

0. Introduction	0. Introduction: Roots and Branches
1. Enablers	1.1. Propaganda
	1.1
	1.2. Eugenics and (Pseudo-) Science
	1.3. Nationalism and Colonialism
	1.4. World Wars
	1.5. Art as a weapon 1900-1945 (inc WWI and WWII)
2. Protagonists	2.1.a. Diverse Jewish Communities: Before, during, and after the Holocaust
	2.1b Jewish Partisan Resistance
	2.2. Nazis: German Authoritarian Perpetrators
	2.3. Plural persecuted groups: People with disability, Roma, LGBT, women
	2.4 Everyone else: upstanders, bystanders (onlookers), rescuers
	2.5. First person: The Artist as Witness
	2.5 The Red Orchestra and White Rose
3. Settings	3.1. Germany: Weimar, Third Reich, and Post-War
	3.2. Occupied Europe: "Space for the Race"
	3.3.a. Ghettos and Camps: Forced migrations, labor, and mass persecution
	3.3b. Art of the Ghettos
	3.4 Everywhere Else
	3.5. Artists of Terezín
	4.1a Liberation and Beyond..(DP camps)
	4.1b. Migrations from conflict
	4.1c. Art in Exile
	4.2a. Ethics after Auschwitz (or.. the Shoah)
4. Aftereffects	4.1a Liberation and Beyond..(DP camps)
	4.1b. Migrations from conflict
	4.1c. Art in Exile
	4.2a. Ethics after Auschwitz (or.. the Shoah)
	4.2b. Global Justice: Human Rights and International Law After the Holocaust
	4.3. Educating Upstanders through the Arts and Literature
	4.4.Denial and Distortion
	4.5 The Legacy of Genocide: Rwanda
	4.5 Bosnia

	4.6 Global Genocides
5. Representations	5.1. Museums and Memorials: Never Again is written in stone
	5.2. Collaborative Conversation: Listening to Survivors
	5.3. Images and Echoes through the Arts (including Graphic novels)
	5.4. (Film &) New media: inspired 21st century resources
	5.5 Disrupted Narratives (literature)