Scripta Humanika:
Jurnal Sosial Humaniora dan Pendidikan
Vol. 2, No. 2 November 2026, Hal 76-84
ISSN: 3110-892X (Print) ISSN: 3110-8911 (Electronic)
Open Access: https://scriptaintelektual.com/scripta-humanika/index

Mediating Difficult Knowledge Through Children's Holocaust Narratives in Primary Education

Milan Mašát[1]
[1] Palacký University Olomouc, Czech Republic
email: *milan.masat01@upol.cz*[1]

Article Info :
Received:
18-09-2026
Revised:
04-10-2026
Accepted:
02-11-2026

Abstract

Holocaust narratives for upper-primary readers require teachers to balance historical specificity, interpretive accessibility, and the risk of either euphemistic avoidance or shock. This qualitative text-analytical study compares Rose Blanche, The Harmonica, Number the Stars, and Once to examine how literary form regulates access to difficult historical knowledge. Across the corpus, five analytically distinct but interacting dimensions recur: calibrated explicitness, witness position, child agency, multimodal design, and paratextual framing. The study integrates these dimensions into a theoretically derived planning matrix that makes explicit the questions teachers may consider when selecting, sequencing, contextualising, and discussing Holocaust narratives. The analysis suggests that educational suitability is not a fixed property of a text but depends on how its omissions, focalisation, images, symbolic structures, and paratexts are mediated. The matrix identifies textual affordances and planning demands; it does not predict pupil outcomes and has not yet been empirically tested in classrooms.

Keywords: *affective scaffolding, children's Holocaust literature, ethical mediation, primary education, visual literacy.*

©2026 Authors.. This work is licensed under a Creative Commons Attribution-Non Commercial 4.0 International License.
(https://creativecommons.org/licenses/by-nc/4.0/)

INTRODUCTION

Holocaust education in primary school joins historical knowledge, ethical responsibility, literary interpretation, and the developmental needs of young readers. The difficulty is not resolved by deciding that pupils are simply ready or not ready for the subject. Recent scholarship increasingly treats age appropriateness as a problem of mediation: what is selected, how it is framed, which perspectives are foregrounded, and how teachers respond to pupils' questions. Szejnmann et al. (2018) established a broad primary-school research agenda, while Wills (2018) showed that work with ten- and eleven-year-olds can open questions of meaning, identity, memory, and morality. More recently, Fischer and Ritter's (2026) empirical-exploratory study with third- and fourth-grade pupils demonstrated that literary-aesthetic and historical learning can operate reciprocally: interpretive uncertainty can generate historical questions, and contextual knowledge can change how a Holocaust picturebook is read. Yet this literature does not offer a compact cross-form instrument that translates differences in textual mediation into explicit planning questions for teachers; this is the narrower gap addressed here.

The term difficult knowledge is used here in a specific educational sense rather than as a synonym for disturbing content. Levy and Sheppard (2018) describe Holocaust history as a paradigmatic case of difficult knowledge because learning requires engagement with material that can unsettle ordinary assumptions about self, society, morality, and historical explanation. Recent empirical and curricular research reinforces the need for disciplined mediation rather than redemptive simplification. Shalom, Luzzatto, and Gross (2024) show that narrative perspective, prior knowledge, empathy, and memory interact in learning about difficult historical material, although their participants were adults in teacher education rather than primary pupils. Novis-Deutsch and Granot-Bein (2025) similarly warn that Holocaust teaching can become historically distorting when systemic persecution is recast primarily as

a redemptive character lesson. These findings support the present article's emphasis on historical specificity and on separating affective accessibility from pedagogical adequacy. In this article, “age-appropriate” is not treated as a fixed property of a book. It denotes educational suitability: the fit among a text’s representational demands, pupils’ prior historical knowledge and literacy resources, the instructional purpose, and the mediation available in a particular classroom. Historical accuracy refers to consistency with established Holocaust scholarship and to precision about chronology, perpetrators, victims, causation, and the difference between exceptional cases and broader patterns. Affective accessibility refers to the possibility of sustained engagement without either euphemistic avoidance or overwhelming exposure; it is not taken as evidence of learning. Ethical mediation refers to teacher decisions that preserve historical specificity, acknowledge the limits of identification, and prevent empathy from substituting for historical understanding. Accordingly, “affectively sustainable” mediation means support that enables continued engagement without relying on shock, simulation, or claims of experiential equivalence (Kokkola, 2003; Pitt & Britzman, 2003; Schweber, 2004).

This emphasis on mediation matters because the older protection-versus-exposure opposition can produce two equally weak pedagogies. Protective avoidance may leave children with euphemism, decontextualised symbols, or no language for a history they already encounter through media and public memory. Unmediated exposure can substitute shock for understanding. Giambastiani (2020, p. 4) captures one rationale for literary work when she notes that 'stories written on the subject aim to introduce children to issues such as prejudice, discrimination and racism'. Yet affective engagement is not self-validating. Historical accuracy, narrative perspective, representational restraint, and the adult's capacity to contextualise what a text leaves implicit remain central.

Work on children’s Holocaust literature has long foregrounded the tension between historical verifiability and fictional mediation. Kokkola (2003) situates this tension at the intersection of Holocaust studies, children’s literature, and ethical criticism. More recent scholarship extends the discussion to postmemory, visual authentication, national memory, and the consequences of withholding atrocity (Wójcik-Dudek, 2020; Kwiatkowska, 2021; Krongold, 2021; Sarig, 2023; Sterling & Hayes, 2024). In pedagogy, Pitt and Britzman (2003) conceptualise difficult knowledge as a problem of representation and encounter, while Schweber (2004) shows through classroom research that methods of Holocaust teaching carry moral and interpretive framings. Research on historical thinking likewise emphasises evidence, perspective recognition, and contextualisation rather than ungrounded identification (Barton & Levstik, 2004). Within this wider conversation, Mašát (2026a, 2026b) analyses cultural-memory mechanisms and indirect witnessing in several of the texts used here. These studies establish that literary form regulates epistemic and affective access; the unresolved problem addressed here is how such formal differences can be translated into explicit planning questions for teachers.

The wider evidence base also requires methodological restraint. Pistone et al. (2024) searched nineteen databases and included 117 empirical publications on teaching and learning about the Holocaust. They describe practice-based outcome research as 'a neglected subfield ... with a lack of cumulative development across studies' (p. 1). That finding means a text-analytical paper should not imply measured classroom effects that it does not possess. Empirical primary-school research can nevertheless delimit plausible practice. Fischer and Ritter (2026) reconstruct meaning-making with actual third- and fourth-graders, and Mašát's (2025c) study of 548 pupils, with detailed analysis of a second-year cohort, shows that carefully selected Shoah-related literary and visual materials can elicit engagement and empathy while explicitly acknowledging the limits of short-term response data. Teacher-focused evidence likewise shows that implementation depends on available methods, materials, and professional judgement (Mašát, 2025b).

Accordingly, the present study asks three questions: How do selected children’s Holocaust narratives calibrate historical violence for readers aged approximately eight to twelve? How do witness position, child agency, multimodal design, and paratext shape access to historical knowledge? How can these differences be translated into a transparent, theoretically derived planning matrix? The proposed contribution is integrative and heuristic: it combines five dimensions in one cross-form framework and makes the associated planning questions explicit. It does not claim that the individual texts or mechanisms are novel, or that the matrix has been validated in classrooms.

RESEARCH METHODS

This article used a qualitative theoretical and text-analytical design. It did not report an intervention, survey, experiment, or new reader-response study. The corpus comprised two picturebooks, *Rose Blanche* (Innocenti & Gallaz, 1985) and *The Harmonica (*Johnston, 2006), and two short novels, *Number the Stars* (Lowry, 1989) and *Once* (Gleitzman, 2005). The corpus was purposively constructed to maximise contrast on features directly related to the research questions: verbal-visual versus prose-only narration; Jewish, non-Jewish, and rescue-centred witness positions; indirect, symbolic, offstage, and progressively explicit disclosure; and different relations between child agency and systemic constraint. The four works therefore constitute an illustrative comparative sample, not a representative sample of children's Holocaust literature and not evidence of theoretical saturation. The four works are therefore used only for an exploratory cross-form comparison from which a provisional matrix is derived for subsequent examination against additional texts and classroom settings. Three works have appeared in the author's earlier publications under different research questions: *Number the Stars* and *Once* in a cultural-sustainability analysis (Mašát, 2026a), and *Rose Blanche* in a study of indirect witnessing (Mašát, 2026b). In the present study, these texts are re-analysed as comparative cases within a shared five-dimension framework; claims developed in the earlier studies are not presented here as new stand-alone findings.

Analysis followed a hybrid deductive-inductive comparison. The first reading used the initial analytic concerns of focalisation, explicitness of violence, distribution of knowledge, closure, and child agency. The second stage examined the picturebooks as multimodal objects and considered paratextual and educational materials separately as part of each title's potential classroom resource ecology. In the third stage, the same analytic questions were applied across all four texts and recurrent observations were consolidated into five dimensions: calibrated explicitness (degree and timing of disclosure), witness position (focalisation and distribution of knowledge), child agency (scope of action under constraint), multimodal design (relations among verbal and visual modes), and paratext/resource ecology (external framing and contextual materials). These dimensions are analytic categories rather than measured variables. Interpretive consistency was sought by applying the same question set to every text and by checking claims against the primary texts and relevant scholarship. Because the analysis was conducted by a single author, no inter-rater reliability is claimed. The procedure supports claims about textual affordances and planning demands, not about pupil outcomes. Because the study analysed published texts and public scholarship and involved no human participants or newly collected personal data, ethical approval was not required.

Table 1. Analytical Sample and Mediation Focus

Text	Mode	Primary witness position	Main mediation feature
Rose Blanche	Picturebook	Bystander child in Nazi Germany	Visual implication, silence, proximity through images
The Harmonica	Picturebook	Jewish child under persecution and in camp experience	Symbolic object, music, affective middle distance
Number the Stars	Short novel	Rescue and friendship in occupied Denmark	Moral courage, community action, atrocity largely offstage
Once	Short novel	Jewish child narrator facing escalating persecution	Restricted knowledge, tonal shifts, unresolved exposure

RESULTS AND DISCUSSION

The five dimensions all concern mediated access to historical knowledge, but they are not interchangeable. Explicitness concerns the amount and timing of disclosure; witness position concerns whose consciousness structures access; child agency concerns the scope of represented action under historical constraint; multimodal design concerns which semiotic mode carries or withholds

information; and paratextual framing concerns materials outside the core narrative that contextualise or redirect interpretation. Their pedagogical significance lies partly in their interaction. Visual detail may increase explicitness while verbal narration remains restrained; a rescue-centred witness position may increase narrative accessibility while backgrounding systemic persecution; and a historically corrective paratext may reduce ambiguity while also narrowing literary interpretation. The matrix should therefore be read relationally, not additively: no dimension can be evaluated in isolation from the others.¨

These dimensions were grounded in recurrent scene-level contrasts rather than inferred from topic labels alone. In *Rose Blanche*, the child's movement from ordinary town scenes to the fenced camp, followed by repeated acts of bringing food, shifts historical recognition from visual clue to direct proximity. In *The Harmonica*, the father's instrument links pre-persecution family memory to coercive camp performance and survival. In *Number the Stars*, rescue is carried by ordinary domestic and travel actions while mass murder remains outside the narrated scene. In *Once*, Felix's hopeful explanations repeatedly precede the reader's recognition of anti-Jewish persecution. These contrasts provide the textual basis for comparing disclosure, witness position, and agency across the corpus.

Calibrated explicitness

The first finding is that explicitness should be understood as a patterned relation between what a text states, what it shows, what it delays, and what it expects a reader to infer. *Rose Blanche* uses verbal restraint but progressively discloses exclusion, confinement, and hunger through visual detail. *The Harmonica* brings the reader closer to camp experience, yet the concentration on music and a single symbolic object creates an affective middle distance. *Number the Stars* foregrounds friendship, collective action, and rescue while leaving extermination largely offstage. *Once* works differently: the narrator's protective misunderstandings gradually collapse, so that the reader is asked to recognise danger before the child narrator can name it. These are not simply four positions on a scale from 'less violent' to 'more violent'. They are different architectures of disclosure.

Recent scholarship supports treating these architectures as educationally consequential without converting textual potential into outcome evidence. Sterling and Hayes (2024) compare children's Holocaust novels through traumatic knowledge, information gaps, and the consequences of sanitisation. Fischer and Ritter (2026), in an actual primary-school setting, show that uncertainty in a Holocaust picturebook can generate productive historical questions when clarification follows. Mašát's (2026b) concept of indirect witnessing similarly argues that restricted access, uneven disclosure across modes, and anti-closure can discipline empathy without promising mastery. The present comparison extends these insights by treating explicitness as one dimension within a larger planning matrix. Restraint is not automatically avoidance and explicitness is not automatically accuracy; a text becomes educationally usable only when teachers can identify how disclosure is organised and supply the historical language required to interpret it.

Witness position and historical framing

The second dimension concerns who is allowed to witness and from what position. *Rose Blanche* places a non-Jewish German child near persecution and hunger before she has the conceptual vocabulary to understand the system producing them. This position can support discussion of noticing, indifference, and bystandership, but it also creates a risk: a classroom may become centred on the moral awakening of the bystander rather than on Jewish persecution itself. *The Harmonica* centres a Jewish child and therefore reduces that displacement, although its symbolic compression can invite a universal reading of suffering if the historical specificity of anti-Jewish persecution is not named. *Number the Stars* directs attention toward rescue in occupied Denmark. Its pedagogical strength is its representation of collective assistance; its risk is exceptionalism, because Denmark's rescue history can be mistaken for a representative European pattern. *Once* places readers within a Jewish child's limited knowledge and makes misunderstanding itself part of the ethical problem.

This finding corresponds with work that treats representation as a distribution of historical attention. Świetlicki and Michułka (2023) show how children's texts participate in memory practices surrounding Polish-Jewish relations, while Robinson (2024) demonstrates in a different national setting how representations of victims, perpetrators, and rescuers in school history are shaped by wider interpretive frames. The practical consequence is that teachers should identify whether a text centres victims, rescuers, bystanders, or perpetrators before deciding what supplementary material is needed.

Historical framing should not be a detached fact sheet delivered before literary reading; it should intervene at the moments when focalisation makes some facts visible and others unavailable. This is also where the present matrix differs from a single-concept model of indirect witnessing: witness position is treated as a planning variable that must be coordinated with explicitness, agency, multimodality, and paratext rather than as a stand-alone pedagogical stance.

Child agency under constraint

The third dimension is child agency. Across the corpus, children act, but their action is structurally limited. Rose brings food. The child in *The Harmonica* plays music in conditions of coercion. Annemarie participates in rescue. Felix tells stories, interprets adult behaviour, and tries to protect other children. These actions matter because they prevent child protagonists from becoming passive symbols, yet they also create a pedagogical hazard if agency is detached from historical power. Systemic persecution cannot be explained as a succession of individual moral choices, nor can genocide be represented as a problem solved by bravery or kindness. *Number the Stars* makes a specific tension visible: Annemarie's meaningful actions give the rescue plot a legible field of individual agency, but that same legibility can shift classroom attention from structures of anti-Jewish persecution toward the moral clarity of rescue. The pedagogical task is therefore not to avoid rescue narratives, but to ask simultaneously what the child can do, which institutions and adults determine the limits of that action, who is targeted by policy, and what is historically specific about the Danish case. Child-centred agency should function as an entry point into structural explanation rather than as a substitute for it.

Current evidence reinforces the need to distinguish textual agency from measured pupil response. Mašát (2025a) shows how a child protagonist's values in *The Boy at the Top of the Mountain* are transformed through ideology and environment, complicating any assumption that child characters naturally occupy an innocent moral position. Mašát's (2025b) survey of practising primary teachers identifies implementation as a professional and curricular decision, while Mašát's (2025c) pupil study demonstrates that young children can respond strongly to carefully selected Shoah-related materials but cannot establish long-term educational effects from immediate reactions. Pistone et al. (2024) make the wider methodological problem explicit: Holocaust-education outcome studies have not developed cumulatively enough to justify casual claims of durable impact. Classroom discussion should therefore pair agency with constraint - what can this child know, what can this child do, and which institutions and adults define the limits of that action - without treating emotional engagement as proof of learning.

Multimodal design, objects, and mediated memory

The fourth dimension is multimodality. In the two picturebooks, images do historical and ethical work that words cannot be assumed to repeat. *Rose Blanche* uses detailed realist illustration to disclose uniforms, fences, bodies, spatial separation, and material deprivation. *The Harmonica* organises affect around facial expression, darkness, colour, and the recurring instrument. The visual field thus determines not only what a pupil sees but also the temporal order in which historical recognition becomes possible.

Kwiatkowska (2021) demonstrates that Holocaust illustrations can authenticate personal memory without depicting the most drastic scenes directly. Rybak (2022) argues more broadly that informational picturebooks can organise critical approaches to knowledge through the interaction of modes. Peled-Elhanan's (2025) multimodal analysis of Holocaust photographs in Israeli schoolbooks adds a specifically historical warning: images removed from provenance or context can reproduce the perpetrator's gaze and become visually authoritative without adequately narrating those who were annihilated. Although schoolbooks and literary picturebooks are different genres, the implication is transferable at the level of method: visual evidence must be read for source, framing, perspective, and omission rather than treated as transparent illustration. This makes visual literacy inseparable from historical framing in the present matrix.

Paratexts and resource ecology

The fifth dimension is paratextual framing. It is analytically distinct from multimodal design because it concerns materials outside the primary narrative rather than the distribution of meaning between words and images within it. In the corpus, edition-specific examples include the appended note in *The Harmonica* connecting the story to Holocaust survivor Henryk Rosmaryn and the authorial afterword in *Number the Stars* that distinguishes fictional construction from historical events in occupied

Denmark (Johnston, 2006; Lowry, 1989). Resource ecology can also extend beyond the book. The United States Holocaust Memorial Museum's teacher guide for *Number the Stars* adds historical context, survivor testimony, close-reading tasks, and artifact analysis (United States Holocaust Memorial Museum, n.d.). Such materials can correct omission or exceptionalism, but they can also redirect interpretation. Because external guides were not sampled systematically for all four titles, the present study treats resource ecology as a planning question rather than as a stable, empirically compared property of each book.

From textual analysis to pedagogical sequencing

Taken together, the five dimensions do not yield a universal sequence. They identify forms of interpretive demand that may justify different sequencing decisions in different classrooms. *Number the Stars*, for example, may be used early only where pupils already have enough historical context to recognise the Danish rescue as historically specific rather than representative; a picturebook may be preferable where collective visual analysis can support slower inference; and *Once* should not be placed later solely because it is more explicit. Its use depends on prior knowledge, reading maturity, and the teacher's capacity to contextualise Felix's limited understanding. These are hypothetical planning scenarios generated by the textual analysis, not empirically validated progressions.

The resulting matrix is intended as a planning instrument, not a scoring tool or outcome measure. Primary-school studies show that younger pupils can engage with Holocaust material when discussion and contextualisation are deliberately designed (Szejnmann et al., 2018; Wills, 2018; Fischer & Ritter, 2026), while Pistone et al. (2024) identify limited cumulative evidence on educational outcomes. In a different learner population, Novis-Deutsch and Granot-Bein (2025) also show how well-intentioned redemptive framing can displace attention from structural violence. The matrix therefore makes mediating choices inspectable and testable without treating textual affordances as measured pupil effects. Its contribution is a theoretically derived bridge between close reading and future pedagogical testing; its educational effectiveness remains an empirical question.

Table 2. Analytical-Pedagogical Matrix for Primary Literary Education

Dimension	Text-analytic question	Planning consideration
Explicitness	What is stated, shown, implied, delayed, or omitted?	What historical language and affective scaffolding are needed to avoid both euphemism and shock pedagogy?
Witness position	Whose perspective organises knowledge, and whose experience is displaced or backgrounded?	Which victims, perpetrators, rescuers, bystanders, and structures need to be named to prevent displacement or exceptionalism?
Child agency	What can the child do, know, misunderstand, or not change?	How can perspective-taking be supported without implying that systemic violence could be resolved through individual goodness?
Multimodal design	How do image, gaze, distance, colour, framing, and symbolic objects add or contradict information?	What visual evidence requires explicit historical-literary interpretation?
Paratext/resource ecology	What do notes, guides, museum resources, and curricular materials add or simplify?	Which contextual resources are needed, and how will literary invention, testimony, and historical evidence be distinguished?

CONCLUSION

Holocaust literature for upper-primary readers cannot be evaluated solely by assigning books a fixed age category. In the four texts analysed here, access to difficult historical knowledge is textually organised through five distinct but interacting dimensions: calibrated explicitness, witness position, child agency, multimodal design, and paratextual framing. The analysis shows how these dimensions differentiate the representational demands of *Rose Blanche*, *The Harmonica*, *Number the Stars*, and *Once* and how they can be translated into explicit planning questions.

The matrix should therefore be understood as a theoretically derived, exploratory planning proposal with potential practical value, not as a validated pedagogical tool. Its principal limitation is the corpus: four purposively selected works can reveal cross-form contrasts but cannot establish representativeness, theoretical saturation, or transferability across children's Holocaust literature, national curricula, age groups, translations, or classroom settings. The textual analysis identifies where contextualisation, visual literacy, or discussion of agency may be required; whether these prompts improve teacher planning or pupil understanding remains an empirical question.

Further research should test both the scope and the use of the matrix. Comparative analysis of larger and more diverse textual corpora could examine whether the five dimensions remain sufficient or require revision, while classroom observation, pupil reading journals, teacher interviews, and multimodal response tasks could test how teachers use the matrix and whether particular forms of scaffolding support historically accurate understanding. Cross-national and cross-linguistic research could additionally examine how curricula, translations, and local memory cultures alter the mediating demands of the same texts. Until such evidence is available, the matrix should be treated as a transparent and revisable heuristic for professional judgement rather than as a validated prescription.

AI-assisted content: OpenAI's ChatGPT (GPT-5.6 Sol, accessed September 2026) was used to support literature discovery and source verification and to assist with English-language revision, Indonesian abstract translation, structural editing, and adaptation to the journal template. All cited sources, bibliographic details, and retained direct quotations were checked against scholarly publisher or institutional records. The author reviewed and edited the output and assumes full responsibility for the final argument, interpretations, citations, and wording. AI was not used to generate or manipulate research data or images.

REFERENCES

Barton, K. C., & Levstik, L. S. (2004). *Teaching history for the common good*. Lawrence Erlbaum Associates.

Fischer, C., & Ritter, M. (2026). Zugänge zum Holocaust im Bilderbuch in der Grundschule: Ein empirisch-exploratives Projekt. In N. Masanek, K. Kumschlies, S. Barth, & M. Busch (Eds.), *Kinder- und Jugendliteratur im Kontext von historischem und literarischem Lernen* (pp. 193-215). Frank & Timme. https://doi.org/10.57088/978-3-7329-8828-0_9

Giambastiani, V. (2020). Children's literature and the Holocaust. *Genealogy, 4*(1), Article 24. https://doi.org/10.3390/genealogy4010024

Gleitzman, M. (2005). *Once*. Puffin.

Innocenti, R. (Illus.), & Gallaz, C. (1985). *Rose Blanche*. Creative Education.

Johnston, T. (2006). *The Harmonica*. Charlesbridge.

Kokkola, L. (2003). *Representing the Holocaust in children's literature*. Routledge.

Krongold, J. (2021). History with heart: Canadian Holocaust literature for young people. *Canadian Jewish Studies / Études juives canadiennes, 32*, 128-142. https://doi.org/10.25071/1916-0925.40246

Kwiatkowska, A. (2021). How to depict memory? The Holocaust in Polish illustrated children's books. *Porównania, 28*(1), 123-140. https://doi.org/10.14746/por.2021.1.6

Levy, S. A., & Sheppard, M. (2018). Difficult knowledge and the Holocaust in history education. In S. A. Metzger & L. M. Harris (Eds.), *The Wiley international handbook of history teaching and learning* (pp. 365-392). Wiley. https://doi.org/10.1002/9781119100812.ch14

Lowry, L. (1989). *Number the Stars*. Houghton Mifflin.

Mašát, M. (2025a). *The Boy at the Top of the Mountain* as a source of axiological ethics for Holocaust fiction. *Children's Literature in Education, 56*, 513-531. https://doi.org/10.1007/s10583-024-09575-x

Mašát, M. (2025b). The opinions and experiences of primary school teachers with the implementation of the Shoah theme into teaching. *Discover Education, 4*, Article 78. https://doi.org/10.1007/s44217-025-00465-y

Mašát, M. (2025c). Verification if a monothematic anthology of Shoah-themed texts for the first grade of primary schools. *International Journal of Adolescence and Youth, 30*(1), Article 2557371. https://doi.org/10.1080/02673843.2025.2557371

Mašát, M. (2026a). Holocaust memory and cultural sustainability: The role of children's literature in ethical education. *Humanities and Social Sciences Communications, 13*, Article 1034. https://doi.org/10.1057/s41599-026-07377-8

Mašát, M. (2026b). Teaching Holocaust memory without mastery: Indirect witnessing as a pedagogical design principle in children's and youth Holocaust narratives. *Children's Literature in Education*. Advance online publication. https://doi.org/10.1007/s10583-026-09708-4

Novis-Deutsch, N., & Granot-Bein, Y. (2025). Teaching the Holocaust to minoritized students: When is recasting difficult history as redemptive a problem? *Journal of Curriculum Studies*. Advance online publication. https://doi.org/10.1080/00220272.2025.2600958

Peled-Elhanan, N. (2025). Shaping Holocaust remembrance through Nazi photographs: A multimodal analysis of Israeli schoolbooks. *Social Semiotics, 35*(4), 531-558. https://doi.org/10.1080/10350330.2024.2366286

Pistone, I., Andersson, L. M., Lidström, A., Nelhans, G., Pernler, T., Sivenbring, J., Sager, M., & Mattsson, C. (2024). Teaching and learning about the Holocaust: A systematic scoping review of existing research. *Holocaust Studies, 30*(1), 1-21. https://doi.org/10.1080/17504902.2023.2245282

Pitt, A. J., & Britzman, D. P. (2003). Speculations on qualities of difficult knowledge in teaching and learning: An experiment in psychoanalytic research. *International Journal of Qualitative Studies in Education, 16*(6), 755–776. https://doi.org/10.1080/09518390310001632135

Robinson, N. (2024). Using Holocaust education as a 'bridge' to learning about apartheid in a South African history classroom: The development of 'interpretive frames' through comparative histories. *Holocaust and Genocide Studies, 38*(2), 183-199. https://doi.org/10.1093/hgs/dcae021

Rybak, K. (2022). How informational activity picturebooks work: Interactive invitation to a critical approach to knowledge. *International Research in Children's Literature, 15*(3), 323-337. https://doi.org/10.3366/ircl.2022.0470

Sarig, R. (2023). Longing for 'there': Europe in twenty-first-century Israeli picture books about the Holocaust. *The Lion and the Unicorn, 47*(1), 64-84. https://doi.org/10.1353/uni.2023.a903111

Shalom, M., Luzzatto, E., & Gross, Z. (2024). Remember lest we forget: The link between long-term memory and narrative, empathy and previous knowledge in Israel. *Israel Affairs, 30*(2), 333-349. https://doi.org/10.1080/13537121.2024.2318174

Schweber, S. (2004). *Making sense of the Holocaust: Lessons from classroom practice*. Teachers College Press.

Sterling, E. J., & Hayes, J. B. (2024). 'You don't understand this yet, you're too young still': Holocaust atrocity in three important children's novels. *Children's Literature in Education, 55*(2), 230-247. https://doi.org/10.1007/s10583-023-09525-z

Świetlicki, M., & Michułka, D. (2023). Unburied practices of memory: The Holocaust and the Polish-Jewish relations in Joanna Rudniańska's Kotka Brygidy (2007) and XY (2012). *Children's Literature in Education, 54*, 555-569. https://doi.org/10.1007/s10583-021-09473-6

Szejnmann, C.-C. W., Cowan, P., & Griffiths, J. (Eds.). (2018). *Holocaust education in primary schools in the twenty-first century: Current practices, potentials and ways forward*. Palgrave Macmillan. https://doi.org/10.1007/978-3-319-73099-8

United States Holocaust Memorial Museum. (n.d.). *Teacher guide: Number the Stars*. United States Holocaust Memorial Museum.

Wills, R. J. (2018). Can learning about the Holocaust be spiritual? Reflections on a teaching and learning experience with primary school children. *International Journal of Children's Spirituality, 23*(3), 248-259. https://doi.org/10.1080/1364436X.2018.1459510

Wójcik-Dudek, M. (2020). *Reading (in) the Holocaust: Practices of postmemory in recent Polish literature for children and young adults*. Peter Lang. https://doi.org/10.3726/b17001