



SYDNEY JEWISH MUSEUM

TEACHING THE HOLOCAUST

SOPHIE GELSKI

WITH ASSISTANCE FROM TAMI WASSNER

YEARS 6-9

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CONTENTS

SUBJECT CHART KEY

ENGLISH = E
 GEOGRAPHY = G
 HISTORY = H
 HUMAN SOCIETY & ITS ENVIRONMENT = HSIE
 RELIGIOUS EDUCATION = RE

		SUBJECT	NUMBER OF LESSONS	ACTIONS	PREPARATION
BACKGROUND NOTES	01				
CHRONOLOGY	02				
UNIT 1: CHILDREN OF INNOCENCE	03	E/G/H/HSIE	5	✓	✓
UNIT 2: THE VOICES OF CHILDREN	15	E/HSIE/RE	1	✓	✓
UNIT 3: CHILDREN IN HIDING	19	E/HSIE/RE	5	✓	✓
UNIT 4: HEROES	30	E/G/HSIE/RE	1	✓	✓
WHAT CAN YOU DO?	33	ALL			
GLOSSARY	34				
ACKNOWLEDGMENTS	35				
ABOUT THE AUTHOR	35				
FEEDBACK FORM	36				
APPENDIX: STUDENT WORKSHEETS & HANDOUT MATERIALS	38				

BACKGROUND NOTES

TEACHING THE HOLOCAUST TO CHILDREN

The Holocaust is so complex and traumatic that it can become quite overwhelming, particularly for children. The detail and depth of material covered, therefore, should depend on the ages of the children and their relative maturity.

Today, a handful of Holocaust survivors are still alive – and their voices provide some personal insight into this catastrophic event. Most of the guides at the Sydney Jewish Museum are survivors and it is through their narratives that the Museum becomes an interactive historic space. As time passes, however, and we become further removed from the event, capturing even a glimpse of the Holocaust will become more difficult. As such, the methods engaged to teach the Holocaust must be as dynamic as life itself.

In the main, this educational package for teachers of senior primary and middle school has focused upon children's perspectives and experiences. By studying the Holocaust from a child's perspective, young students will be able to identify more closely with its gruesome reality. The material has been carefully selected with the aim to cultivate a questioning mind and encourage an awareness of individual social responsibility. Developing these faculties will also prompt students to draw parallels with, and form opinions about, contemporary world events.

While the classroom provides an educational arena in which the events of history can be questioned and argued from an intellectual point of view, the museum stirs our emotions, reminds us to be vigilant and to never allow our hard won democratic rights, and even more importantly – our humanity – to be undermined.

CHILDREN IN WAR – THE HOLOCAUST

From 1933 to 1945, the Nazi regime categorised people within Germany and its conquered territories. Guidelines were established to determine each individual's position in Nazi society. Using 'race science', Hitler justified his belief in the superiority of the 'Aryan' race.

In Nazi Germany, school children were taught to measure their heads, noses, ears and so on, in order to authenticate the concept of the master race.

Children defined as 'Aryan' were moulded into the 'Aryan' ideal (athletic and obedient) and indoctrinated by racial myths. They were taught to become anti-Semitic, racist and xenophobic.

The Nazis violated the innocence of childhood – the time when minds are the most impressionable. They exploited and contaminated these childhood years by teaching their young to hate. Children were indoctrinated through biased language and anti-Semitic propaganda to develop prejudicial thinking and doctrinal responses.

On the other hand, children classified as Jews were excluded from society and eventually murdered. Stripped of their humanity by propaganda and anti-Semitic indoctrination, Jewish children were regarded by 'Aryan' society as the progeny of evil and were treated with disdain and hatred.

In the ghettos of occupied Eastern Europe, Jewish children were deprived of food, clothing and educational and recreational facilities. Often children became orphaned as the adult population was starved, deported and murdered.

On arrival at the extermination camps, the children were immediately assigned to the gas chambers. The Nazis' racial doctrine asserted that some people were not human. Jews fell into this category and therefore, the murder of their children needed no justification.



CHRONOLOGY

1933

- First anti-Semitic laws passed in Germany in order to exclude Jews from all levels of society.

1935

- 15 September – the Nuremberg Laws passed, defining who was a Jew; German Jews had their citizenship revoked; Jews were prohibited from marrying 'Aryans'.

1938

- Jewish identity papers were stamped with the letter 'J' to identify the Jewish populace. Jews were forced to adopt the names 'Israel' for men and 'Sarah' for women.
- 13 March – *Anschluss*; Austrian Jewry fell under Nazi rule as the *Anschluss* was implemented. The anti-Jewish laws from Germany were now also functioning in Austria.
- 9 & 10 November – *Kristallnacht* (Night of Broken Glass). Violent attacks against Jewish property, businesses and lives.

1939

- 1 September – Germany attacks Poland, outbreak of World War II.
- 3 September – Great Britain and France declare war on Germany.
- 21 September – Under the direction of Security Police Chief Reinhardt Heydrich, Jews were expelled from most regions of occupied Poland and forcibly resettled in concentrated areas – ghettos. *Judenräte* (Jewish Councils) consisting of community leaders were established to implement German orders.
- Jews were forced out of the economy – their food rations were cut and their property confiscated.
- Compulsory labour for Jewish males between the ages of 14 and 60 was ordered. Later this was also extended to women.

1940

- 9 April – Germany invades Denmark and Norway.
- 9 May – Germany invades France, Belgium and the Netherlands.
- 15 November – Warsaw Ghetto established, incarcerating 445,000 Jews.

Land	Zahl
A. Altösterreich	
Österreich	191.800
Generalgouvernement	43.700
Polen	490.000
Protektorat Böhmen und Mähren	2.284.000
Dänemark	400.000
Litauen	74.200
Belgien	
Dänemark	2.500
Frankreich / Besetztes Gebiet	34.000
Griechenland	43.800
Niederlande	5.800
Norwegen	165.000
	700.000
	59.500
	160.000
	1.300
B. Belgien	
England	40.000
Irland	350.000
Italien	2.300
Italien einseh. Sardinien	2.300
Kroatien	50.000
Portugal	300
Rumänien einseh. Besarabien	40.000
Schweden	3.000
Schweden	542.000
Spanien	6.000
Türkei (europ. Teil)	10.000
Ungarn	88.000
DACH	6.000
Österreich	191.800
Polen	490.000
Westeuropa einseh. Mittel- und Osteuropa	2.994.604
Zusammen	446.484
Über	11.000.000

1941

- 22 February – Germany raids the 'Jewish Quarter' in Amsterdam.
- 22 June – Germany invades the Soviet Union. The first wave of mass shootings of Jews signals the beginning of the 'Final Solution'.
- 7 December – The United States of America enters the war.

1942

- 20 January – Wannsee Conference was held in Berlin to discuss and co-ordinate the implementation of the 'Final Solution'.
- 11 July 'Black Sabbath' – 9,000 Jews publicly terrorised in Salonika, Greece, by Nazi authorities.
- Beginning of mass deportations in Western Europe and the systematic gassings of Jews in the death camps.

1943

- April – the Warsaw Ghetto uprising was the largest and longest of the ghetto uprisings against the Nazi regime. For an entire month a handful of Jewish fighters, armed with only a pitifully small arsenal engaged the Nazis in direct combat. Eventually the ghetto was razed – the Nazis burning it building by building. Most of the ghetto fighters were killed. A handful escaped through the sewers to the Polish side.

1944

- 450,000 Jews deported to Auschwitz from Hungary.
- 6 June – 'D-Day'; the Allied invasion of Normandy.
- August – the last 65,000 Jews in the Lodz ghetto were deported to Auschwitz.
- Beginning of death marches.

1945

- Auschwitz, Buchenwald, Bergen-Belsen, and other camps liberated.
- 'Unconditional surrender' of Germany.

UNIT 1: INNOCENCE OF CHILDREN

SUBJECT AREAS:

English
Geography
History
HSIE

LESSON PLANS:

Indoctrination, Propaganda And Nazi Education (1.1)
School Lessons In Nazi Germany (1.2)
Indoctrination And The *Hitler Jugend* (Hitler Youth) (1.4)
Group Research (1.4)
Indoctrination (1.5)

ACTIONS:

Before lesson 1.1, class should visit the Sydney Jewish Museum

STUDENT MATERIALS:

Worksheet 1.1: Rationale for the Teaching of History in NSW Schools
Worksheet 1.2: Dr Rust and Racial Instruction, January 1935
Worksheet 1.3: School Lessons In Nazi Germany
Worksheet 1.4: Indoctrination And The *Hitler Jugend* (Hitler Youth)
Worksheet 1.5: The Commanding Officer

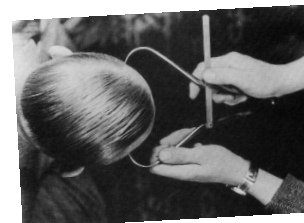
OBJECTIVES:

1. To develop student awareness of the techniques used to promote Nazi ideology.
2. To help students develop an appreciation of individual rights and freedoms.
3. To explore reasons why children, as well as adults, did not speak out against the Nazi persecution of the Jews and other marginalised groups.
4. To develop an awareness of the importance of acting in a responsible and moral fashion on the occasions when societal pressures suppress moral behaviour.

An antisemitic environment pervaded Germany and Nazi occupied Europe. 'Aryan' children were indoctrinated with the essence of racial hatred from a very early age.

A new 'race science' was created to endorse Hitler's racial belief. Central to 'race science' was belief in the superiority of the 'Aryan master race' and the inherent evil of the Jewish race. Pervasive Nazi propaganda advanced this theory.

In classrooms German children were encouraged to 'scientifically' measure each others' heads, noses, mouths and ears to find the best specimens of pure Aryan blood. Those who were different or did not fit the criteria were bullied and humiliated.



According to Nazi ideology there was a racial hierarchy – the master race or the exclusive set/group – with all other races deemed inferior. Race science reinforced this ranking. Some 'races' were ranked so low as to not be considered human. Jews and the physically and mentally handicapped fell into this latter category.

Through a dictatorial regime, the Nazi education system forced 'Aryan' children to embrace and conform to the Nazi way of life. Jewish children were excluded, branded as outsiders, humiliated and expelled from German schools – purely because they were Jewish.

The following lessons are designed to alert students to the ways in which the innocence of children was, and can be exploited, to manipulate the attitudes of a society. Students need to be warned that it is easier to believe what you are told than to think independently. It is imperative for democracy and world peace that people be encouraged and taught to think critically about all issues.

1.1 LESSON PLAN INDOCTRINATION, PROPAGANDA AND NAZI EDUCATION

PREPARATION:

- i. Photocopy & distribute Worksheets 1.1 & 1.2
- ii. Ask students to find examples of graphic or written stereotyping and/or propaganda in newspapers.
- ii. Ask students to use a portion of their visit in the museum library to find examples of Nazi propaganda.

Hitler and the Nazi Party set about constructing a new German culture. This involved the creation of new rules and laws, with the purpose to ensure national unity and conformity of values and thought.

From 1933 to 1939 Hitler created a Nazi society – a new German ‘national community’. The Nazis were also committed to the creation of a revolutionary new world society – one that was to be based on the notion of race, with the Germanic people at the apex of the hierarchy and lesser races underneath.

The main features of Nazi German society were:

- providing strong leadership
- creating a sense of direction
- eliminating the weak, the physically and mentally handicapped, homosexuals and ‘racial enemies’ – Jews and gypsies
- defining roles for males and females
- rewarding people who conformed to these stereotypical roles
- punishing those who did not conform or co-operate
- controlling all sources of information and education

Hitler placed great importance on the control over Germany’s youth. The Nazis wanted to ensure that the young would become loyal and obedient followers who were proud to serve their country. To achieve these ends, family life, school and youth movements were to be strictly controlled.



Youth movements had been popular in Germany, with many groups from which to choose. From 1935 onwards, all youth groups other than the Hitler Youth were closed down. From 1936, it became very difficult for any young German not to be a member of the Hitler Youth, with separate organisations existing for boys and girls.

Education was a vital area for the Nazis to control. Teachers’ support became essential to Nazi plans – in particular, the shaping of young Germans minds, bodies and values.

Nazi curriculum focused on some subjects at the total exclusion of others. **Physical Education** became paramount and was allocated 15 per cent of school time.

History primarily focused on Hitler’s ‘*Mein Kampf*’. It became one of the standard textbooks. Students were expected to be highly conversant with its central tenets. Other important aspects of the History syllabus were the rise of the Nazi Party; the German humiliation by the Treaty of Versailles; the evils of Communism; and the main enemy – the Jews.

Biology was of pivotal importance in its concentration on Nazi racial theories. Pupils were taught about the Nazi racial hierarchy – Germanic Aryans at the top and lesser races below. Children were taught about the racial superiority of the Aryans and the necessity of maintaining racially purity – marriage with inferior races was discouraged.

German lessons were used to extol national pride and raise student awareness of German identity.

Geography taught about the lands Germany had been forced to surrender under the Treaty of Versailles, as well as the territories (specifically in the east) that were necessary in order to give Germany ‘*Lebensraum*’ (extra living space).

Furthermore, girls were required to study **home economics** as well as **eugenics** – the study of how to produce perfect offspring.

WORKSHEET 1.1: RATIONALE FOR THE TEACHING OF HISTORY IN NSW SCHOOLS

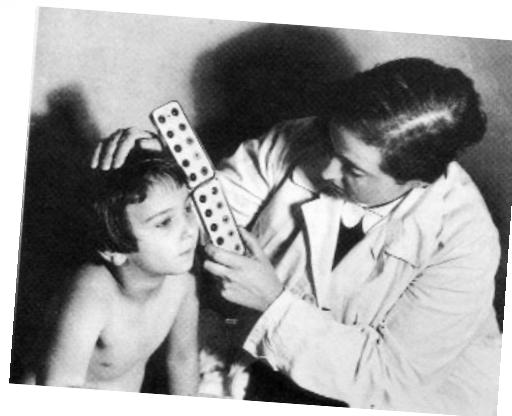
"History is a process of inquiry into questions of human affairs in their time and place. It explores the possibilities and limits of comparing past to present and present to past. It allows students to develop their critical powers and to grasp the superiority of thinking and evaluation over an impulsive and uninformed rush to judgement and decision. It allows students to gain historical knowledge and skills and to evaluate competing versions of the past within a rational framework of inquiry.

Through an investigation of history, students learn about the differences in human experiences, allowing them to compare their lives with those of the people of other times, places and circumstances and, in turn, to know themselves.

The historian of contemporary Australia recognises the viewpoints of the different cultural, ethnic, geopolitical, social and economic groups in our society. Through this syllabus, students and teachers are encouraged to consider the differing viewpoints about the past held by these groups. For this reason, a number of perspectives are included. These include Aboriginal, gender, local, national and international, multicultural, socioeconomic and religious perspectives.


The development of values and attitudes is an essential part of the study of history. In the process of historical learning and investigation, students should develop commitment to informed and active citizenship, commitment to a just society, an appreciation of the study of history, empathetic understanding, and commitment to lifelong learning."

Extract: NSW Stages 4 and 5 History Syllabus Board of Studies,
July 2001



WORKSHEET 1.1 QUESTIONS

1. According to the NSW Board of Studies, what is the main rationale for the teaching and learning of history in junior secondary schools?
2. Is the above rationale compatible with fostering democracy and world peace? Give reasons for your answer.
3. Keeping in mind the main features of the 'Bold, New Germany' do you think Hitler and the Nazi Party would have approved of these educational objectives? Why or why not?



WORKSHEET 1.2: DR RUST* AND RACIAL INSTRUCTION, JANUARY 1935

“Teachers are directed to instruct their pupils in “the nature, causes and effects of all racial and hereditary problems,” to bring home to them the importance of race and heredity for the life and destiny of the German people, and to awaken in them a sense of their responsibility towards “the community of the nation’ (their ancestors, the present generation, and posterity), and pride in their membership in the German race.

Racial instruction is to begin with the youngest pupils (six years of age) in accordance with the desire of the Führer “that no boy or girl should leave school without complete knowledge of the necessity and meaning of blood purity.”

World history is to be portrayed as the history of racially determined peoples. The racial idea leads to the rejection of democracy or other “equalizing tendencies” and strengthens understanding for the ‘leadership idea.”

* Dr Rust was the Nazi Minister of Education

Source: Hoeppe, B., Hutton, D. & Hindsley, W. 1990 ‘Changing the World’, Jacaranda Press, Queensland p.235

WORKSHEET 1.2 QUESTIONS

1. According to Dr. Rust, why was racial instruction of central importance in the education of German youth?
2. Use your visit to the Sydney Jewish Museum to find out the ways in which German citizens were encouraged to think and act in order to ensure the racial purity of the German community.
3. Discuss the meanings of the following words:
 - education
 - indoctrination
 - propaganda
4. Compare the NSW Board of Studies’ Rationale and the aims of racial instruction as outlined by Dr. Rust. Which of the two sources aims to foster ‘education’ and which aims to indoctrinate?
5. During your visit to the Sydney Jewish Museum, find examples of Nazi propaganda (use the Museum’s library). In what ways did Nazi propaganda reinforce ideas of racial purity and indoctrinate citizens from all walks of life?
6. Compare examples of current stereotyping and propaganda to those of Nazi Germany. Discuss similarities and differences as well as the dangers of publicly promoting a singular set of ideas.

1.2 LESSON PLAN

SCHOOL LESSONS IN NAZI GERMANY

PREPARATION:

- i. Photocopy & distribute Worksheet 1.3 (you may also wish to photocopy Worksheet 1.2 – recommend one copy between pairs of students).
- ii. At the conclusion of this lesson, an excellent film to show is 'Reunion', a film exploring the friendship between two German boys – one an aristocrat and the other a Jew in Nazi Germany.

WORKSHEET 1.3: EDUCATION IN NAZI GERMANY

SOURCE 1: GERMAN CHILDREN AND THEIR TEACHER GIVE THE APPROPRIATE SALUTE – 'HEIL HITLER'



* Heil means salvation

Source: Yad Vashem 2000 'Eclipse of Humanity – the History of the Shoah', The Holocaust Remembrance Authority, Jerusalem

SOURCE 2: 'FROM THE OAK TREE TO CERTAIN VICTORY': FROM A SERIES OF CLASS READING MATTER TO THE NEW GERMAN SCHOOL

"Can you see the oak tree over there atop the bald hill?"

Proudly the strong trunk carries the mighty crown. Centuries have passed over it ... Six men are not able to encompass the mighty trunk with their arms. When, about forty years ago, a terrible hurricane felled hundreds of giant trees in this area like so many matchsticks, the oak tree stood straight and strong through the howling storm and the foul weather.

Where do you think this giant among trees draws its mighty strength?

The mystery is not too difficult to fathom. From its earliest youth this oak had to depend on itself. Free and without protection, it stood on its lonely height. It had to defend itself, to hold its own in the battle against wind and water and weather! In summer and winter the storms blew through its crown and bent its trunk until its very roots groaned and moaned.

But that was precisely what made the tree so enormously strong ... The tree had to time for idle rest. Above it stood the law of survival, of self-defense, of necessity. The tree was a fighter from the beginning.

May this oak tree, German youth, be a picture of yourself. You should be like it!"

Source: Hoepper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland, p.235

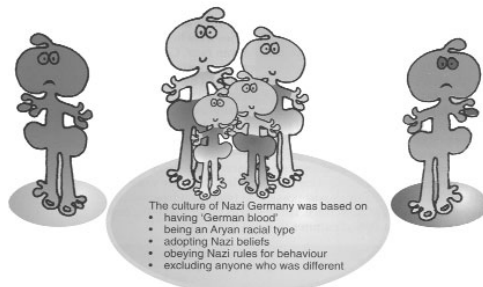
**SOURCE 3: 'JEWISH PUPILS AND THEIR
TEACHER BEING EXPELLED FROM SCHOOL'**



An illustration from "Trust No Fox in the Green Meadow and No Jew on His Oath", a schoolbook for primary school students.

Source: Anderson, L. & Buckingham, P. 1999 'Germany - Culture and Change in the 20th Century', Longman, Auckland, p.31

**SOURCE 4: THE MAIN IDEAS PROMOTED
BY NAZI EDUCATION AND PROPAGANDA**



Source: Anderson, L. & Buckingham, P. 1999 'Germany - Culture and Change in the 20th Century', Longman, Auckland, p.31

WORKSHEET 1.3 QUESTIONS

1. In what way does Source 1 illustrate the ways in which the Nazi environment moulded the behaviour of German children?
2. How difficult would it have been **not** to give this salute? Give reasons for your answer.
3. What is the main message of Source 2 – the story 'From the Oak Tree to Certain Victory'?
4. The oak tree is a metaphor or analogy. What does it represent?
5. Is this story an example of indoctrination, propaganda or both?
6. Do you think a story (or analogy) is more or less effective in transmitting ideas, values and beliefs than a traditional lesson? Give reasons for your answer.
7. Examine Sources 1 to 4 – what values and beliefs were German youth expected to develop as a consequence of being educated under the Nazis?
8. Was Nazi education sympathetic to a dictatorial or a democratic style of government? Explain your reasons. Which type of political system would you prefer to be educated in and why?



1.3 LESSON PLAN GROUP RESEARCH

PREPARATION:

Homework to be set prior to this lesson:

- i. Ask students whether they belong to a specific youth organisation / group, or have attended a form of youth camp – political, religious or social. Ask them to bring to class an account of their experiences as members/participants. They might wish to comment on the following:
 - the nature and size of the group
 - is it a mixed group, or are girls and boys segregated?
 - the oath of the organisation / group / camp
 - nature of activities / camps
 - why they attend and/or enjoy going
 - any memorable experiences they have had
- ii. Those not affiliated with such a group should write an account of their activities on the weekend or in the holidays. In their response they should be asked to comment whether they feel they are missing out by not being affiliated with any formal group. They could also consider the benefits of being affiliated with a youth organisation.
- iii. Ask those students who are members to try to find out the total membership numbers for their organisation / group.
- iv. Ask students to bring these accounts, as well as photographs of their experiences to lesson 1.3.

Note: Material in this lesson can either be treated as work to be undertaken over the course of a number of classes, or as research to be carried out in the students' own time.

Divide students into small groups and ask each group to research one of the topics below:

1. the deprivations that Jewish children were forced to endure due to the Nazi assault on the rights and freedoms of German Jews in the period 1935 to 1943.
2. a brief biography of Julius Streicher – editor of *Der Stürmer*.
3. *Der Stürmer*—the virulently anti-Semitic weekly newspaper that at its height boasted a circulation of 500,000 readers and that fuelled the radicalisation of Nazi Antisemitism. Ask them to comment on the nature of the articles, cartoons and doctored photographs.
4. German resistance against the Nazis and Hitler. Ask students to focus in particular on youth organisations like *Die Weisse Rose* (the White Rose).

A follow up to this lesson could be the screening of the film *Reunion*. If time does not permit the screening of the film, interested students could be directed to reading the novella 'Reunion' by Fred Uhlman.

1.4 LESSON PLAN INDOCTRINATION AND THE *HITLER JUGEND* (HITLER YOUTH)

PREPARATION:

Photocopy & distribute Worksheet 1.4

WORKSHEET 1.4: INDOCTRINATION AND THE HITLER JUGEND (HITLER YOUTH)

SOURCE 1: THE STRUCTURE OF THE HITLER YOUTH

Age	Boys	Girls
> 10	<i>Pimpfe</i> (little fellows)	
10-14	JV - <i>Jungvolk</i> (young people)	JM - <i>Jungmädelsbund</i> (league of young girls)
14-18	HJ - <i>Hitler Jugend</i> (Hitler Youth)	BDM - <i>Bund Deutscher Mädel</i> (league of German girls)
19-25	A period of 6 months or a year Labour Service, to be completed by the age of 25	

Cited in: Hopper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland, p.239

SOURCE 2: INGE SCHOLL RECALLS THE HITLER YOUTH

"For we loved our homeland very much – the woods, the great river ... fruit trees and vineyards ... Fatherland – what else was it but the greatest homeland of all who spoke the same language and belonged to the same people! ... And Hitler, as we heard everywhere, Hitler wanted to bring greatness, happiness and well-being to this Fatherland; he wanted to see to it that everyone had work and bread ... Was an independent, free and happy man. We found this good, and in whatever might come to pass we were determined to help to the best of our ability. But there was yet one more thing that attracted us with a mysterious force and pulled us along – namely the compact columns of marching youths with waving flags, eyes looking straight ahead, and the beat of the drums and singing. Was it not overwhelming, this fellowship?"

We were taken seriously, and indeed in a very special way. We believed ourselves to be respected by everybody from the ten-year-old boy to the adult man. We felt we were part of a process, of a movement that created a people out of a mass. Certain matters that seemed senseless or left us with a bad taste would eventually adjust themselves – or so we believed. One day, after a long bike tour as we were resting ... a fifteen-year-old classmate said to me unexpectedly: "Everything would be fine – but this business about the Jews, I can't swallow that." The girl leader said Hitler must know what he was doing and that for the sake of the greater cause one had to accept what seemed to be difficult and incomprehensible."

Inge Scholl, *Die Weisse Rose*, 1961

Source: Hopper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland, pp.238, 241

Bandits of Evil / Then and Now from the 'Holocaust Project'. © Judy Chicago and Donald Woodman 1989. Sprayed on acrylic oil and photographs on plastic film, 43" x 123". Collection of the artist and through The Flower Corporation. Photo © Donald Woodman.



SOURCE 3: THE HITLER YOUTH OATH

"In the presence of this blood banner, which represents our Führer. I swear to devote all my energies and my strength to the saviour of our country, Adolf Hitler. I am willing and ready to give up my life for him, so help me God."

Cited in: Hopper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland

SOURCE 4: A TYPICAL DAY IN A HITLER YOUTH CAMP

6.00	Get up
6.05 – 6.20	Exercise
6.20 – 6.40	Washing, bed-making
6.40 – 6.55	Flag parade, speech by camp leader
7.00	Breakfast
7.30 – 2.30	March to work Six hours farm work
2.30 – 3.00	Midday meal
3.00 – 4.00	Rest on beds
4.00 – 5.00	Sport
5.00 – 6.00	Political instruction
6.00 – 7.00	Tasks for the following day, general instruction
7.00	Supper
8.00 – 9.00	Recreation-songs, speeches dancing
10.00	Lights out

Cited in: Ibid, pp.240-241

SOURCE 5: MEMBERSHIP OF THE HITLER YOUTH, 1932–1939

HJ: *Hitler Jugend* (Hitler Youth)

DJ: *Deutsches Jungvolk* (young people)

BDM: *Bund Deutscher Mädel* (league of German girls)

JM: *Jungmädelbund* (league of young girls)

	HJ 14-18	DJ 10-14	BDM 14-18	JM 10-14	Total
1932	55,365	28,691	19,244	4,656	107,956
1934	786,288	1,457,304	471,944	862,317	3,577,000
1936	1,168,734	1,785,424	873,127	1,610,316	5,437,601
1938	1,663,305	2,064,538	1,448,264	1,855,119	7,031,226
1939	1,723,886	2,137,594	1,502,571	1,923,419	7,287,470

Source: Hopper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland, pp.239.

SOURCE 6: HITLER YOUTH – READING *DER STÜRMER*



Source: Lacey, G. & Shephard, K. 1997 'Germany 1919-1945', John Murray Publishers, London, p.132. From Bildarchiv Preussischer Kulturbesitz/Wolff & Tritschler

SOURCE 7: A TRUCK CARRYING HITLER YOUTH THROUGH BERLIN, 1934

The banner reads: 'Führer command, we will follow! All say yes!'



Source: Martin, D. 2001 'Germany 1918-1945', Oxford University Press, Oxford, p.33. From Bundersarchiv.

SOURCE 8: HITLER YOUTH BEING INSTRUCTED ABOUT HOW TO USE A RIFLE



Source: Ibid, p.35. From Bundersarchiv.

SOURCE 9: MEMBERS OF THE LEAGUE OF GERMAN GIRLS AT A NATIONAL COMPETITION



Source: Ibid, p.36. From Scherl/Sueddeutscher Verlag Bilderdienst.

WORKSHEET 1.4 QUESTIONS

1. Using some or all of the following Sources: 2, 3, 4, 6, 7, 8, and 9 – what were some of the attractions of joining the Hitler Youth? Why would some boys find joining not enticing?
2. Examine all Sources and then make two columns to list the activities that are similar and different to the activities offered by your particular youth group/organisation, to those of the Hitler Youth and League of German Girls.
3. What do you think was the purpose and importance of having all Hitler Youth swear the Hitler Youth oath, and to have the Hitler Youth (boys only) be instructed in the use of arms?
4. Examine Sources 3, 6, 7, and 8. Do you think that Nazi indoctrination was a key feature of the Hitler Youth program/agenda? Give reasons for your answer.



1.5 LESSON PLAN INDOCTRINATION

PREPARATION:

Photocopy & distribute Worksheet 1.5

Read the following short story in class and discuss questions with the students.

WORKSHEET 1.5 THE COMMANDING OFFICER

Two blond boys, their hair standing up like awns of ripe wheat, legs bare, chests bare. Two little boys. Eleven and seven. Two brothers. Both blonde, blue-eyed, tanned. The nape of the neck a little more so.

The older boy hustles the little one. The kid is in a bad mood. He grumbles and finally bursts out:

“No. No. It’s always you.”

“Of course, I’m the eldest.”

“No. That’s not fair. I never get to do it.”

Regretfully, since something has to be decided, the senior of the two suggests:

“All right, listen. We’ll play it like that once more, and then we’ll switch. After that we’ll take turns. Agreed?”

The little one snuffles, steps away reluctantly from the wall he was leaning on, stubborn, squinting in the bright sunlight, then dragging his feet, joins his brother. The other shakes him: “Come on! Let’s play” He is beginning to turn into the part he wants to play. At the same time he keeps a close watch on his brother to make sure the little one is following the rules of the game. Junior tarries. He has not yet entered in the game. He is waiting for his brother to be quite ready.

The big boy is getting there. He buttons up a jacket, buckles an imaginary belt, slips a sword into a scabbard at his side, then, with his hands open, secures a cap upon his head. Softly, with his wrist, he strokes the visor, then pulls it down over his eyes.

Gradually, as he clothes himself in his character’s apparel, his features grow hard, as do his lips. They tighten. He throws his head back, as though his eyes were hampered by a visor, throws out his chest, places his left hand behind his back, palm up, with the right he adjusts an imaginary monocle and casts a look about him.

- Were Jewish children permitted to join the Hitler Youth? Why or why not? Students who researched this topic should report to the class – the deprivations that Jewish children were forced to endure due to Nazi assault on the rights and freedoms of German Jews 1935 to 1943.
- Name some of the rights and freedoms you enjoy living in a democratic society.
- Discuss how you would feel if you lost similar rights and freedoms.
- Read **Source 2** carefully. What do you think the fifteen year-old classmate of Inga’s was referring to when she said: “Everything would be fine – but this business about the Jews, I can’t swallow that?”
- Read the response of their leader. Do you believe that it is easier to think for yourself rather than accept what others say? Why do you think most of the Hitler Youth would have agreed with what this youth leader had said?
- Present your findings about *Der Stürmer* to the class.
- What is the significance of the Hitler Youth reading *Der Stürmer* on **Source 6**? Do you think this is a further example of the ways in which Nazi youth movements served to indoctrinate German youth? Give reasons for your answer.
- Examine **Sources 2, 7, 8, and 9**. In what ways were the activities and expectations on Hitler Youth and the League of German Girls similar as well as different?
- Report to the class about the nature and extent of German resistance to the Nazis.
- Source 2** was written by Inge Scholl and is an extract taken from *Die Weiße Rose* – one of the few resistance organisations to the Nazis. Inge and her siblings were active members of the resistance against Hitler. Why do you think that in spite of Nazi indoctrination, she and others became opponents of the Nazi system and Hitler himself?



Student leaders of the White Rose – executed in 1943

Source: Anderson, L. & Buckingham, P. 1999 'Germany – Culture and Change in the 20th Century', Longman, Auckland, p.44.
From Bundesarchiv

But now he looks worried. He realizes he has forgotten something. He steps out of his role for a moment to fetch a switch. It is a real switch, there in the grass – a flexible twig, he uses for this purpose – then, assuming his pose again, he lightly taps the boots with his switch. He is quite ready now. He turns around.

Instantly, the little one assumes his role. He is less meticulous about it. He stands at attention only after his brother's first glance, then takes a step forward, freezes, clicks his heels – the clicking is soundless since he is barefoot – raises his right arm, looks straight at him, his face expressionless. The other responds with a brief salute, barely completed, supercilious. The little one brings his arm down, clicks his heels once more, and the older brother leads the march. Erect, chin out pouting proudly, fingering his switch between his index finger and his thumb to tap it against his bare calves. The small boy follows him at a respectful distance. He is nothing but a simple soldier.



Banality of Evil / Then and Now from the 'Holocaust Project'. © Judy Chicago and Donald Woodman 1989. Sprayed acrylic, oil and photography on photolinen, 43 " x 12'3 ". Collection of the artists and Through The Flower Corporation. Photo © Donald Woodman.

They cross the garden. It has square lawns, bordered by a line of flowers. They cross the garden. The commanding officer looks about as though inspecting it, from on high. The orderly follows looking at nothing. A dolt, a soldier.

They halt at one end, near a hedge of long-stemmed roses.

The commandant first, then the orderly two paces back.

The commanding officer

strikes a pose, the right leg forward, bent slightly at the knee, one hand on the small of his back, the other, the one holding his switch, on his hip. He lords over the rosebushes. He has a nasty expression on his face, and he shouts orders: "*Schnell! Rechts! Links!*" His chest swells. "*Rechts! Links!*" – Then he reverses them: "*Links! Rechts!*" – faster and faster, louder and louder. "*Links! Rechts! Links!*" – faster, always faster.

Soon the prisoners to whom he shouts his orders can no longer follow. They stumble, miss a beat. The commandant is pale with rage. With his switch he hits, hits and keeps on hitting. Not budging an inch, his shoulders still squared, his eyebrows arched, he shouts furiously, "*Schnell! Schnell! Aber los!*" using his whip with every order.

Suddenly, at the end of the column something seems to have gone wrong. He leaps menacingly, reaching his brother just in time. Now the little one has stepped out of his role as orderly. He has become the guilty prisoner, back bent legs unable to bear the weight of his body, his face distraught, mouth twisted with pain, the mouth of one at the end of his rope. The commandant switches his whip to the other hand, closes his right fist, strikes him full in the chest – the ghost of a punch, they are playing. The little one reels, whirls, falls on the lawn. The commandant stares down at the prisoner he cast scornfully on the ground; he is foaming at the mouth.

His fury is spent. He feels only disgust. He boots him – a fake kick since he is barefoot; they are only playing. But the little one knows the rules of the game by heart. The kick turns him over like a limp bundle. He lays there, mouth open, eyes glazed.

Then the big boy, pointing his switch at the invisible prisoners around him orders, "*Zum Krematorium,*" and walks off, stiff, satisfied and repelled.

The camp commandant lives close by, just outside the barbed-wire enclosure. A brick house, with a garden graced by a lawn, rosebushes, and window boxes painted blue, full of multicolored begonias. Between the hedge of rosebushes and the barbed wire lies the path leading to the crematorium. It is the path taken by stretchers transporting the dead. They go on all day, the whole day. The smokestack spouts its fumes the whole day long. The passing hours shift the smokestack's shadow upon the sandy garden walls and the bright green lawn.

The commandant's sons play in the garden. They play horses, ball or else they play commandant and prisoner.

Source: Delbo, C. 1995 "Auschwitz And After", Yale University Press, London, pp.98-100

GLOSSARY

<i>Schnell</i>	quick or fast
<i>Rechts</i>	right
<i>Links</i>	left
<i>Aber los</i>	make it quick
<i>Zum Krematorium</i>	to the crematorium

WORKSHEET 1.5 QUESTIONS

1. Discuss the concept of indoctrination.
2. In what ways does 'The Commanding Officer' highlight the insidious nature of indoctrination?
3. Why are the children in the story anonymous? Who do they represent?
4. Why the repetition of the words, "they are only playing"?
5. Find examples from the story that show that the children have modelled their behaviour very carefully on what they have actually witnessed.
6. The story describes the universal roles of victim and perpetrator. At what point in the story is it made obvious to the reader that it is about the death camp experience during the Holocaust?
7. What point is made by the vivid description of the commandant's home?
8. "The commandant's sons play in the garden. They play horses, ball, or else they play commandant and prisoner." How does this link back to the concept of indoctrination?

UNIT 2: THE VOICES OF CHILDREN

SUBJECT AREAS:

English
HSIE
Religious Education

LESSON PLANS:

Poetry (2.1)

ACTIONS:

After lesson 2.1, class should visit the Sydney Jewish Museum

STUDENT MATERIALS:

Worksheet 2.1: Poetry

OBJECTIVES:

1. To personalise statistics: 1.5 million Jewish children perished in the Holocaust.

'ART CONSTANTLY CHALLENGES THE PROCESS BY WHICH THE INDIVIDUAL PERSON IS REDUCED TO ANONYMITY'.

AHARON APPELFELD
(WELL KNOWN AUTHOR AND CHILD SURVIVOR OF THE HOLOCAUST)



2.1 LESSON PLAN POETRY

PREPARATION

- i. Photocopy & distribute Worksheet 2.1
- ii. Encourage students to find examples of children caught by war

1. Use these poems in conjunction with other war poems or war literature to personalise children's experiences of war.
2. Divide class in to pairs:
 - Ask each pair of students to choose one of the poems. They are to read the poem to each other, discuss thoughts, messages, feelings and values therein and then either compose a letter or devise a set of questions they would like to ask the poet.

OR

- Students could be asked to answer the concerns or questions that are expressed in the poem.

WORKSHEET 2.1

POETRY

Source (all poems & images): Volavkova, H. (ed) 1993 '...I never saw another butterfly...', Schocken Books, New York.

HOME

I look, I look
into the wide world,
into the wide distant world.
I look to the southeast,
I look, I look toward my home.
I look toward my home,
the city where I was born.
City, my city,
I will gladly return to you.

Franta Bass

Franta Bass was born in Brno, in the former Czechoslovakia, on 4 September 1930. He was deported to Theresienstadt on 2 December 1941. He died in Auschwitz on 28 October 1944.

IT ALL DEPENDS ON HOW YOU LOOK AT IT

I.
Terezin is full of beauty.
It's in your eyes now clear
And through the streets the tramp
Of many marching feet I hear.

In the ghetto at Terezin,
It looks that way to me,
Is a square kilometre of earth
Cut off from the world that's free.

II.
Death after all claims everyone,
You find it everywhere.
It catches up with even those
Who wear their noses in the air.

The whole, wide world is ruled
With a certain justice, so
That helps perhaps to sweeten
The poor man's pain and woe.

Miroslav Kosek

Miroslav Kosek was born 30 March 1932 Bohemia. He was deported to Theresienstadt on 15 February 1942. He died 19 October 1944 in Auschwitz.

UNTITLED

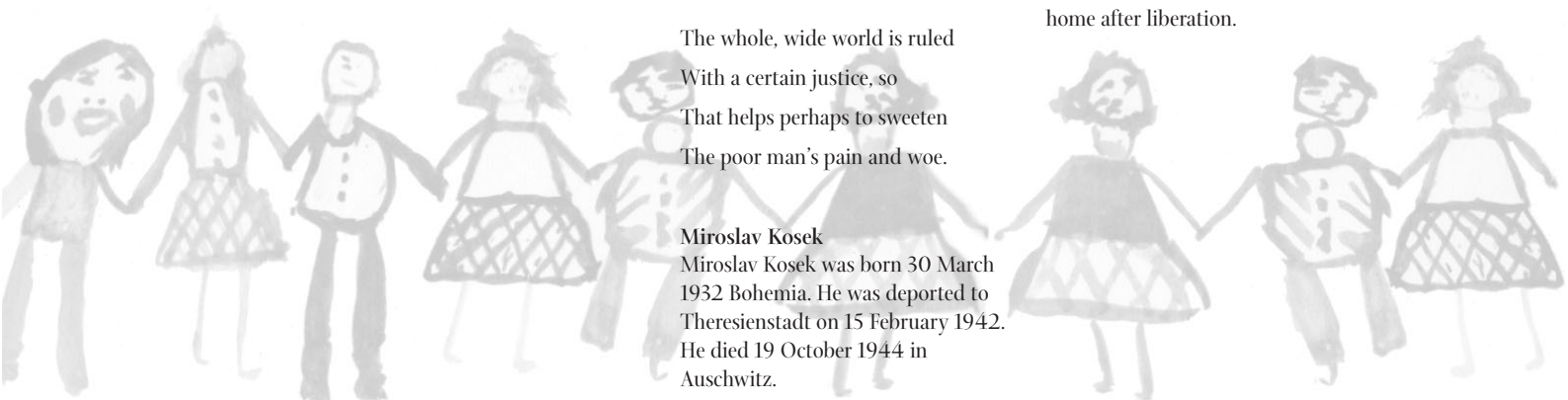
I've met enough people.
Seldom a human being.
Therefore, I will wait—
until my life's purpose
is fulfilled
and you will come.

Though there is anguish
deep in my soul—
what if I must search for you
forever?—

I must not lose faith,
I must not lose hope.

Alena Synkova

Alena Synkova was born in Prague 24 September 1926. She was deported to Theresienstadt on 22 December 1942. She survived and returned home after liberation.



TEREZIN

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

We've suffered here more than enough,
Here in this clot of grief and shame.
Wanting a badge of blindness
To be a proof of their own children.

A fourth year of waiting, like standing above a swamp
From which any moment might gush forth a spring.

Meanwhile, the river flows another way,
Another way,
Not letting you die, not letting you live.

And the cannons don't scream and the guns don't bark
And you don't see blood here.
Nothing, only the silent hunger.
Children steal the bread here and ask and ask
and ask
And all would wish to sleep, keep silent, and
just to go to sleep again.....

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

Mif 1944.
No other information is available on the poet

FEAR 55

Today the ghetto knows a different fear,
Close in its grip, Death wields an icy scythe.
An evil sickness spreads a terror in its wake,
The victims in its shadow, weep and writhe.

Today a father's heartbeat tells his fright
And mothers bend their heads into their hands.
Now children choke and die with typhus here,
A bitter tax is taken from their bands.

My heart still beats inside my breast
While friends depart for other worlds.
Perhaps it's better—who can say?—
Than watching this, to die today?

No, no, my God, we want to live!
Not watch our numbers melt away.
We want to have a better world,
We want to work—we must not die!

Eva Pickova, 12 years old
Eva Pickova was born in Nymburk 15 May 1929. She was deported to Theresienstadt on 16 April 1942. She died in Auschwitz on 18 December 1943.

THE STORM

The heavens sense our burden:
the threat of future downpours
I carry on my back.
We were drunk on wine vinegar.
The near storm rouses me,
it makes me want to shake the world.

We are an assembly of misery.
If our hands are bloody,
it is from the blood of our own wounds.
The grotesque scars
We bear on our bodies
testify to the battles fought
that went unrecognized.

But the next storm will unfurl our flag
and uproot the rotten trees!
Then together with the gusting wind,
We'll scale Spilberk's heights,
and stand in victory on the peaks of cliffs,
our hair blowing freely in the wind.

Jirka Polak
Spilberk was a jail in the Middle Ages in the city of Brno.

Jirka Polak was born in Prague on 20 February 1925. He was deported to Theresienstadt on 3 August 1942. He was transported to Auschwitz on 29 September 1944. He survived.



"Figure of SS Man" by Jiri Beutler from "...I never saw another butterfly...". Childrens Drawings and Poems from Theresienstadt Concentration Camp 1942-1944, Neville Spearman, London 1965

UNIT 2: TEACHER'S NOTES

TEREZIN THERESIENSTADT

Located in the former Czechoslovakia, Terezin Theresienstadt was founded as a garrison town in the late eighteenth century. In World War II, the town was used as a ghetto – the original inhabitants having been expelled to make room for Jews. It became a 'showcase' ghetto used by the Nazis for propaganda purposes. Due to the large number of artists, writers and scholars concentrated in Terezin there were multifaceted cultural activities – lectures, seminars, theatre, and a library of many thousands of books was established.

The Nazis used the diverse range of cultural activities in the Terezin ghetto for their own purposes – when news spread in the outside world of what was happening in the concentration camps, the Nazis decided to allow an International Red Cross investigation committee to visit Terezin on 23 July 1944. In preparation for the visit, many of the inhabitants were deported to Auschwitz in order to alleviate the congestion. A 'movie set' was created – false stores, a café, bank, kindergarten, school and flower gardens – designed to give the façade of human beings living normal lives.

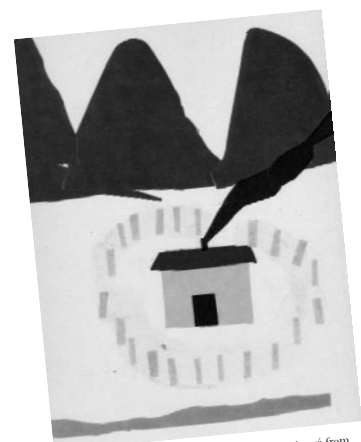
Despite its elevated status among ghettos, life at Terezin was hell. Of the approximately 9,000-10,000 children who had been consigned to this ghetto, only 218 survived the war.

Two inmates who helped the children of Terezin "to escape the surrounding hardships which [they] were not spared despite [their] early age"¹ were Frank Weiss and Friedl Dicker-Brandeis.

Friedl Dicker-Brandeis is included in the 'Heroes' section of this education pack.

Makarova, E. 2001 *"Friedl Dicker-Brandeis: The Artist who Inspired the Children's Drawings of Terezin"*, TallFellow/Every Picture Press in association with the Simon Wiesenthal Center, Los Angeles, is available in the Sydney Jewish Museum Library.

A seven-minute interview with Frank Weiss, titled 'A Classroom in Theresienstadt' is available on video at the Sydney Jewish Museum library. It can be purchased for \$10.00.



"Czech Central Mountains Landscape" by Eva Steinová from '...I never saw another butterfly...'; Childrens Drawings and Poems from Theresienstadt Concentration Camp 1942-1944, Neville Spearman, London 1965



"View of Terezin" by Hanus Weinberg from '...I never saw another butterfly...'; Childrens Drawings and Poems from Theresienstadt Concentration Camp 1942-1944, Neville Spearman, London 1965

¹ Volavkova, H. (ed) 1993 '...I never saw another butterfly...'; Schocken Books, New York



UNIT 3: CHILDREN IN HIDING

SUBJECT AREAS:

English
HSIE
Religious Education

LESSON PLANS:

The Diary Of Anne Frank (3.1)
Poetry (3.2)
The Book Of Liesbeth Prins (3.3)
'Between The Cracks' by Carla Moore (3.4)
Short Story – A Conversation With A Teddy Bear (3.5)

ACTIONS:

After lesson 3.1, class should visit the Sydney Jewish Museum (allowing time for research)

STUDENT MATERIALS:

Worksheet 3.1: Excerpt from 'The Diary of Anne Frank'
Worksheet 3.2 '1944' by Roald Hoffman
Worksheet 3.3 The Book of Liesbeth Prins
Worksheet 3.4 A Conversation With A Teddy Bear


OBJECTIVES:

1. To personalise statistics: 1.5 million Jewish children perished in the Holocaust.

Some adults and children survived the Holocaust in hiding. 'Hiding' during the years 1942 to 1945 referred to a discrepant range of experiences – hiding one's identity and living either with a foster family (pretending to be, for example, a Christian Pole or Czechoslovak), or moving to several homes, to be kept out of sight and constantly on guard against the questions of suspicious neighbours. Similarly, children were often told by loved ones to 'be quiet', not to cry, and then left on their own 'to pass' as non Jews in Christian orphanages – or they were hidden in lofts, barns, cupboards, under floor boards, and in cellars.

Hiding Jews was a perilous thing to do. It was undertaken for a range of reasons – friendship, past obligation, altruism or in many cases – money. Penalties were severe – people risked being sent to a concentration camp or the death penalty. To date, Yad Vashem – the Holocaust Remembrance Authority in Jerusalem – has honoured 20,000 individuals as 'Righteous Among the Nations'.





Jewish children in hiding had to exercise enormous self-discipline – keeping their identities secret, and mourning their loved ones in silence and alone. Usually they lived among strangers, forced to endure physical hardship – cramped for hours every day, unable to move or to make a sound. Many children were emotionally, physically and sexually abused, often suffering the trauma of having to move frequently from the uncertainty of one ‘foster’ arrangement to another. It was not uncommon for their ‘protectors’ to be betrayed, where upon they would be seized and ultimately deported to concentration camps – to their certain death. Of the approximate 1.7 million European Jews under the age of 16 alive in 1939, only 11 percent survived The Holocaust – one and a half million young Jews were killed or perished. Of these the most famous was undoubtedly Anne Frank – who together with her family, hid from the Nazis in an attic in Amsterdam until she was betrayed and sent to Bergen-Belsen concentration camp, where she died. She was but one of the many who died in ghettos or concentration camps, and her story is well known because of her extraordinary diary that she kept while in hiding.

There were thousands of other Jewish children – somewhere between 10,000 and 100,000 – who were hidden during the Holocaust and survived.

After liberation – following years of deprivation, isolation and fear – these children searched for their loved ones and homes. They tried to build new lives. In many cases they were unable to face these new traumas and suffered psychiatric illnesses, a few committing suicide.

Only recently have these men and women started to talk of the anguish of their Holocaust experiences – locked in to silence for over 40 years. Many felt their stories were insignificant compared to the horrors of the concentration camp experience. Many had been told to ‘forget the past’ and focus on their good fortune for having survived. Fortunately, they found the courage to speak.

For further reference consult Greenward (1993) *The Hidden Children*, Houghton Mifflin Company. This book contains first hand narratives that describe the ordeals of hiding in Nazi occupied Europe and the aftermath of liberation faced by the subjects as children.



3.1 LESSON PLAN

ANNE FRANK

PREPARATION:

Photocopy & distribute Worksheet 3.1

WORKSHEET 3.1

EXCERPT FROM 'THE DIARY OF ANNE FRANK'

"I want to go on living even after my death! And therefore I am grateful to God for giving me this gift; this possibility of developing myself, and of writing, of expressing all that is in me. I can shake off everything if I write; my sorrows disappear, my courage is reborn. But, and that is the great question, will I ever be able to write anything great, will I ever become a journalist or a writer? I hope so, I hope so very much, for I can recapture everything when I write, my thoughts, my ideals and my fantasies."

The Diary of Anne Frank

Although 'The Diary of Anne Frank' holds significance for people of all ages, her story is one with which children particularly identify. As Anne had no idea that her writing would one day be published, or that it would become so famous, the sincerity of the text is beyond question – it is emotional and truth driven.

Close readings of the diary offer lessons in language, creative writing and the optimism of youth. Anne's thoughts, aspirations and social conscience are inspirational.

She regards her writing as a form of self-expression and self-preservation. With the diary as her only vehicle for expression, she reveals her innermost thoughts and emotions with complete honesty. Her inextinguishable hope for a better world allows her soul to soar beyond the boundaries of her confinement.

WORKSHEET 3.1 QUESTIONS

1. What preparations did Anne's family make in their hope of surviving the war?
2. What choices did the family have? Were there different choices for children and adults? What were the risks associated with each option?
3. Make a list of Anne's aspirations. Now make a list of your own aspirations. Compare and contrast the two lists.
4. Was the attic a refuge or a prison?
5. Although Anne's family was confined in the attic, they did have access to news and were therefore aware of the severity of outside events. Under these circumstances were Anne's hopes unreasonable?
6. Take a look at contemporary world events and find examples of ethnic and/or religious persecution. In what ways are they similar or different to the suffering of Jews during World War II?
7. Do you think the modern world has learnt a lesson from the atrocities committed in World War II? Have we developed a better sense of ethnic tolerance? Justify your claims.
8. In what way was Anne's writing a survival technique?
9. Keep a diary or journal for a week and then compare the issues you deal with to the issues dealt with by Anne in her diary. How do they differ? What similarities do you find? Can you identify with Anne, and, if so, how?
10. Choose an event in the diary and rewrite it from a different character's point of view. How does this change the perspective of the event?

3.2 LESSON PLAN

POETRY

PREPARATION:

Photocopy & distribute Worksheet 3.2

Unlike most adults, some alternatives for survival were available to children. At times, parents took desperate steps to save their children. Some of the more fortunate were able to get their children accepted by Catholic orphanages; some convinced non-Jewish neighbours to hide their children, at times for money. Some were able to have their child smuggled out of Nazi occupied Europe. Those with the financial means and a personal contact sent their children overseas. Of course, this had to occur before 1939, after which time the 'doors of the world' closed to Jewish refugees.

A film depicting the Catholic orphanage experience is 'Au Revoir Les Enfants'. The overseas experience is portrayed in the film 'Reunion'.

As an extension activity you might consider contemporary parallel perspectives by referring to children's experiences in the recent Croat-Serb conflict in the former Yugoslavia.

RECOMMENDED READING (LOWER SECONDARY)

* French, J. 1999 'Hitler's Daughter', Harper Collins, Sydney

Filipovic, Z. 1994 'Zlata's Diary – a Child's Life in Sarajevo', Viking, London

Cataldi, A. 1993 'Letters from Sarajevo', translated by Avril Bardoni, Element, Brisbane

Mattingley, C. 1993 'No Guns for Asmir', Puffin, Melbourne

** highly recommended*

Divide students into small groups and allocate the following research task on partisans:

GROUP 1

- Research the role and activities of the partisans and the basis on which Jews were allowed to join. How easy was it for the Jews to join partisan groups? Did local partisan groups welcome Jews as members? Why or why not?

GROUPS 2 – 5

- Explore the predicament of children in war zones – their vulnerability, their abuse and their powerlessness. Research examples and report back as an introduction to lesson 3.2.

WORKSHEET 3.2
'1944'
BY ROALD HOFFMAN

1944

1
The woman leads her brothers across a
ditch. They
lean on her, their muscles too weak
for walking after fifteen months hiding
in an attic.

Rain mired the Russian tanks near
Berezhany,
and the Ukrainian who hid them said
they must walk, across the soaked
fields of early summer,

away from the house, the attic. German
troops
were still in the village, and neighbours
said they smelled Jews
hiding. So one night

they bound rags around their shoes and
set out
towards the Russian lines. The woman
was tired, but when the boy,
six, couldn't walk

(did he cry?) she lifted him on her back.
The wind
was new to the boy. In the attic one
brick,
end-on, was out of the wall
He watched children

play outside through this rectangular
mask.
The children looked flat, and had a habit
of jumping out of view. Their giggles
bounced in, but no wind,

for the brick hole was small. Parts of the
attic
the boy wasn't allowed to be in (the
boards
might creak). Dried peas in a sack
made a good pillow.

So it was right for the boy to reach to the
wind
to hug it, but the big guns then took
the wind from him, his mother
stumbled, he had to grab

her coat. The hedge swung off up the
hill, and
they had to cross the field, the brother
who had been with the partisans
said. He had the gun

with four bullets (but there were five of
them). So
they moved slowly, feet sinking into clay,
exposed, as they were, to the road,
dawn, to the Russian lines.

2
Tanks (thank God for the red star)
ruttled
the road, made them jump back. We are
Jews,
they called up to the trucks, we want to
go
to Złóczow. One stopped, Russian
soldiers

climbed slowly over the side, some
wrapped
in blankets, smelling of vodka and
cabbage.
they gave the men hand rolled cigarettes,
the boy a hard candy. One said to his
mother



Photograph from THE HIDDEN CHILDREN by Howard Greenfield



in Yiddish, I'm from Odessa, and pulling
out a worn book, look, I have my Pertetz
with me. The soldiers hugged
themselves, coats
flapping, pissed by the road and told
them they

could climb up and ride as far as they
went.
The others slept, but the boy looked over
the side of the truck as it lurched around
craters, stopping to let tanks pass. He
saw a leg

in a ditch, then a body crooked in the
way of
dead things, and he thought: that must
be a German
He saw trucks with Katyushas, crews
cleaning
the tube racks, stacking shells. He
imagined

them fired at night. Another body, two
arms, a helmet. No blood in this mud,
just
soldiers cursing a flat tire in Russian
under
grey skies. His mother called him and he
came.

3
The Russian truck left
them five kilometers from the town.
They bought some milk, bread, kielbasa
from a farmer
Who gave them a look, but took the gold

coin. The boy swallowed
the milk, didn't like it, he had
not drunk any for three years. They slept
in a barn, walked
into town the next morning. A Polish
woman

sweeping her gateway
recognized them. She frowned
Ah the Rosen family, so they didn't kill
you all.
Their house was standing, the biggest

house on Jagiellonska.
Only the roof was shot up.
When they knocked, a man came to the
door: We live here
we thought you ... wouldn't be back. The
furniture

was gone, but the stamped
enamel tile ovens stood in the corner
of each room. In the attic they looked for
the pictures
they had hidden. The boy found his
mother

crying, baby pictures
(is that me, is that me?) around her.
Photos of a man pushing a baby carriage
in a sunny park,
a man holding hands with his mother.
Roald Hoffman



GLOSSARY

<i>Berezhany</i>	a small Polish town in Poland.
<i>Yiddish</i>	the language spoken by Jews in Eastern Europe before The Holocaust. The language has re-emerged—the Nazis having murdered most of those who spoke it. It is currently enjoying a revival in many places.
<i>Peretz</i>	a Russian word for pepper. In the context of the poem it refers to a great Yiddish writer—Yitzhak Leib Peretz, 1850-1915. Every Yiddish speaker in Russia and Eastern Europe, at that time, knew his work as is evident by the Russian soldier's words.
<i>trucks with Katyushas</i>	truck-mounted rocket propelled mortars— very effective, Russian weapons. They were named after a girl in a Russian folksong.
<i>kielbasa</i>	sausage

Source: Hoffman, R. 'Gaps and Verge's', University of Central Florida Press, Orlando, pp.17-19

ROALD HOFFMAN'S BIOGRAPHY



Roald was born in the Zloczów, Poland, the son of Hillel and Klara Safran. Before World War II Zloczów had been a vibrant Jewish community. The town had a population of 12,000 – equally split between Poles, Ukrainians and Jews. Germans occupied the town in 1941.

The years 1941 to 1943 were a nightmare for Zloczów's Jews. Approximately 1,500 were killed in a Ukrainian pogrom during the first weeks of the occupation. The remnants were concentrated in a ghetto, and eventually deported to extermination camps. Those who survived – less than 200 out of a community of some 4,000 – did so in hiding, either in bunkers or in rural areas – in barns, cellars and lofts.

His father found a Ukrainian, Mikola Dyuk, who agreed to hide the family (Roald, his mother, an uncle and aunt) in his schoolhouse in a village. The father was to join them later but was killed.

They hid first in an attic, then in a storeroom in the teacher Dyuk's house, where they remained for 15 months.

After the war Klara Safran remarried and in time they changed their name to Hoffman. In 1946 the family left Poland and eventually settled in America. Roald grew up in New York and in 1962, he completed his PhD in theoretical chemistry from Harvard University.

He received the Nobel Prize in Chemistry in 1981, shared with Kenichi Fukui. Currently he is enjoying a parallel career as a writer of poetry, non-fiction and plays.

WORKSHEET 3.2 QUESTIONS

1. How long had the family been hiding in the attic?
2. Why had they decided to leave their hiding place?
3. Explain why, "The children looked flat, and had a habit of jumping out of view"?
4. List all the deprivations the young boy had endured whilst hiding in the attic.
5. Why do you think the young boy tried to reach and hug the wind?
6. What do you think was the attitude of the locals to the return of the Rosen family and to Jews in general (look closely at stanza 3 as well as the comments of the Polish woman and the illegal occupancy by neighbours of the Rosen's family home)? Quote the words to support your answer.
7. Why do you think the family had hidden their photographs before they went in to hiding? Would you consider it important to hide your family photographs? Why or why not?
8. Why do you think the boy's mother was crying?
9. Consider the similarities between the experiences of the boy in the poem and Roald Hoffman's life story? Do you think he is the little boy in the poem? Give reasons for your answer.
10. How do you think experiences such as these could affect a child and later in life the adult?

3.3 LESSON PLAN

THE BOOK OF LIESBETH PRINS

PREPARATION:

Photocopy & distribute Worksheet 3.3

Before the Holocaust, Amsterdam had a vibrant Jewish community – it was the largest Jewish community in the Netherlands. In 1940 Amsterdam had a Jewish population of 75,000 – 53 per cent of the total population of Jews in the country.

On the night of 9 May 1940, the Germans invaded the Netherlands and four days later the Dutch army capitulated. Great panic seized the Jews and many tried to flee to Britain – others committed suicide rather than face the persecution they expected would take place.

Nazi anti-Jewish policies – the first steps towards the Nazi implementation of the ‘Final Solution’ – began to take effect from November 1940, when all Jewish civil servants were ‘suspended’ and Jewish professors were dismissed from their university posts. From that time onwards Dutch Jews were stripped of their civil liberties and separated from the rest of the general population. In 1941, Jews were barred from public places – museums, libraries, public markets; a night curfew was imposed; Jews were permitted to shop only between designated times (3pm to 5pm); and could only use public transport with a special permit. From 1941, all Jewish students were to be prohibited from attending public schools and excluded from universities. From April 1942 every Dutch Jew aged six and over had to wear the yellow badge.



From late 1941 preparatory steps marked the beginning of deportation of Dutch Jews. Jewish deportees were sent to the transit camp in Westerbork, and from there to Auschwitz, Sobibor and other camps.

By mid 1942 those Jews who had refused to respond to summonses for deportation had to go into hiding. Approximately 25,000 Jews went into hiding, of whom about one third were betrayed and fell into German hands.

For over 40 years ‘The Book of Liesbeth’ remained ‘hidden.’ Liesbeth’s only cousin – Carla Moore – who had migrated to Sydney in 1957, found the diary in a drawer without a handle sometime in the 1980s. When Carla’s mother threatened to burn everything ‘in that drawer’, Carla surreptitiously took the diary and in January 2002, on reading the Sydney Jewish Museum’s advertisement for memorabilia for the Children’s Memorial, donated the diary to the Museum.

WORKSHEET 3.3

THE BOOK OF LIESBETH PRINS

The 'Book of Liesbeth' is a two-part diary that was donated to the Sydney Jewish Museum. It records the life of Liesbeth Prins, born in Amsterdam on 25 December 1937, to Nico and Suze Prins-Kogel.

The entries, locks of hair, a safety pin and over one hundred photographs breathe life into Liesbeth's existence. Her young life tragically interrupted – the diary left incomplete.

In 1942 Suze and Nico made the agonising decision – in the wake of the Nazi summons that all Jews register for deportation. Suze found 'sympathetic neighbours' who were willing to take Liesbeth (Liesje) and care for her, in the hope that she might be spared. Apparently Liesje cried so much that the family became very nervous and they arranged for her to be passed on to 'some women living in Haarlem'. These women were subsequently betrayed and Liesje was put in to solitary confinement in the local prison before being sent to the Jewish Theatre in Amsterdam (a temporary collection point for Jews before their deportation to Westerbork). There, through sheer coincidence, she was reunited with her mother and father. Then the whole family were sent on to Westerbork and finally deported to Auschwitz – on 22 October 1943. Carla learnt these facts from a Dutch cousin of her father's. Her own father was never able to talk about his niece, Liesje – not even to his wife.



WORKSHEET 3.3 QUESTIONS

Look carefully at the exhibit – 'The Book of Liesbeth':

1. What was the name of her mother and father?
2. Which date and year was she born?
3. In which place was she born, and in which country?
4. Why do you think Suze decided to keep a record of her daughter's growth and development?
5. Would you have liked to have a similar record of your early years kept for you? Give reasons for your answer?
6. What fate befell Liesbeth and her family?
7. How old was she when she was deported?
8. In what ways does 'The Book of Liesbeth' – the record of her short life – help to personalise the fate of the 1.5 million Jewish children who perished during the Holocaust?
9. What legacy have you taken away from having seen the Children's Memorial at the Museum?

3.4 LESSON PLAN 'BETWEEN THE CRACKS' BY CARLA MOORE

This short play can be purchased from the Museum.

Students can use *'Between the Cracks'* as a vehicle to explore some of the generational issues that Holocaust survivors and their descendants grapple with today.

THE PLAYWRIGHT

Carla Moore migrated to Australia from Holland in 1957 as Clara Kogel. She has been a teacher for 32 years and is currently the Head of Acting at The McDonald College of Performing Arts. In 1998 she was accepted into the NIDA Playwrights Course and her play *'A Different Sky'* has been twice produced by the VCA in Melbourne.

In *'Between the Cracks'* she explores and explains the 'time bomb' that exploded shortly after her father died – the day in 1965 when her mother 'emptied her emotional store and shed the entire Holocaust' – Carla not only lost her father, but 'gained and lost 70 relations ... two uncles, Jack who was fourteen, and Nico who was married to her aunt Suze, and their daughter, her father's niece and her cousin – Liesbeth, known as Liesje.'

3.5 LESSON PLAN SHORT STORY – A CONVERSATION WITH A TEDDY BEAR

PREPARATION:

Photocopy & distribute Worksheet 3.4

In 1994 Carla gave her son Robbie a photograph of Liesje and put Liesje's bear in front of him as inspiration for a short story competition. At that time Carla thought that Liesje had died in Bergen Belsen, not in Auschwitz.

Use 'A Conversation With A Teddy Bear' with the class after their visit to the Children's Memorial at the SJM as a way of introducing discussion to their issues/concerns arising from their visit.

OR

Use the story to discuss themes of love, separation, loss, grief, memory, and remembrance or other emotions evoked by their visit to the Memorial as well as their confrontation with this monumental tragedy.

WORKSHEET 3.4

A CONVERSATION WITH A TEDDY BEAR

Robbie Moore
Year 6, Lane Cove Public School

Mr Brom, the tattered bear, sits on a small wooden stool in the corner. A faded green scarf is strung around his neck and his fur coat has obviously been sewn up many times. He stares at me through his plastic eye.

“So, Mr Brom, you’ve been my mother’s bear for 44 years, but as you’re 57, who was your first owner?”

As he sits straighter on his stool he begins to speak “She was a nice girl. She was Dutch – Liesje. We were great friends – I was her favourite toy then. When she was about 5, we moved to another family in Amsterdam without her mum and dad – I don’t know why, it just happened. She as well as I, missed her parents very much. A lot of the time there she talked to me – I think it was because I was the only toy from her old house. One thing, though, she always wore a gold star on her jumper – I guess it just meant she was special. Her new parents kept telling her that Jesus would help her through it all. I don’t think he did, because the following day these two men in uniform came to the door and just dragged her away.”

“And you never saw her again?”

He pauses. “Never.” His bottom lip begins to quiver but he bites it quickly.

“Is this her?” I hand him a small black and white photograph of a baby giggling, in a round, wooden frame.

Mr. Brom holds out a paw to take it off me. “Yes, that was her.” He holds the picture to his chest, “That was her.”

“That was my mother’s only cousin.” I informed him as he hands back the photograph.

“After she left I was kept inside a cardboard box,” he continues, “for many years. It was dark and cold in there. Then I became your mother’s bear. I still wonder what happened to Liesje, though,” he comments, in his innocent voice.

He didn’t and couldn’t understand.

“She was sent to Belsen.”

“Belsen, what on earth is Belsen?”

I pause for a moment, “Belsen was a place where people went in the war to ... I can’t think of how to put it,..... to be punished.”

“But why? He still didn’t understand. “And what happened to her there?”

Again I paused, then realized this bear had a right to know what happened to Liesje. “She was killed there.”

“But she was only five,” tears begin to well on the rims of his eye, “only five.” A million questions spin around in Mr Brom’s head. Desperately he cries, “I won’t believe it No!” He bends forward on his little wooden stool, holding his head in his arms trying to stop the swell of tears which stream out of his single, plastic eye.



From 1994 Finalists' Collection Nestlé 'Write Around Australia' published by Nestlé Australia Ltd. Co-ordinated by the State Library of NSW.

UNIT 4: HEROES

SUBJECT AREAS:

English
Geography
HSIE
Religious Education

LESSON PLANS:

Heroes (4.1)

ACTIONS:

Before lesson 4.1, class should visit the Sydney Jewish Museum

STUDENT MATERIALS:

Worksheet 4.1: Heroes

OBJECTIVES:

1. To help students develop concern for the welfare, rights and dignity of all people.



Reprinted courtesy of the United States Holocaust Memorial and Museum, photo number 50845

4.1 LESSON PLAN HEROES

PREPARATION:

- i. Photocopy & distribute Worksheet 4.1
- ii. Ask students to find their own material on people who are committed to the welfare and concern of the wider community.

Heroes of today tend to be film stars, pop stars and sporting figures. It is inspiring, therefore, to hear about a person like Anna Cataldi, who through her courage and compassion reminds us that individuals can, and do, make a difference.

If we are to have a world of tolerance and peace then we too must do all that we can to make it happen.

Encourage students to collect articles and material about people, in Australia and/or in their local community, who have endeavoured to make the world a better place.

WORKSHEET 4.1

HEROES

JANUSZ KORCZAK

Physician, writer and educator, Janusz Korczak devoted his life to children. He recognised that children had emotional needs, and therefore throughout his life he urged that they be respected.

Before the war he worked in a children's hospital and was appointed director of two major orphanages in Warsaw – one of them a Jewish orphanage.

The Nazis forced Korczak to move his Jewish orphanage into the Warsaw Ghetto. Although by this time he was an elderly man, he worked tirelessly to preserve and protect his charges from the horrors of ghetto life. Based upon his unique educational philosophy, he established an internal court of honour in his orphanage that had jurisdiction over both children and teachers. The children were encouraged to be fair and responsible citizens, and to take part in cultural activities. He struggled to ensure that life for the children continued as usual. He provided food and clothing for them and tried to maintain order and cleanliness.

In July 1942, the deportation of Jews from the Warsaw Ghetto began. It involved sudden waves of SS and police round-ups. Korczak's Polish friends warned him that it would be only a matter of time before his name, those of his staff and the children would appear on deportation lists. They offered him asylum on the Polish side but to accept would have meant abandoning his children. Korczak refused to listen and save himself.



On 6 August, the Germans rounded-up Korczak, the staff of the orphanage and the two hundred children and marched them through the ghetto to the deportation trains. Eyewitnesses described the scene:

“This was not a march to the railway cars, this was an organized, wordless protest ... The children marched in rows of four, with Korczak leading them, looking straight ahead, holding a child's hand on each side ... A second column was led by Stefania Wilczynska, his loyal assistant—with the children wearing blue knapsacks on their backs ...”³

They were all deported to the Treblinka death camp.

³ Gutman, I. (ed) 1990 'Encyclopedia of the Holocaust', MacMillan, New York Vol II p.18



FRIEDL DICKER-BRANDEIS

Friedl Dicker-Brandeis was a small, fragile, Vienna-born, woman – a communist and artist. She turned down a visa to Palestine. In December 1942 she was transported to Theresienstadt. She armed herself with art materials and office forms, scrap paper wrapping paper and cardboard so she could offer some respite from the horrors of ghetto life to children in Theresienstadt.

Theresienstadt was a 'showcase' ghetto, used by the Nazis for propaganda purposes. The inmates of Theresienstadt organized cultural activities and strove to educate their children. To distract them from their overcrowded, miserable surroundings creative activities were organized for them. Of the 9,000 – 10,000 children who were consigned to this camp, only 218 survived the war.

Friedl Dicker-Brandeis provided art lessons for the children and through these lessons – or art therapy – the children were able to express their inner-torment. Through art and poetry she would enter the children's world and offer them moments of respite. "She helped restore a balance to the trembling consciousness of terrified children."⁴

In October 1944 Friedl Dicker-Brandeis was transported to Auschwitz where she was murdered.

For more information, please see: E. Makarova, 2001 'Friedl Dicker-Brandeis: The Artist who Inspired the Children's Drawings of Terezin', TallFellow/Every Picture Press in association with the Simon Wiesenthal Center, Los Angeles. This book is available in the Sydney Jewish Museum Library.

⁴ Volakova H. (ed) 1993, 'I never saw another butterfly', Schocken Books, New York



ANNA CATALDI

Anna Cataldi is a contemporary well-known Italian writer and journalist. While working for UNICEF's International Media Consultant in Sarajevo she risked her life not only by being in the war-torn city, but by repeatedly returning to it to smuggle out letters so that the voices of its children could be heard – in the hope that once the world had heard their prayers, curses and cries for help, it could no longer remain indifferent. At this time there were only a few journalists in Sarajevo; 62 had been killed and many more injured, therefore contact with the outside world was very limited.

In 1992, on her return to Italy, she smuggled out a ten-month old baby whose leg had been blown off by the shell that had killed his mother.

WHAT YOU CAN DO

After visiting the Sydney Jewish Museum, and in particular the Children's Memorial, students will have gained an insight into the tragedy that befell the Jewish children of the Holocaust.

The Nazi evil that overwhelmed Europe almost completely annihilated European Jewry. Antisemitism and racism became state sanctioned policy.

It must be remembered that the many silent and inactive bystanders are also, to an extent, as responsible, as the perpetrators of these atrocities.

In Australia today, as a multicultural society, we too are faced with grave social issues such as refugees, immigration, racism and Aboriginal reconciliation. As individual citizens, as children in the playground, or as members of the local community, we have a social responsibility to ensure that we, as a nation, fulfil our obligations regarding these social and humanistic issues. To act responsibly, we must deepen our understanding of diversity, we must learn to value difference and we must promote tolerance.

In a world where borders are ever changing and millions of people are constantly being displaced, it is our moral obligation to extend a helping hand where possible. However, the continual recurrence of genocide suggests that we have neither learnt from history, nor developed greater tolerance.



As Australians, we are privileged to live in a society where many cultures live side by side in harmony. However, there are still areas where we too could improve our attitudes. We must be vigilant and determined whilst continuing to strive for a fairer and more tolerant society. Education and ethnic tolerance make it possible to have societies in which peace and harmony prevail, and hatred of those who are different is a concept of the past.

When you are confronted by racism and/or injustices there are a number of ways in which you can act.

It is of the utmost importance that you become informed and remain aware of social and political events.

It is your civic duty to challenge all human rights violations – through argument, letters to newspapers and other means.

It is imperative for the future of the world that you tirelessly strive to eradicate hate and to promote tolerance.

Education is axiomatic to the achievement of these goals and the best hope that humanity has of avoiding another Holocaust. Quality education, therefore, must always be valued and accessible to all members of a society.

The power of one ... and one ... and one, can make a difference.



GLOSSARY

Anschluss	Nazi annexation of Austria in 1938.
Antisemitism	Hostility or prejudice towards Jews.
Auschwitz	Largest concentration camp and death camp.
Concentration Camp	An umbrella term used to describe a variety of camps differing in type and character. All camps operated under similar conditions – slave labour, starvation, appalling sanitation, harsh punishments and exceedingly high death rates. Incarcerated in these camps were all those regarded as ‘the enemy’ or opponents of the Nazi regime.
Death Camp	Camps constructed by the Nazis with the specific purpose of exterminating inmates.
Final Solution	Term used by the Nazis for their policy to exterminate the Jewish People.
Gestapo	Secret state police entrusted with the task of monitoring and eliminating all opponents of the Nazi regime.
Ghetto	A sealed area of a city or town, where Jews were forced to live in very confined spaces, prior to their transportation to camps.
Holocaust	Systematic, planned extermination of European Jews by the Nazis, during World War II.



Jewish Star	A six-pointed yellow star. All Jews were forced to wear the star upon their clothing. It became a metaphor for stigmatization and exclusion.
Judenrat	Jewish council set up by the Nazis inside the ghettos to implement their orders.
Kristallnacht	‘Night of Broken Glass’ – outburst of violence in November 1938 on Jews and their property, including businesses, homes and Synagogues.
Righteous Among The Nations	Non-Jewish people who helped Jews survive by hiding them, organising false documents and by contributing to any act that saved a life at grave risk
Shoah	Hebrew term for catastrophe. Jewish people use this word due the crimes committed against Jews during World War II and as opposed to other holocausts.
SS – Schutzstaffel	‘protection squads’ – Nazi elite units that carried out the Final Solution.





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First and foremost, we wish to thank Professor Konrad Kwiet, Adjunct Professor for Jewish Studies and Roth Lecturer for Holocaust Studies at the University of Sydney, for his time, professional advice and critique of this education kit.

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We would also like to thank Marti Marosszeky, for her dedication and meticulous editing, and Lea-Ellen Schneller for her help with formatting. We are also indebted to Avril Alba, Education Manager at the Sydney Jewish Museum, for her administrative and emotional support.

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Sophie K Gelski

Sophie Gelski 2003
with assistance from Tami Wassner

ABOUT THE AUTHOR

Sophie Gelski (BA (Hons), Dip Ed. M Ed. is an educator with 25 years experience in teaching English and History. Her Honours thesis focused on the lives of the female couriers of the Warsaw and Bialystock Fighting Underground Organisations.

From 1995-2000 she was the Gifted and Talented Programs co-ordinator at Moriah College, a Jewish Modern Day school in Sydney, NSW.

In 1986 she completed the Yad Vashem Certificate Course on the Holocaust and Anti-Semitism. From 1988 to 1991 she was an interviewer for the Sydney Twelfth Hour Holocaust Oral History Project.

Currently an educational consultant, she is also working on her PhD at Sydney University. Her doctoral thesis will explore how the personal history of English and History teachers' shape their teaching and representation of the Holocaust.

PHOTOGRAPHIC CREDITS

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page 12: Martin, D. 2001 "Germany 1918-1945", Oxford University Press, Oxford, p.33. Selected photographs from Bundersarchiv and Scherl/Sueddeutscher Verlag Bilderdienst.

page 13: Anderson, L. & Buckingham, P. 1999 'Germany – Culture and Change in the 20th Century', Longman, Auckland, p.44. Photograph from Bundesarchiv

page 16: 'Dancing Children' by Helena Schanzerová, from the collections of the Jewish Museum in Prague (Permission No. 003/43)

page 17: "Figure of SS Man" by Jiri Beutler from '...I never saw another butterfly...', Childrens Drawings and Poems from Theresienstadt Concentration Camp 1942-1944, Neville Spearman, London 1965

page 18: "Czech Central Mountains Landscape" by Eva Steinová and "View of Terezín" by Hanus Weinberg from '...I never saw another butterfly...', Childrens Drawings and Poems from Theresienstadt Concentration Camp 1942-1944, Neville Spearman, London 1965

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FEEDBACK

I am most interested to obtain your feedback and personal comments regarding the quality of the lesson plans and resources, as well as any suggestions for further improvements. I ask that you please take a few minutes to complete the questions below.

Thank you for your time

Sophie Gelski

1. Which lesson(s) worked best for you and why?

2. Did you find the Worksheets and handouts easy to use, or would you have preferred these to be provided separately on loose sheets of paper, ready to photocopy?

3. Did you find the layout user friendly?

4. What content areas and/or skills would you like to see included in a future edition of this education pack?

5. Did you find the annotated video and fiction sections useful?

6. What changes would you recommend for a future edition of this education pack?

7. Did the pack enhance your visit to the Sydney Jewish Museum? If so, how?

8. Any other comments?

Please return your feedback to the Sydney Jewish Museum:

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TEACHING THE HOLOCAUST

YEARS 6-9

STUDENT
WORKSHEETS & HANDOUTS

WORKSHEET 1.1

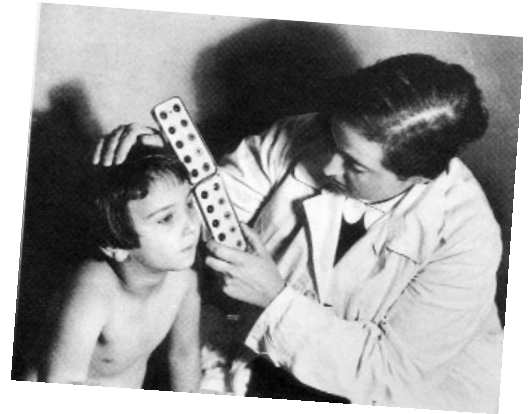
RATIONALE FOR THE TEACHING OF HISTORY IN NSW SCHOOLS

“History is a process of inquiry into questions of human affairs in their time and place. It explores the possibilities and limits of comparing past to present and present to past. It allows students to develop their critical powers and to grasp the superiority of thinking and evaluation over an impulsive and uninformed rush to judgement and decision. It allows students to gain historical knowledge and skills and to evaluate competing versions of the past within a rational framework of inquiry. Through an investigation of history, students learn about the differences in human experiences, allowing them to compare their lives with those of the people of other times, places and circumstances and, in turn, to know themselves.

The historian of contemporary Australia recognises the viewpoints of the different cultural, ethnic, geopolitical, social and economic groups in our society. Through this syllabus, students and teachers are encouraged to consider the differing viewpoints about the past held by these groups. For this reason, a number of perspectives are included. These include Aboriginal, gender, local, national and international, multicultural, socioeconomic and religious perspectives.

The development of values and attitudes is an essential part of the study of history. In the process of historical learning and investigation, students should develop commitment to informed and active citizenship, commitment to a just society, an appreciation of the study of history, empathetic understanding, and commitment to lifelong learning.”

Extract: NSW Stages 4 and 5 History Syllabus Board of Studies,
July 2001



QUESTIONS

1. According to the NSW Board of Studies, what is the main rationale for the teaching and learning of history in junior secondary schools?
2. Is the above rationale compatible with fostering democracy and world peace? Give reasons for your answer.
3. Keeping in mind the main features of the ‘Bold, New Germany’ do you think Hitler and the Nazi Party would have approved of these educational objectives? Why or why not?



WORKSHEET 1.2

DR RUST* AND RACIAL INSTRUCTION, JANUARY 1935

“Teachers are directed to instruct their pupils in “the nature, causes and effects of all racial and hereditary problems,” to bring home to them the importance of race and heredity for the life and destiny of the German people, and to awaken in them a sense of their responsibility towards “the community of the nation’ (their ancestors, the present generation, and posterity), and pride in their membership in the German race.

Racial instruction is to begin with the youngest pupils (six years of age) in accordance with the desire of the Führer “that no boy or girl should leave school without complete knowledge of the necessity and meaning of blood purity.”

World history is to be portrayed as the history of racially determined peoples. The racial idea leads to the rejection of democracy or other “equalizing tendencies” and strengthens understanding for the ‘leadership idea.”


* Dr Rust was the Nazi Minister of Education

Source: Hoepper, B., Hutton, D. & Hindsley, W. 1990 ‘Changing the World’, Jacaranda Press, Queensland p.235

QUESTIONS

1. According to Dr. Rust, why was racial instruction of central importance in the education of German youth?
2. Use your visit to the Sydney Jewish Museum to find out the ways in which German citizens were encouraged to think and act in order to ensure the racial purity of the German community.
3. Discuss the meanings of the following words:
 - education
 - indoctrination
 - propaganda



- 
4. Compare the NSW Board of Studies' Rationale and the aims of racial instruction as outlined by Dr. Rust. Which of the two sources aims to foster 'education' and which aims to indoctrinate?
 5. During your visit to the Sydney Jewish Museum, find examples of Nazi propaganda (use the Museum's library). In what ways did Nazi propaganda reinforce ideas of racial purity and indoctrinate citizens from all walks of life?
 6. Compare examples of current stereotyping and propaganda to those of Nazi Germany. Discuss similarities and differences as well as the dangers of publicly promoting a singular set of ideas.



WORKSHEET 1.3

SCHOOL LESSONS IN NAZI GERMANY

SOURCE 1:

GERMAN CHILDREN AND THEIR TEACHER GIVE THE APPROPRIATE SALUTE
— ‘HEIL HITLER’



* Heil means salvation

Source: Yad Vashem 2000 'Eclipse of Humanity – the History of the Shoah', The Holocaust Remembrance Authority, Jerusalem



SOURCE 2:

**‘FROM THE OAK TREE TO CERTAIN VICTORY’: FROM A SERIES OF CLASS
READING MATTER TO THE NEW GERMAN SCHOOL**

“Can you see the oak tree over there atop the bald hill?

Proudly the strong trunk carries the mighty crown. Centuries have passed over it ... Six men are not able to encompass the mighty trunk with their arms. When, about forty years ago, a terrible hurricane felled hundreds of giant trees in this area like so many matchsticks, the oak tree stood straight and strong through the howling storm and the foul weather.

Where do you think this giant among trees draws its mighty strength?

The mystery is not too difficult to fathom. From its earliest youth this oak had to depend on itself. Free and without protection, it stood on its lonely height. It had to defend itself, to hold its own in the battle against wind and water and weather! In summer and winter the storms blew through its crown and bent its trunk until its very roots groaned and moaned.

But that was precisely what made the tree so enormously strong ... The tree had to time for idle rest. Above it stood the law of survival, of self-defense, of necessity. The tree was a fighter from the beginning.

May this oak tree, German youth, be a picture of yourself. You should be like it!”

Source: Hoeppe, B., Hutton, D. & Hindsley, W. 1990 ‘Changing the World’, Jacaranda Press, Queensland, p.235

SOURCE 3:

'JEWISH PUPILS AND THEIR TEACHER BEING EXPELLED FROM SCHOOL'

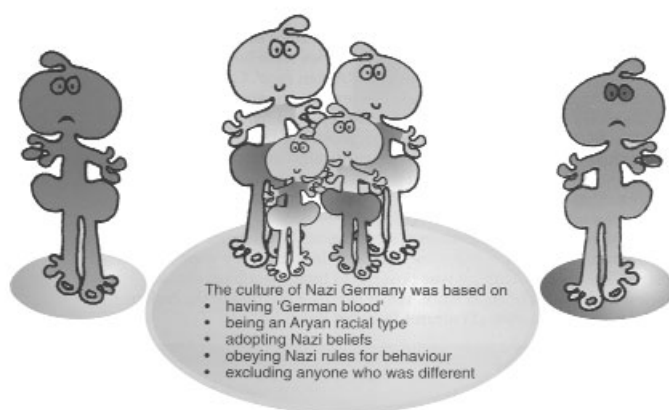


An illustration from 'Trust No Fox in the Green Meadow and No Jew on His Oath', a schoolbook for primary school students.

Source: Anderson, L. & Buckingham, P. 1999 'Germany – Culture and Change in the 20th Century', Longman, Auckland, p.31

SOURCE 4:

THE MAIN IDEAS PROMOTED BY NAZI EDUCATION AND PROPAGANDA



Source: Anderson, L. & Buckingham, P. 1999 'Germany – Culture and Change in the 20th Century', Longman, Auckland, p.31

QUESTIONS

1. In what way does Source 1 illustrate the ways in which the Nazi environment moulded the behaviour of German children?
2. How difficult would it have been not to give this salute? Give reasons for your answer.
3. What is the main message of Source 2 – the story 'From the Oak Tree to Certain Victory'?
4. The oak tree is a metaphor or analogy. What does it represent?
5. Is this story an example of indoctrination, propaganda or both?
6. Do you think a story (or analogy) is more or less effective in transmitting ideas, values and beliefs than a traditional lesson? Give reasons for your answer.
7. Examine Sources 1 to 4 – what values and beliefs were German youth expected to develop as a consequence of being educated under the Nazis?
8. Was Nazi education sympathetic to a dictatorial or democratic style of government? Explain your reasons. Which type of political system would you prefer to be educated in and why?

WORKSHEET 1.4

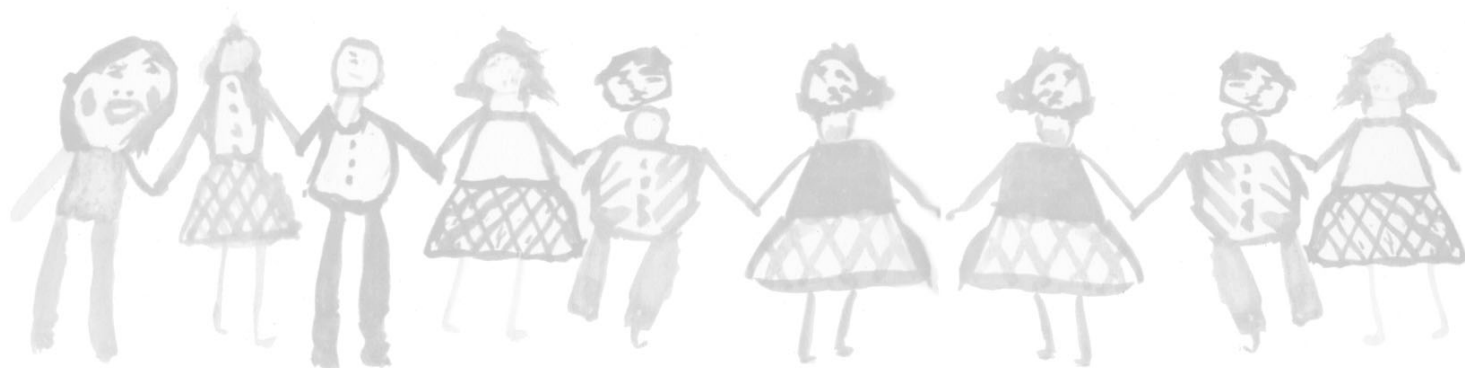
INDOCTRINATION AND THE *HITLER JUGEND* (HITLER YOUTH)

SOURCE 1:

THE STRUCTURE OF THE HITLER YOUTH

Age	Boys	Girls
> 10	<i>Pimpfe</i> (little fellows)	
10-14	JV - <i>Jungvolk</i> (young people)	JM - <i>Jungmädelbund</i> (league of young girls)
14-18	HJ - <i>Hitler Jugend</i> (Hitler Youth)	BDM - <i>Bund Deutscher Mädel</i> (league of German girls)
19-25	A period of 6 months or a year Labour Service, to be completed by the age of 25	

Cited in: Hopper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland, p.239



SOURCE 2:

INGE SCHOLL RECALLS THE HITLER YOUTH

“For we loved our homeland very much – the woods, the great river, ... fruit trees and vineyards ... Fatherland – what else was it but the greatest homeland of all who spoke the same language and belonged to the same people! ... And Hitler, as we heard everywhere, Hitler wanted to bring greatness, happiness and well-being to this Fatherland; he wanted to see to it that everyone had work and bread ... Was an independent, free and happy man. We found this good, and in whatever might come to pass we were determined to help to the best of our ability. But there was yet one more thing that attracted us with a mysterious force and pulled us along – namely the compact columns of marching youths with waving flags, eyes looking straight ahead, and the beat of the drums and singing. Was it not overwhelming, this fellowship?

We were taken seriously, and indeed in a very special way. We believed ourselves to be respected by everybody from the ten-year-old boy to the adult man. We felt we were part of a process, of a movement that created a people out of a mass. Certain matters that seemed senseless or left us with a bad taste would eventually adjust themselves – or so we believed. One day, after a long bike tour as we were resting ... a fifteen-year-old classmate said to me unexpectedly: “Everything would be fine – but this business about the Jews, I can’t swallow that.” The girl leader said Hitler must know what he was doing and that for the sake of the greater cause one had to accept what seemed to be difficult and incomprehensible.”

Inge Scholl, *Die Weisse Rose*, 1961



Banality of Evil / Then and Now from the 'Holocaust Project', © Judy Chicago and Donald Woodman 1989. Sprayed acrylic, oil and photography on photolinen, 43 " x 12' 3 ". Collection of the artists and Through The Flower Corporation. Photo © Donald Woodman.

Source: Hopper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland, pp.238, 241



SOURCE 3:

THE HITLER YOUTH OATH

“In the presence of this blood banner, which represents our Führer. I swear to devote all my energies and my strength to the saviour of our country, Adolf Hitler. I am willing and ready to give up my life for him, so help me God.”

Cited in: Hopper, B., Hutton, D. & Hindsley, W. 1990 ‘Changing the World’, Jacaranda Press, Queensland, p.241

SOURCE 4:

A TYPICAL DAY IN A HITLER YOUTH CAMP

6.00	Get up
6.05 – 6.20	Exercise
6.20 – 6.40	Washing, bed-making
6.40 – 6.55	Flag parade, speech by camp leader
7.00	Breakfast
7.30 – 2.30	March to work Six hours farm work
2.30 – 3.00	Midday meal
3.00 – 4.00	Rest on beds
4.00 – 5.00	Sport
5.00 – 6.00	Political instruction
6.00 – 7.00	Tasks for the following day, general instruction
7.00	Supper
8.00 – 9.00	Recreation-songs, speeches dancing
10.00	Lights out

Cited in: Ibid, pp.240-241

SOURCE 5:

MEMBERSHIP OF THE HITLER YOUTH, 1932-1939

	HJ 14-18	DJ 10-14	BDM 14-18	JM 10-14	Total
1932	55,365	28,691	19,244	4,656	107,956
1934	786,288	1,457,304	471,944	862,317	3,577,000
1936	1,168,734	1,785,424	873,127	1,610,316	5,437,601
1938	1,663,305	2,064,538	1,448,264	1,855,119	7,031,226
1939	1,723,886	2,137,594	1,502,571	1,923,419	7,287,470

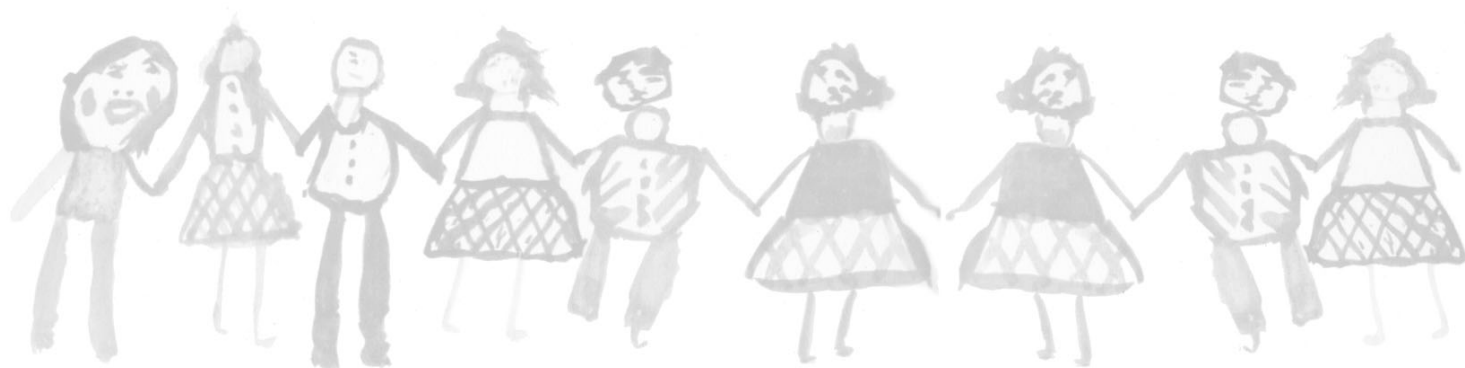
HJ: *Hitler Jugend* (Hitler Youth)

DJ: *Deutsches Jungvolk* (young people)

BMD: *Bund Deutscher Mädel* (league of German girls)

JM: *Jungmädelbund* (league of young girls)

Source: Hopper, B., Hutton, D. & Hindsley, W. 1990 'Changing the World', Jacaranda Press, Queensland, pp.239



SOURCE 6:

HITLER YOUTH - READING *DER STÜRMER*



Source: Lacey, G. & Shephard, K. 1997 'Germany 1919-1945', John Murray Publishers, London, p.132. From Bildarchiv Preussischer Kulturbesitz/Wolff & Tritschler

SOURCE 7:

A TRUCK CARRYING HITLER YOUTH THROUGH BERLIN, 1934

The banner reads: 'Führer command, we will follow! All say yes!'



Source: Martin, D. 2001 'Germany 1918-1945', Oxford University Press, Oxford, p.33. From Bundersarchiv.

SOURCE 8:

HITLER YOUTH BEING INSTRUCTED ABOUT HOW TO USE A RIFLE



Source: Ibid, p.35. From Bundersarchiv.

SOURCE 9:

MEMBERS OF THE LEAGUE OF GERMAN GIRLS AT A NATIONAL COMPETITION



Source: Ibid, p.36. From Scherl/Sueddeutscher Verlag Bilderdienst.

QUESTIONS

1. Using some or all of the following Sources: 2, 3, 4, 6, 7, 8, and 9 – what were some of the attractions of joining the Hitler Youth? Why would some boys find joining not enticing?
2. Examine all the Sources and then make two columns to list the activities that are similar and different to the activities offered by your particular youth group/organisation, to those of the Hitler Youth and League of German Girls.
3. What do you think was the purpose and importance of having all Hitler Youth swear the Hitler Youth oath, and to have the Hitler Youth (boys only) be instructed in the use of arms?
4. Examine Sources 3, 6, 7, and 8. Do you think that Nazi indoctrination was a key feature of the Hitler Youth program/agenda? Give reasons for your answer.



Student leaders of the White Rose – executed in 1943

Source: Anderson, L. & Buckingham, P. 1999 'Germany – Culture and Change in the 20th Century', Longman, Auckland, p.44. From Bundesarchiv



WORKSHEET 1.5

THE COMMANDING OFFICER

Two blond boys, their hair standing up like awns of ripe wheat, legs bare, chests bare. Two little boys. Eleven and seven. Two brothers. Both blonde, blue-eyed, tanned. The nape of the neck a little more so.

The older boy hustles the little one. The kid is in a bad mood. He grumbles and finally bursts out:

“No. No. It’s always you.”

“Of course, I’m the eldest.”

“No. That’s not fair. I never get to do it.”

Regretfully, since something has to be decided, the senior of the two suggests:

“All right, listen. We’ll play it like that once more, and then we’ll switch. After that we’ll take turns. Agreed?”

The little one snuffles, steps away reluctantly from the wall he was leaning on, stubborn, squinting in the bright sunlight, then dragging his feet, joins his brother. The other shakes him: “Come on! Let’s play” He is beginning to turn into the part he wants to play. At the same time he keeps a close watch on his brother to make sure the little one is following the rules of the game. Junior tarries. He has not yet entered in the game. He is waiting for his brother to be quite ready.

The big boy is getting there. He buttons up a jacket, buckles an imaginary belt, slips a sword into a scabbard at his side, then, with his hands open, secures a cap upon his head. Softly, with his wrist, he strokes the visor, then pulls it down over his eyes.

Gradually, as he clothes himself in his character’s apparel, his features grow hard, as do his lips. They tighten. He throws his head back, as though his eyes were hampered by a visor, throws out his chest, places his left hand behind his back, palm up, with the right he adjusts an imaginary monocle and casts a look about him.

But now he looks worried. He realizes he has forgotten something. He steps out of his role for a moment to fetch a switch. It is a real switch, there in the grass – a flexible twig, he uses for this purpose – then, assuming his pose again, he lightly taps the boots with his switch. He is quite ready now. He turns around.

Instantly, the little one assumes his role. He is less meticulous about it. He stands at attention only after his brother’s first glance, then takes a step forward, freezes, clicks his heels – the clicking is soundless since he is barefoot – raises his right arm, looks straight at him, his face expressionless. The other responds with a brief salute, barely completed, supercilious. The little one brings his arm down, clicks his heels once more, and the older brother leads the march. Erect, chin out pouting proudly, fingering his switch between his



index finger and his thumb to tap it against his bare calves. The small boy follows him at a respectful distance. He is nothing but a simple soldier.

They cross the garden. It has square lawns, bordered by a line of flowers. They cross the garden. The commanding officer looks about as though inspecting it, from on high. The orderly follows looking at nothing. A dolt, a soldier.

They halt at one end, near a hedge of long-stemmed roses. The commandant first, then the orderly two paces back. The commanding officer strikes a pose, the right leg forward, bent slightly at the knee, one hand on the small of his back, the other, the one holding his switch, on his hip. He lords over the rosebushes. He has a nasty expression on his face, and he shouts orders: “*Schnell! Rechts! Links!*” His chest swells. “*Rechts! Links!*” – Then he reverses them: “*Links! Rechts!*” – faster and faster, louder and louder. “*Links! Rechts! Links!*” – faster, always faster.

Soon the prisoners to whom he shouts his orders can no longer follow. They stumble, miss a beat. The commandant is pale with rage. With his switch he hits, hits and keeps on hitting. Not budging an inch, his shoulders still squared, his eyebrows arched, he shouts furiously, “*Schnell! Schnell! Aber los!*” using his whip with every order.

Suddenly, at the end of the column something seems to have gone wrong. He leaps menacingly, reaching his brother just in time. Now the little one has stepped out of his role as orderly. He has become the guilty prisoner, back bent legs unable to bear the weight of his body, his face distraught, mouth twisted with pain, the mouth of one at the end of his rope. The commandant switches his whip to the other hand, closes his right fist, strikes him full in the chest – the ghost of a punch, they are playing. The little one reels, whirls, falls on the lawn. The commandant stares down at the prisoner he cast scornfully on the ground; he is foaming at the mouth. His fury is spent. He feels only disgust. He boots him – a fake kick since he is barefoot; they are


only playing. But the little one knows the rules of the game by heart. The kick turns him over like a limp bundle. He lays there, mouth open, eyes glazed.

Then the big boy, pointing his switch at the invisible prisoners around him orders, “*Zum Krematorium,*” and walks off, stiff, satisfied and repelled.

The camp commandant lives close by, just outside the barbed-wire enclosure. A brick house, with a garden graced by a lawn, rose-



Banality of Evil / Then and Now from the 'Holocaust Project', © Judy Chicago and Donald Woodman 1989. Sprayed acrylic, oil and photography on photolinen, 43 " x 12' 3 ". Collection of the artists and Through The Flower Corporation. Photo © Donald Woodman.



bushes, and window boxes painted blue, full of multicolored begonias. Between the hedge of rosebushes and the barbed wire lies the path leading to the crematorium. It is the path taken by stretchers transporting the dead. They go on all day, the whole day. The smokestack spouts its fumes the whole day long. The passing hours shift the smokestack's shadow upon the sandy garden walls and the bright green lawn.

The commandant's sons play in the garden. They play horses, ball or else they play commandant and prisoner.

Source: Delbo, C. 1995 'Auschwitz And After', Yale University Press, London, pp.98-100

GLOSSARY

<i>Schnell</i>	quick or fast
<i>Rechts</i>	right
<i>Links</i>	left
<i>Aber los</i>	make it quick
<i>Zum Krematorium</i>	to the crematorium

QUESTIONS

1. Discuss the concept of indoctrination.
2. In what ways does 'The Commanding Officer' highlight the insidious nature of indoctrination?
3. Why are the children in the story anonymous? Who do they represent?
4. Why the repetition of the words " they are only playing"?
5. Find examples from the story that show that the children have modelled their behaviour very carefully on what they have actually witnessed.
6. The story describes the universal roles of victim and perpetrator. At what point in the story is it made obvious to the reader that it is about the death camp experience during the Holocaust?
7. What point is made by the vivid description of the commandant's home?
8. "The commandant's sons play in the garden. They play horses, ball, or else they play commandant and prisoner." How does this link back to the concept of indoctrination?



WORKSHEET 2.1

POETRY

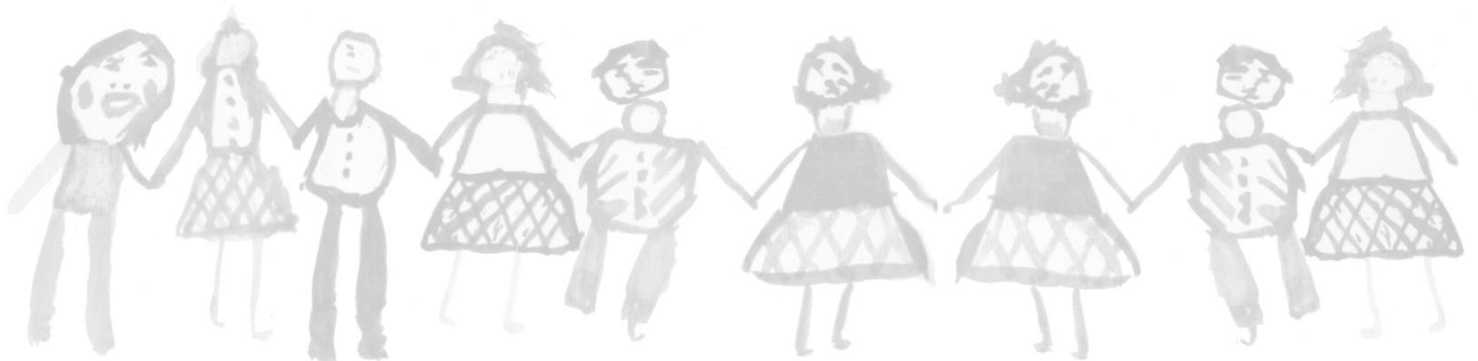
Source (all poems): Volavkova, H. (ed) 1993 ‘..I never saw another butterfly...’, Schocken Books, New York

HOME

I look, I look
into the wide world,
into the wide distant world.
I look to the southeast,
I look, I look toward my home.
I look toward my home,
the city where I was born.
City, my city,
I will gladly return to you.

Franta Bass

Franta Bass was born in Brno, in the former Czechoslovakia, on 4 September 1930. He was deported to Theresienstadt on 2 December 1941. He died in Auschwitz on 28 October 1944.



IT ALL DEPENDS ON HOW YOU LOOK AT IT

I.

Terezin is full of beauty.
It's in your eyes now clear
And through the streets the tramp
Of many marching feet I hear.

In the ghetto at Terezin,
It looks that way to me,
Is a square kilometre of earth
Cut off from the world that's free.

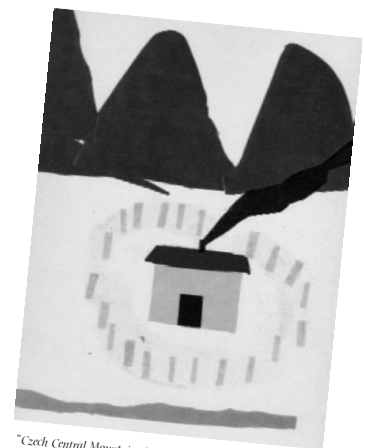
II.

Death after all claims everyone,
You find it everywhere.
It catches up with even those
Who wear their noses in the air.

The whole, wide world is ruled
With a certain justice, so
That helps perhaps to sweeten
The poor man's pain and woe.

Miroslav Kosek

Miroslav Kosek was born 30 March 1932 Bohemia. He was deported to Theresienstadt on 15 February 1942. He died 19 October 1944 in Auschwitz.



"Czech Central Mountains Landscape" by Eva Steínová from "...I never saw another butterfly..."; Childrens Drawings and Poems from Theresienstadt Concentration Camp 1942-1944, Neville Spearman, London 1965



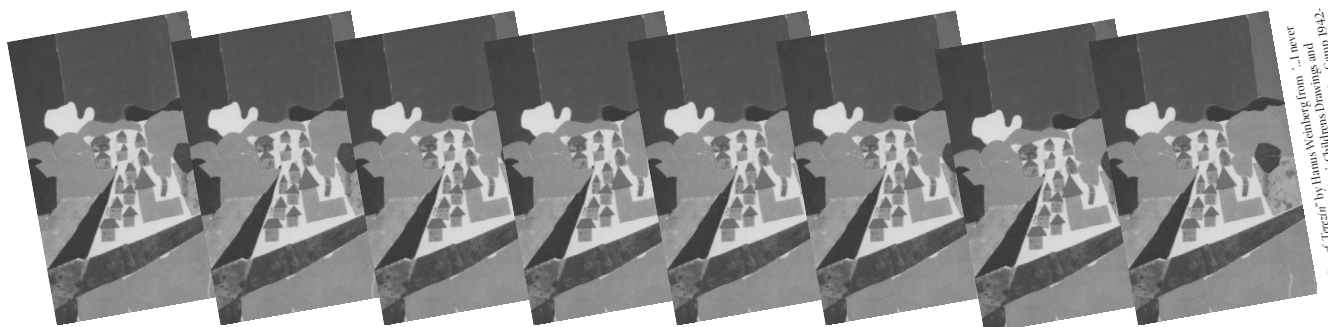
UNTITLED

I've met enough people.
Seldom a human being.
Therefore, I will wait—
until my life's purpose
is fulfilled
and you will come.

Though there is anguish
deep in my soul—
what if I must search for you forever?—
I must not lose faith,
I must not lose hope.

Alena Synkova

Alena Synkova was born in Prague 24 September 1926. She was deported to Theresienstadt on 22 December 1942. She survived and returned home after liberation.



View of Terezin by Hans Weinberg from "...I never see an mother bitterly... all Concentration Camp 1942-1944, Neville Spearman, London 1965

TEREZIN

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

We've suffered here more than enough,
Here in this clot of grief and shame.
Wanting a badge of blindness
To be a proof of their own children.

A fourth year of waiting, like standing above a swamp
From which any moment might gush forth a spring.

Meanwhile, the river flows another way,
Another way,
Not letting you die, not letting you live.

And the cannons don't scream and the guns don't bark
And you don't see blood here.
Nothing, only the silent hunger.
Children steal the bread here and ask and ask
and ask
And all would wish to sleep, keep silent, and
just to go to sleep again.....

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

Mif 1944.

No other information is available on the poet



*"Figure of SS Man" by Jiri Beutler from "...I never saw another butterfly...".
Childrens Drawings and Poems from Theresienstadt Concentration Camp
1942-1944, Neville Spearman, London 1965*



FEAR 55

Today the ghetto knows a different fear,
Close in its grip, Death wields an icy scythe.
An evil sickness spreads a terror in its wake,
The victims in its shadow, weep and writhe.

Today a father's heartbeat tells his fright
And mothers bend their heads into their hands.
Now children choke and die with typhus here,
A bitter tax is taken from their bands.

My heart still beats inside my breast
While friends depart for other worlds.
Perhaps it's better—who can say?—
Than watching this, to die today?

No, no, my God, we want to live!
Not watch our numbers melt away.
We want to have a better world,
We want to work—we must not die!

Eva Pickova, 12 years old

Eva Pickova was born in Nymburk 15 May 1929. She was deported to Theresienstadt 16 April 1942. She died in Auschwitz on 18 December 1943.





THE STORM

The heavens sense our burden:
the threat of future downpours
I carry on my back.
We were drunk on wine vinegar.
The near storm rouses me,
it makes me want to shake the world.

We are an assembly of misery.
If our hands are bloody,
it is from the blood of our own wounds.
The grotesque scars
We bear on our bodies
testify to the battles fought
that went unrecognized.

But the next storm will unfurl our flag
and uproot the rotten trees!
Then together with the gusting wind,
We'll scale Spilberk's* heights,
and stand in victory on the peaks of cliffs,
our hair blowing freely in the wind.

** Spilberk was a jail in the Middle Ages in the city of Brno.*

Jirka Polak

Jirka Polak was born in Prague on 20 February 1925. He was deported to Theresienstadt on 3 August 1942. He was transported to Auschwitz 29 September 1944. He survived.



WORKSHEET 3.1

EXCERPT FROM 'THE DIARY OF ANNE FRANK'

"I want to go on living even after my death! And therefore I am grateful to God for giving me this gift; this possibility of developing myself, and of writing, of expressing all that is in me. I can shake off everything if I write; my sorrows disappear, my courage is reborn. But, and that is the great question, will I ever be able to write anything great, will I ever become a journalist or a writer? I hope so, I hope so very much, for I can recapture everything when I write, my thoughts, my ideals and my fantasies."

The Diary of Anne Frank


Although 'The Diary of Anne Frank' holds significance for people of all ages, her story is one with which children particularly identify. As Anne had no idea that her writing would one day be published, or that it would become so famous, the sincerity of the text is beyond question – it is emotional and truth driven.

Close readings of the diary offer lessons in language, creative writing and the optimism of youth. Anne's thoughts, aspirations and social conscience are inspirational.

She regards her writing as a form of self-expression and self-preservation. With the diary as her only vehicle for expression, she reveals her innermost thoughts and emotions with complete honesty. Her inextinguishable hope for a better world allows her soul to soar beyond the boundaries of her confinement.

QUESTIONS

1. What preparations did Anne's family make in their hope of surviving the war?
2. What choices did the family have? Were there different choices for children and adults? What were the risks associated with each option?
3. Make a list of Anne's aspirations. Now make a list of your own aspirations. Compare and contrast the two lists.
4. Was the attic a refuge or a prison?
5. Although Anne's family was confined in the attic, they did have access to news and were therefore aware of the severity of outside events. Under these circumstances were Anne's hopes unreasonable?

- 
6. Take a look at contemporary world events and find examples of ethnic and/or religious persecution. In what ways are they similar or different to the suffering of Jews during World War II?
 7. Do you think the modern world has learnt a lesson from the atrocities committed in World War II? Have we developed a better sense of ethnic tolerance? Justify your claims.
 8. In what way was Anne's writing a survival technique?
 9. Keep a diary or journal for a week and then compare the issues you deal with to the issues dealt with by Anne in her diary. How do they differ? What similarities do you find? Can you identify with Anne, and, if so, how?
 10. Choose an event in the diary and rewrite it from a different character's point of view. How does this change the perspective of the event?



WORKSHEET 3.2

'1944' BY ROALD HOFFMAN

1944

1

The woman leads her brothers across a ditch. They
lean on her, their muscles too weak
for walking after fifteen months hiding in an attic.

Rain mired the Russian tanks near Berezhanly,
and the Ukrainian who hid them said
they must walk, across the soaked
fields of early summer,


away from the house, the attic. German troops
were still in the village, and neighbours
said they smelled Jews
hiding. So one night

they bound rags around their shoes and set out
towards the Russian lines. The woman
was tired, but when the boy,
six, couldn't walk

(did he cry?) she lifted him on her back. The wind
was new to the boy. In the attic one brick,
end-on, was out of the wall
He watched children



Photograph from THE HIDDEN CHILDREN by Howard Greenfield. Copyright © 1993 by Howard Greenfield. Reprinted by permission of Tougston Mifflin Company. All rights reserved.



play outside through this rectangular mask.
The children looked flat, and had a habit
of jumping out of view. Their giggles
bounced in, but no wind,

for the brick hole was small. Parts of the attic
the boy wasn't allowed to be in (the boards
might creak). Dried peas in a sack
made a good pillow.


So it was right for the boy to reach to the wind
to hug it, but the big guns then took
the wind from him, his mother
stumbled, he had to grab

her coat. The hedge swung off up the hill, and
they had to cross the field, the brother
who had been with the partisans
said. He had the gun

with four bullets (but there were five of them). So
they moved slowly, feet sinking into clay,
exposed, as they were, to the road,
dawn, to the Russian lines.

2

Tanks (thank God for the red star) rutted
the road, made them jump back. We are Jews,
they called up to the trucks, we want to go
to Złoczow. One stopped, Russian soldiers



climbed slowly over the side, some wrapped
in blankets, smelling of vodka and cabbage.
they gave the men hand rolled cigarettes,
the boy a hard candy. One said to his mother

in Yiddish, I'm from Odessa, and pulling
out a worn book, look, I have my Pertetz
with me. The soldiers hugged themselves, coats
flapping, pissed by the road and told them they


could climb up and ride as far as they went.
The others slept, but the boy looked over
the side of the truck as it lurched around
craters, stopping to let tanks pass. He saw a leg

in a ditch, then a body crooked in the way of
dead things, and he thought: that must be a German
He saw trucks with Katyushas, crews cleaning
the tube racks, stacking shells. He imagined

them fired at night. Another body, two
arms, a helmet. No blood in this mud, just
soldiers cursing a flat tire in Russian under
grey skies. His mother called him and he came.

3

The Russian truck left
them five kilometers from the town.
They bought some milk, bread, kielbasa from a farmer
Who gave them a look, but took the gold



coin. The boy swallowed
the milk, didn't like it, he had
not drunk any for three years. They slept in a barn, walked
into town the next morning. A Polish woman
sweeping her gateway
recognized them. She frowned
Ah the Rosen family, so they didn't kill you all.
Their house was standing, the biggest

house on Jagiellonska.
Only the roof was shot up.
When they knocked, a man came to the door: We live here
we thought you ... wouldn't be back. The furniture

was gone, but the stamped
enamel tile ovens stood in the corner
of each room. In the attic they looked for the pictures
they had hidden. The boy found his mother

crying, baby pictures
(is that me, is that me?) around her.
Photos of a man pushing a baby carriage in a sunny park,
a man holding hands with his mother.

Roald Hoffman



GLOSSARY

- Berezhany* a small Polish town in Poland.
- Yiddish* the language spoken by Jews in Eastern Europe before the Holocaust. The language has re-emerged – the Nazis having murdered most of those who spoke it. It is currently enjoying a revival in many places.
- Peretz* a Russian word for pepper. In the context of the poem it refers to a great Yiddish writer – Yitzhak Leib Peretz, 1850 to 1915. Every Yiddish speaker in Russia and Eastern Europe, at that time, knew his work as is evident by the Russian soldier's words.
- trucks with Katyushas* truck-mounted rocket propelled mortars – very effective, Russian weapons. They were named after a girl in a Russian folksong.
- kielbasa* sausage

Source: Hoffman, R. 'Gaps and Verge's', University of Central Florida Press, Orlando, pp.17-19

ROALD HOFFMAN'S BIOGRAPHY



Roald was born in the Zloczów, Poland, the son of Hillel and Klara Safran. Before World War II Zloczów had been a vibrant Jewish community. The town had a population of 12,000 – equally split between Poles, Ukrainians and Jews. Germans occupied the town in 1941.

The years 1941 to 1943 were a nightmare for Zloczów's Jews. Approximately 1,500 were killed in a Ukrainian pogrom during the first weeks of the occupation. The remnants were concentrated in a ghetto, and eventually deported to extermination camps. Those who survived – less than 200 out of a community of some 4,000 – did so in hiding either in bunkers or in rural areas, in barns, cellars and lofts.

His father found a Ukrainian, Mikola Dyuk, who agreed to hide the family (Roald, his mother, an uncle and aunt) in his schoolhouse in a village. The father was to join them later but was killed.

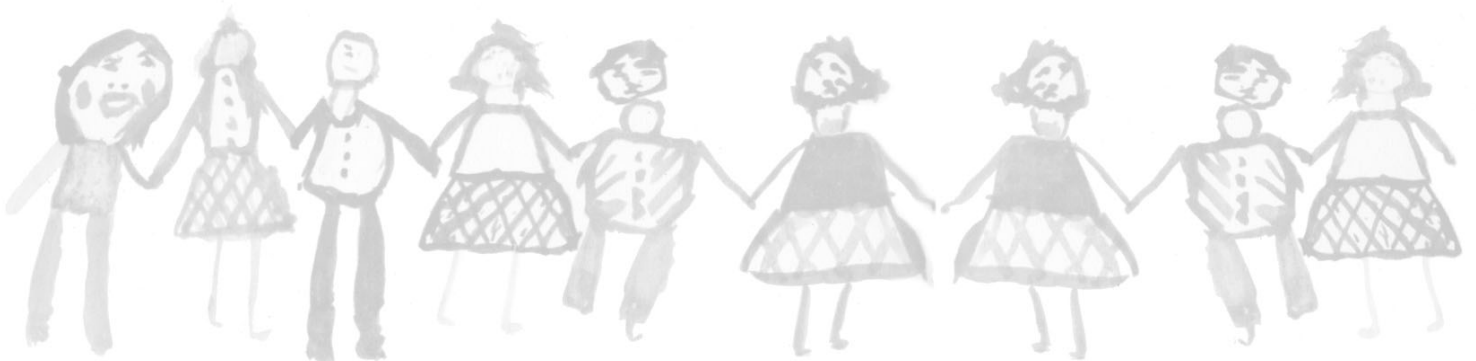
They hid first in an attic, then in a storeroom in the teacher Dyuk's house, where they remained for 15 months.

After the war Klara Safran remarried and in time they changed their name to Hoffman. In 1946 the family left Poland and eventually settled in America. Roald grew up in New York and in 1962 he completed his PhD in theoretical chemistry from Harvard University.

He received the Nobel Prize in Chemistry in 1981, shared with Kenichi Fukui. Currently he is enjoying a parallel career as a writer of poetry, non-fiction and plays.

QUESTIONS

1. How long had the family been hiding in the attic?
2. Why had they decided to leave their hiding place?
3. Explain why, “The children looked flat, and had a habit of jumping out of view”?
4. List all the deprivations the young boy had endured whilst hiding in the attic.
5. Why do you think the young boy tried to reach and hug the wind?
6. What do you think was the attitude of the locals to the return of the Rosen family and to Jews in general (look closely at stanza 3 as well as the comments of the Polish woman and the illegal occupancy by neighbours of the Rosen’s family home)? Quote the words to support your answer.
7. Why do you think the family had hidden their photographs before they went in to hiding? Would you consider it important to hide your family photographs? Why or why not?
8. Why do you think the boy’s mother was crying?
9. Consider the similarities between the experiences of the boy in the poem and Roald Hoffman’s life story? Do you think he is the little boy in the poem? Give reasons for your answer.
10. How do you think experiences such as these could affect a child and later in life the adult?



WORKSHEET 3.3

THE BOOK OF LIESBETH PRINS

The 'Book of Liesbeth' is a two-part diary that was donated to the Sydney Jewish Museum. It records the life of Liesbeth Prins, born in Amsterdam on 25 December 1937, to Nico and Suze Prins-Kogel.

The entries, locks of hair, a safety pin and over one hundred photographs breathe life into Liesbeth's existence. Her young life tragically interrupted – the diary left incomplete.

In 1942 Suze and Nico made the agonising decision – in the wake of the Nazi summons that all Jews register for deportation. Suze found 'sympathetic neighbours' who were willing to take Liesbeth (Liesje) and care for her, in the hope that she might be spared. Apparently Liesje cried so much that the family became very nervous and they arranged for her to be passed on to 'some women living in Haarlem'. These women were subsequently betrayed and Liesje was put in to solitary confinement in the local prison before being sent to the Jewish Theatre in Amsterdam (a temporary collection point for Jews before their deportation to Westerbork). There, through sheer coincidence, she was reunited with her mother and father. Then the whole family were sent on to Westerbork and finally deported to Auschwitz – on 22 October 1943. Carla learnt these facts from a Dutch cousin of her father's. Her own father was never able to talk about his niece, Liesje – not even to his wife.



QUESTIONS

Look carefully at the exhibit – 'The Book of Liesbeth':

1. What was the name of her mother and father?
2. Which date and year was she born?
3. In which place was she born, and in which country?
4. Why do you think Suze decided to keep a record of her daughter's growth and development?
5. Would you have liked to have a similar record of your early years kept for you? Give reasons for your answer?
6. What fate befell Liesbeth and her family?
7. How old was she when she was deported?
8. In what ways does 'The Book of Liesbeth' – the record of her short life – help to personalise the fate of the 1.5 million Jewish children who perished during the Holocaust?
9. What legacy have you taken away from having seen the Children's Memorial at the Museum?

WORKSHEET 3.4

A CONVERSATION WITH A TEDDY BEAR

Robbie Moore

Year 6, Lane Cove Public School

Mr Brom, the tattered bear, sits on a small wooden stool in the corner. A faded green scarf is strung around his neck and his fur coat has obviously been sewn up many times. He stares at me through his plastic eye.

“So, Mr Brom, you’ve been my mother’s bear for 44 years, but as you’re 57, who was your first owner?”

As he sits straighter on his stool he begins to speak “She was a nice girl. She was Dutch – Liesje. We were great friends – I was her favourite toy then. When she was about 5, we moved to another family in Amsterdam without her mum and dad – I don’t know why, it just happened. She as well as I, missed her parents very much. A lot of the time there she talked to me – I think it was because I was the only toy from her old house. One thing, though, she always wore a gold star on her jumper – I guess it just meant she was special. Her new parents kept telling her that Jesus would help her through it all. I don’t think he did, because the following day these two men in uniform came to the door and just dragged her away.”

“And you never saw her again?”

He pauses. “Never.” His bottom lip begins to quiver but he bites it quickly.

“Is this her?” I hand him a small black and white photograph of a baby giggling, in a round, wooden frame.

Mr. Brom holds out a paw to take it off me. “Yes, that was her.” He holds the picture to his chest, “That was her.”



“That was my mother’s only cousin”, I informed him as he hands back the photograph.

“After she left I was kept inside a cardboard box,” he continues, ‘for many years. It was dark and cold in there. Then I became your mother’s bear. I still wonder what happened to Liesje, though,” he comments, in his innocent voice.

He didn’t and couldn’t understand.

“She was sent to Belsen.”



“Belsen, what on earth is Belsen?”

I pause for a moment, “Belsen was a place where people went in the war to ... I can’t think of how to put it ... to be punished.”

“But why? He still didn’t understand. “And what happened to her there?”

Again I paused, then realized this bear had a right to know what happened to Liesje. “She was killed there.”

“But she was only five,” tears begin to well on the rims of his eye, “only five.” A million questions spin around in Mr Brom’s head. Desperately he cries, “I won’t believe it No!” He bends forward on his little wooden stool, holding his head in his arms trying to stop the swell of tears which stream out of his single, plastic eye.

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WORKSHEET 4.1

HEROES

JANUSZ KORCZAK

Physician, writer and educator, Janusz Korczak devoted his life to children. He recognised that children had emotional needs, and therefore throughout his life he urged that they be respected.

Before the war he worked in a children's hospital and was appointed director of two major orphanages in Warsaw – one of them a Jewish orphanage.

The Nazis forced Korczak to move his Jewish orphanage into the Warsaw Ghetto. Although by this time he was an elderly man, he worked tirelessly to preserve and protect his charges from the horrors of ghetto life. Based upon his unique educational philosophy, he established an internal court of honour in his orphanage that had jurisdiction over both children and teachers. The children were encouraged to be fair and responsible citizens, and to take part in cultural activities. He struggled to ensure that life for the children continued as usual. He provided food and clothing for them and tried to maintain order and cleanliness.

In July 1942, the deportation of Jews from the Warsaw Ghetto began. It involved sudden waves of SS and police round-ups. Korczak's Polish friends warned him that it would be only a matter of time before his name, those of his staff and the children would appear on deportation lists. They offered him asylum on the Polish side but to accept would have meant abandoning his children. Korczak refused to listen and save himself.

On 6 August, the Germans rounded-up Korczak, the staff of the orphanage and the two hundred children and marched them through the ghetto to the deportation trains. Eyewitnesses described the scene:

“This was not a march to the railway cars, this was an organized, wordless protest ... The children marched in rows of four, with Korczak leading them, looking straight ahead, holding a child's hand on each side ... A second column was led by Stefania Wilczynska, his loyal assistant—with the children wearing blue knapsacks on their backs ...”³

They were all deported to the Treblinka death camp.

³ Gutman, I. (ed) 1990 'Encyclopedia of the Holocaust', MacMillan, New York Vol II p.18



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FRIEDL DICKER-BRANDEIS



Friedl Dicker-Brandeis was a small, fragile, Vienna-born, woman – a communist and artist. She turned down a visa to Palestine. In December 1942 she was transported to Theresienstadt. She armed herself with art materials and office forms, scrap paper wrapping paper and cardboard so she could offer some respite from the horrors of ghetto life to children in Theresienstadt.

Theresienstadt was a 'showcase' ghetto, used by the Nazis for propaganda purposes. The inmates of Theresienstadt organized cultural activities and strove to educate their children. To distract them from their over-crowded, miserable surroundings creative activities were organized for them. Of the 9,000 – 10,000 children who were consigned to this camp, only 218 survived the war.

Friedl Dicker-Brandeis provided art lessons for the children and through these lessons – or art therapy – the children were able to express their inner-torment. Through art and poetry she would enter the children's world and offer them moments of respite. 'She helped restore a balance to the trembling consciousness of terrified children'⁴.

In October 1944 Friedl Dicker-Brandeis was transported to Auschwitz where she was murdered.

For more information, please see: E. Makarova, 2001 'Freidl Dicker-Brandeis: The Artist who Inspired the Children's Drawings of Terezin', TallFellow/Every Picture Press in association with the Simon Wiesenthal Center, Los Angeles. This book is available in the Sydney Jewish Museum Library.

⁴ Volakova H. (ed) 1993, 'I never saw another butterfly', Schocken Books, New York

ANNA CATALDI

Anna Cataldi is a contemporary well-known Italian writer and journalist. While working for UNICEF's International Media Consultant in Sarajevo she risked her life not only by being in the war-torn city, but by repeatedly returning to it to smuggle out letters so that the voices of its children could be heard – in the hope that once the world had heard their prayers, curses and cries for help, it could no longer remain indifferent. At this time there were only a few journalists in Sarajevo; 62 had been killed and many more injured, therefore contact with the outside world was very limited.

In 1992, on her return to Italy, she smuggled out a ten-month old baby whose leg had been blown off by the shell that had killed his mother.





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