт состоится в клубе по ул. Бетховена
Начало—в 21 час

September 12. Concert by Lyubov Orlova, Stalin Prize laureate, People's Artist of the RSFSR. Concert in support of orphans whose parents were killed during the Great Patriotic War. Tickets now on sale. Venue: the Club, Beethoven Street. Start: 9pm.

Калининградскому Трамвайному тресту срочно требуются рабочие, ИТР и служащие следующих специальностей:
бухгалтеры, инженеры и техники строители, инженеры-механики, инженеры-электрики, инженеры-путейцы, слесари, шоферы, автослесари, токари, электромонтеры, электрослесари, столяры, плотники, каменщики, маляры, кондукторы, вагоновожатые, газосварщики, электросварщики, кузнецы, мастера-путейцы, рабочие по путям, диспетчеры, нарядчики, кладовщики, десятники, кассиры, табельщики, кормиловщики, билетные контролеры, вахтеры, разнорабочие, секретарь-машинистка, рабочие подсобного х-ва.
Поступающим на работу предоставляется жилплощадь, выплачиваются подъемные; зарплата по соглашению.
Обращаться по адресу: ул. Огарева, № 31 (бывшая Оттокарштрассе) отдел кадров Трамвайного треста.

The Kaliningrad Tram Network urgently requires qualified manual labourers, engineering and technical staff, and office staff, as follows: *Accountants, construction engineers and technicians, mechanical engineers, electrical engineers, railway engineers, fitters, drivers, car mechanics, turners, electricians, electrical fitters, carpenters, joiners, stonemasons, painters, conductors, tram drivers, gas welders, electric welders, blacksmiths, track supervisors, track operatives, dispatchers, assignment clerks, warehousemen, foremen, cashiers, timekeepers, ticket inspectors, janitors, handymen, typists, ancillary workers.* Successful candidates will be provided with living accommodation and a relocation allowance. Salary negotiable. Address: 31 Ogareva Street (formerly Ottokarstrasse), Tram Network Personnel Department.

Summary

Revise your list of consequences of WWII. Which new aspects have you added?

Homework

'Individual experiences differed, but the Second World War was a conflict the consequences of which no European could avoid'. Discuss this statement in an argumentative essay using the evidence from the lesson and from other sources.

<https://klops.ru/news/2018-06-19/176532-iz-istorii-goroda-k-pochemu-kaliningrad-ne-stal-baltiyskom-i-v-chest-kogo-nazvana-ulitsa-vagnera>



Information for teachers

Introduction

The goal of the introduction is to make pupils think about the consequences of the war, to feel a kind of “immersion” in the post-war realities observed in the photographs, to make them think about the work of post-war reconstruction, and to prepare them for the brainstorming at the start of the main part of the lesson. At the same time, pupils will be encouraged to look at photographs from various perspectives, not only as “objective” documents of reality at a certain point in time and in a certain place, but also as carriers of arguments and of particular messages, and as instruments in the development of certain ideas.

Answers to set of pictures: 1) 1942 2) 1945 3) 1948 4) 1955

Main Part

In brainstorming, pupils are asked to contribute their ideas freely. All ideas are to be taken into further consideration. There are no “right” and “wrong” answers. The teacher notes down the ideas as they come (with no comments, no selection, no judgement), preferably on the blackboard so that everybody can see them. An idea may be developed but not repeated.

An overall time limit should be set for the brainstorming session.

In the first part of the session, each pupil is asked to contribute one idea. A time limit is given for this part. No explanations are given at this stage; the ideas are simply written on the board/chart. This part ends when there are no more ideas or when the time is up.

In the next part of the session, pupils can ask for explanations of any of the ideas. A time limit is also given for this part. Ideas are explained one at a time, and the proposer of the idea is given a short, defined length of time in which to make his/her explanation.

Once all proposals that need explaining have been explained, pupils could be asked to vote on the best proposals. There are various ways this might be managed, e.g. each pupil chooses one proposal and writes its number down on a piece of paper; pupils are asked in turn what they have chosen, and the proposals are ranked. [This part is primarily to help pupils feel engaged in the process; formulating and explaining the proposals is more important.]

Check: The overall time taken by the various elements of the process must not exceed the total time agreed at the start for the whole process.



Advertisements (supplementary information to the ads, listed from top)

- 1 Lviv was under Soviet occupation in 1939-41, then under German occupation until 1944, when it returned to Soviet control. An additional question: what might have happened to the child?
- 2 This announcement dates from the period when the German population was being resettled from the Wrocław area (Wrocław became part of Poland after the war, and its German population was moved out).
- 3 People wanted to “buy” children in order to take care of them. Others wanted to “donate” their children for fostering or adoption. It was not uncommon in those years (and earlier), if parents did not have sufficient time or money to take care of their children (or if they had too many children and could not manage them all), for children to be brought up by more distant family members (aunts, uncles), or by friends or other people. Such children would visit their parents only occasionally. Apparently, standards have changed since then.
- 4 People were looking for their spouses not only to reunite with them, but also to be able to start new lives, with new partners, in their changed circumstances, and to “close the past”.
- 5 ‘Repatriate’ was a term used for people who, after WWII, migrated from territories that had been in Poland before the war but became part of the USSR after the war, and also from other parts of the USSR. There were two principal waves of such migration: 1945-49 and 1957-59.

Advertisements in the newspaper Volkszeitung, voice of the Communist Party of Germany, State of Saxony

Georg Wörtge (22.11.1888 - 7.12.1977) was one of the most popular folk actors and singers at various Dresden operetta theatres from 1919. In January 1933, the Berlin theatre group managed by the Jewish Rotter brothers—a group which included Dresden’s Central and Residenz theatres—collapsed. Wörtge and his colleague Sukfüll took over both theatres as directors. On 1 December 1936, the “Theater des Volkes” on Albertplatz was opened; this was a National Socialist-oriented municipal theatre which enjoyed the support of the “German Labour Front” and the Reich Ministry of Propaganda. Wörtge became head of operetta. He also joined the NSDAP on 1 May 1937. On 15 May 1944, the Reich Theatre Chamber granted him a licence as a stage teacher, valid until 1947. After 8 May 1945, he continued to work as a stage teacher and played at private theatres. In spring 1946 his past caught up with him and he was subjected to questioning. But the artist, who probably considered himself apolitical, was lucky. The SED (Socialist Unity Party of Germany), which was very interested in appearing democratic, needed popular artists like him in order to win over people from all social classes. Georg Wörtge was able to continue his career in 1947, first at the Volksbühne and later at the Dresden State Operetta, until 1973.

Gustav Agunte (1900 - 1976) was a musician who came to prominence in 1924 and was later conductor of the orchestra at the Mitteldeutsche Rundfunk AG Leipzig (MIRAG), which was converted by the Nazis in 1934 into the Reichssender Leipzig. His Jewish wife Erna was deported to a concentration camp, and her fate is unknown. Their daughter Anneliese was a dancer at the Dresden State Opera until 1933, when she was banned from working because she was half-Jewish. After 8 May 1945 she worked as a ballet master at various Dresden theatres. Gustav and his son Rolf-Günther Agunte founded the Great Dresden Radio Orchestra and the Dresden Radio Dance Orchestra in 1945.

Kurt Striegler (7.1.1886 Dresden - 4.8.1958 Wildthurn/Landau) was committed to Dresden’s musical life as a teacher, conductor, musician and composer. In 1912 he became director of music at the Court (State) Opera Dresden. On 7 March 1933, uniformed Nazi troublemakers prevented the start of a performance of Rigoletto at the State Opera. The performance was to have been directed by the chief musical director Fritz Busch, a cosmopolitan man with an accommodating attitude towards Jewish artists. Busch was chased out of the house. Director of Music Kurt Striegler was on hand to take



over the direction of the performance. After that, Striegler joined the NSDAP and became State Director of Music and Director of the Dresden Conservatory. After the end of the war in May 1945, he continued to work in Dresden, which had been badly destroyed by allied bombs in February 1945. However, because he had formerly been a member of the NSDAP, he left the GDR (East Germany, where strenuous post-war 'de-Nazification' efforts were made) in 1950 to live in Munich. Kurt Striegler died in 1958 in Bavaria, but found his final resting place at the Old Catholic Cemetery in his home town of Dresden.

Summary

Depends on the results of the initial brainstorming and new ideas of the pupils.

Homework

You can try to use the following scheme, developed by Chauncey Monte-Sano from the University of Michigan.

- 1 Determine what you consider important. This will be your thesis (or position).
- 2 Justify your thesis. Why are you right?
 - a Give proof (what information from the source(s) confirms your thesis).
 - b Explain how the evidence supports your thesis.
 - c Explain why your evidence is credible.
- 3 Summarize your considerations.

Alternative methodology and additional materials. The goal of the lesson would be to discuss whether the consequences of the war should have been commemorated or overcome (for example, should ruins such as those of the Dresden Frauenkirche be preserved as ruins, should the building be reconstructed, should it be removed to clear the area)?

- 1 Pupils are given a set of advertisements and are asked to choose the ones that show how people wanted to go back to their normal lives, overcoming the consequences of the war.
- 2 The story of Dresden Frauenkirche from Wikipedia:
https://en.wikipedia.org/wiki/Dresden_Frauenkirche

It would be good to check various language versions. In particular, those written in the Cyrillic alphabet (Russian, Belarusian) should be consulted along with the English, German or Polish versions, which are much more extensive. Beware that Wikipedia articles may be edited at any time. Students should be reminded of that fact; the contents of the articles need to be checked regularly.

- 3 Final essay: Should we commemorate WWII and its consequences or should we work on overcoming them? Which option would you have supported: to reconstruct the Dresden Frauenkirche or to keep it as a ruin? Justify your choice.

