

MESSAGING

Traditional Tropes

A trope is a re-occurring theme, image or language that takes an artistic form. Today the word carries a connotation of being used for negative purposes, or to convince or persuade.

Source Analysis

Examine this mural painted in 2023 then answer the questions below individually or in groups.



Murals from the "People of Balaclava" project for Carlisle Street in Balaclava, Melbourne, 2023. Image credit: Photographer Rudy De Santis/ABC News.

- a) How are Jews represented in these murals?
- b) How do these works use stereotyping in their messaging?
- c) How might this affect Jewish people in that community?
- d) How might this type of work negatively influence people?



Look at the Resource Pack

Look at the contents of the Resource Pack and select what you consider a trope that could be used to influence people. Annotate the source using these headings. Add anything else you think of in the comments section.

- Consider who made it and why
- What symbols are used and what is their meaning?
- How is language used? (ie emotional response, connotation, formal or colloquial)
- Is there any evident stereotyping?
- Is humour used, and if so, how?
- Highlight important areas and make comments
- What is the overall message? Is it obvious or subtle?
- Who do you think is the intended audience?
- How is it antisemitic?
- Additional comments.

Teacher note: These activities may be worked through as a whole class or print and cut out the activity cards for group work/reporting back exercises, with each group taking a different topic.



OVERT VS SUBLIMINAL

Overt means it is easily identified for what it is trying to do. Subliminal means it has a subtle or hidden message that sits beneath something else.



IDENTIFYING MESSAGING

From the Resource Pack, or from anything you have come across in media/social media, select what you consider one overt antisemitic message and one subliminal message.

Make notes of your thoughts and/or discuss it with the group.

INTENTIONAL VS OBLIVIOUS

Sometimes inappropriate remarks or actions are obviously targeted and meant to make people feel threatened or uncomfortable.

Other times people might say or do things out of ignorance or not 'reading the room'. Examples could be humour that crosses a line, talking/acting when not fully informed, or underestimating the impact of actions.



WHAT'S IN A RESPONSE?

Make a personal note or discuss with your group how you could approach dealing with a scenario for both these situations in a constructive manner.

DENIAL

Sometimes people try to 'explain away' antisemitic attitudes, comments or actions, or simply deny they are problematic. This often comes down to the intent of those involved and/or how informed they are of the whole issue.

This often stirs up emotional responses, so looking at the situation critically and calmly can be helpful.



TALK IT THROUGH

Make a personal note or discuss with your group how you could effectively prepare to deal with a challenge of this type.

HISTORICAL DISTORTION OR SELECTIVITY

Sometimes people use historical examples to help prove their point. Remember, history can be recorded and interpreted from different perspectives. Often people focus on what supports their point of view. Fact check! You can ask questions, do good research and read widely...in short, be well-informed!



Make a checklist of what to consider when history is used as justification for something that could be antisemitic.

How can you make sure you are historically informed from reputable sources before you make judgements, use slogans etc.



POLITICAL VS CULTURAL COLLECTIVE LABELLING

The actions of a government or political party are usually supported or not supported by different people in a country. Associating all people of that culture, all over the world, with those actions by default, particularly in a negative way, is often referred to 'collective labelling'.



Devise a strategy you could use to recognise when collective labelling is unfairly applied.

Discuss: how much can the recent rise in antisemitism be attributed to collective labelling?

BIAS BY OMISSION

Media and social media reporting can influence people by presenting a one-sided coverage of events and opinions. This is called bias.

Another form of bias is leaving out or failing to mention other perspectives, opinions or events that don't suit their point of view. This might be evident in an article or can be an overall approach.



Make a list of what to look for to identify bias by omission in reporting.

Choose one instance from media or social media and apply your test – what were the results?

SOCIAL MEDIA

Social media can be a minefield of misinformation and manipulation.



NAVIGATING

- a) Make a list of things to be wary of on social media around sensitive or heated topics, like antisemitism or conflict.
- b) Make a list of strategies to ensure you are not negatively influenced by those who post antisemitic content on social media.
- c) Read the article below from *The*Conversation in the Appendix.

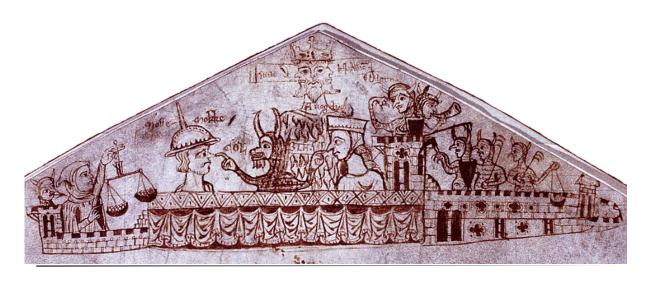
 Would like to add to anything to a) or b)?



RESOURCE PACK

HISTORICAL AND CONTEMPORARY ANTISEMITIC CARTOONS AND IMAGERY

Medieval Sources



Cartoon on the upper margin of the Exchequer Receipt Roll, 1233.

Image courtesy of National Archives, London.



Reprint of a woodcut "Judensau" from Breisach on the Rhine, originally produced between 1450 and 1500.

Image courtesy of Jewish Museum Berlin.





"Legend of the Jew calling the Devil from a Vessel of Blood" from Pierre Boaistuau's *Histoires Prodigieuses*, 1561.

Image courtesy of Wikimedia Commons.



Cartoon on the title page of *Der Juden Erbarkeit* (On the Jews' respectability), 1571.

Image courtesy of Bavarian State Library





"The dress of a Jewish man and woman from Worms" from Marcus zum Lamm's *Thesaurus Picturarum XXXIII*, c. 1600 Image courtesy of University and State Library Darmstadt

Zum Lamm's depiction of the costumes worn by a Jewish man and woman in 16th century Germany reveals the longstanding tradition of associating distinct symbols with Jewish people. The yellow colour of the badge bears a strong resemblance to the notable adoption and use of yellow stars in Nazi Germany. The male figure is depicted holding a coin purse, alluding to the falsely alleged relationship between Jewish people and money, and a bunch of garlic, which has come to represent the Jew as the "odorous other." According to historian Frederick Crofts, the goose held by the Jewish woman refers to the massacre of Rhineland Jews during The First Crusade. Some crusaders believed they were being led to Jerusalem by a goose filled with the Holy Spirit and subsequently committed a series of violent attacks against Jewish communities along their journey.8



Nazi Era Sources



Nazi Propaganda Cartoon by Josef Plank, c. 1938. Image courtesy of Library of Congress.



Cover of *The Eternal Jew* published by the Nazi Party's publishing house, 1937 Image courtesy of Sydney Jewish Museum Collection, M2015/042.





"Der Polyp" from German satirical magazine *Lustige Blätter*, issue published 1943. Image courtesy of Professor Emeritus Randall Bytwerk.



Weimar-Era Nazi Campaign poster titled "Der Drahtzieher," 1924. Image courtesy of Leo Baeck Institute.





Cartoon from the front page of *Der Stürmer* accompanying article titled "The World Bank," February 17, 1945.

Image courtesy of Montreal Holocaust Museum.



German produced Nazi-era Russian propaganda poster captioned "Jews - A people of contagion," 1943.

Image courtesy of UNC Pembroke.



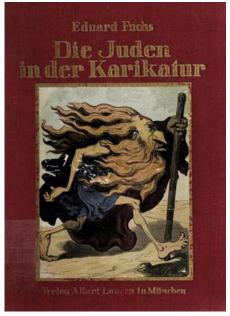
Nineteenth and Twentieth-century Sources



Hand-coloured print of a caricature engraved by A. Park, c. 1840.

Image courtesy of United States Holocaust Memorial Museum Collection, Gift of the Katz Family.



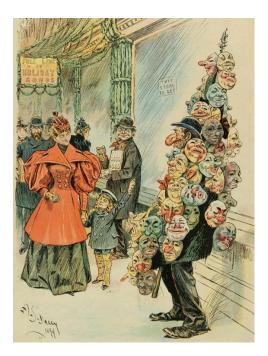


Hand-coloured woodcut inscribed by Dumont S. C., 1852 (left).

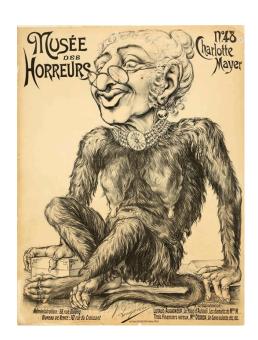
Cover of *Die Juden in der Karikatur* by Eduard Fuchs, 1921 (right).

Image courtesy of United States Holocaust Memorial Museum.



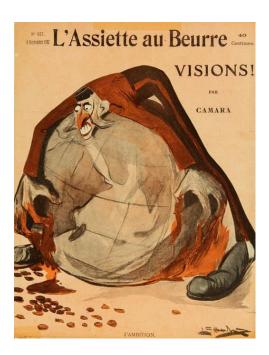


Colour lithograph of a cartoon by A. S. Daggy published in *Puck*, a New York humour magazine, 1894. Image courtesy of United States Holocaust Memorial Museum Collection, Gift of the Katz Family.



Caricature of Charlotte Mayer de Rothschild from the *Musee des Horreurs* series by V. Lenepveu, 1900. Image courtesy of United States Holocaust Memorial Museum Collection, Gift of the Katz Family.





Cover of French satirical magazine *L'Assiette au Beurre*, September 5, 1903. Image courtesy of United States Holocaust Memorial Museum Collection, Gift of the Katz Family.



Australian Sources



Cartoon titled "The Pied Harper" from Australian newspaper *The Bulletin*, December 4, 1946. Image courtesy of the National Library of Australia.



Cartoon titled "Numbers, '47 (33 in the Original)" by Norman Hetherington from Australian newspaper *The Bulletin*, February 19, 1947.

Image courtesy of the National Library of Australia.





Cartoon by Glen Le Lievre from the Sydney Morning Herald, July 26, 2014.

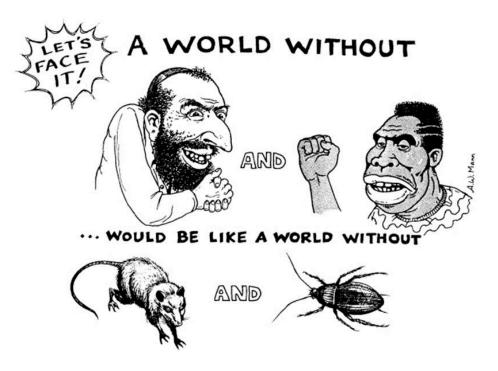
Image courtesy of the Times of Israel.



Murals from the "People of Balaclava" project for Carlisle Street in Balaclava, Melbourne, 2023. Image credit: Photographer Rudy De Santis/ABC News.



Contemporary Sources



Cartoon produced by cartoonist Nick Bougas (under the pseudonym A. Wyatt Man), c. 2004. Image sourced from the Online Hate Prevention Institute.



Cartoon titled "Terror State" from Oman's newspaper Al-Watan, 2010. Image courtesy of ADL (Anti-Defamation League).





Cartoon titled "Corona virus," from Guatemalan newspaper *Prensa Libre*, January 29, 2020 (above) Edited version of the "Corona virus" cartoon (below).

Image courtesy of the Simon Wiesenthal Center.



Cartoon by Umayya Juha published in Qatar's al-Raya newspaper, September 18, 2018. Image courtesy of ADL (Anti-Defamation League).





"Freedom for Humanity" mural by American artist Mear One (Kalen Ockerman) on Hanbury St, London, 2012.

Image credit: Photographer Mike Kemp/In Pictures Ltd./Corbis via Getty Images.



Cartoon by Sadic Pala for Iran's International Holocaust cartoon contest, 2005. Image courtesy of irancartoon.com/ir.