

Grades K-5

**Teaching about the
Holocaust/Genocide,
Prejudice & Bullying Using UDL
(Universal Design for Learning)**

LESSON TITLE: Acceptance, Always!

Grade Level/s: K-1

UNIVERSAL DESIGN FOR LEARNING

NEW JERSEY STUDENT LEARNING STANDARDS:

Reading:

CCSS.ELA-LITERACY.RL.K.10

Actively engage in group reading activities with purpose and understanding.

Speaking & Listening:

CCSS.ELA-LITERACY.SL.K.5

Add drawings or other visual displays to descriptions as desired to provide additional detail.

CCSS.ELA-LITERACY.SL.K.6

Speak audibly and express thoughts, feelings, and ideas clearly.

Key Questions/Issues Addressed:

- Why is it important to be accepting of others who are different from you?
- How can children stand up against prejudice and bullying?

Lesson Goals/Objectives:

- Students will be able to retell the plots of fictional stories. (Lower order)
- Students will be able to analyze themes in literature, including acceptance, friendship, and open-mindedness. (Higher order)
- Students will be able to write about and illustrate key themes of literature as they apply to their own lives. (Higher order)

Key Terms:

- Prejudice
- Acceptance

Materials:

- Age-appropriate books/videos on the dangers of prejudice and the importance of learning to get along with others: (**Representation**, **Engagement**)*

This lesson provides guidelines that can be used with multiple books/videos. The following are a few suggestions (summaries and further teaching suggestions for each book can be found in the K-4 curriculum guide, *Caring Makes a Difference*, by the NJ Commission on Holocaust Education: http://www.state.nj.us/education/holocaust/downloads/curriculum/caring_makes_a_difference_K-4_%20curriculum_guide.pdf).

The Berenstain Bears: New Neighbors, Stan and Jan Berenstain

<https://www.youtube.com/watch?v=EhZI8PTAYCo>

<https://www.youtube.com/watch?v=OOxRSiuUcMg>

A Pig is Moving In!, Claudia Fries

<https://www.youtube.com/watch?v=1-KJRadXqC4>

The Sneetches and Other Stories, Dr. Seuss

<https://www.youtube.com/watch?v=tVzkzjYcK5U>

<https://www.youtube.com/watch?v=XMolzESn4oI>

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<https://www.youtube.com/watch?v=PdLPe7XjdKc>

The Ugly Duckling, Hans Christian Andersen (or later versions)

<https://www.youtube.com/watch?v=qafXdmFsTbE>

https://www.youtube.com/watch?v=neX_E8Ozf88

- Word wall or other mechanism (e.g. Smartboard) to display key terms above (**Representation**)*
- Sentence strips with vocabulary words, prejudice (on one) and acceptance (on the other)
- Handout**: T-chart (use projector to project, or redraw on poster paper or board), titled “Acceptance Always” (**Representation**)*
- Handout**: Class book template
- Crayons
- Pencils
- Digital Devices (e.g. tablet, laptop, smartphone, etc.) (**Representation, Engagement, Action and Expression**)*
- Plastic protector sheets for paper
- Small binder

Background for Lesson: (if necessary)

Students should be familiar with basic literary terms about fictional narratives, such as: plot, problem, character, setting, theme.

Instructional Activity/Procedures:

1. Key terms should be displayed on Smartboard, word wall, poster, or board. (**Representation**)*
2. Teacher (T) calls students (Ss) to rug or other read-aloud area.
3. T: “Have you ever met someone who was different in some way from you? What was it like?” (Students will discuss their experiences. T will probe responses and steer discussion toward the central ideas that will be addressed in the lesson: to accept and respect others, regardless of our differences.)
4. T reads the story, pausing at key points to ask students to retell what happened; predict what will happen next; describe how they would feel if they were the character; etc.
5. At the conclusion of the story, T asks: “What lessons can we learn from the story? How can we apply these lessons to our own lives?” (Ss will brainstorm / T will lead discussion: when we meet a new person, we can ask about common interests and/or differences, we should show respect, be kind, share, etc. We should not judge a person for looking different, we are all the same inside, give people a chance, etc.)
6. T shows and explains each part (title, column titles, blank columns) of a T-chart, titled “Acceptance Always: Meeting Someone Who is Different from You,” with one side headed “**We should...**” and one side headed “**We should not...**”
7. T: When you meet someone who looks or acts or believes differently from you in some way, what should you do? What should you not do? (Ss will brainstorm answers for each side of the T-chart – see responses in #5)
8. T records all Ss’ answers on T-chart.
9. T shows paper strips with vocabulary words, prejudice and acceptance, written on each one.
10. T defines the vocabulary words using age appropriate definitions: prejudice (judging people before you know them) and acceptance (liking others the way they are). T writes definitions on board/Smartboard, adds word strips to chart under the appropriate columns with the students’ guidance. (**Representation**)*

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11. T: “Does anyone think they could act out one of our examples of what we **should** do?” (A few Ss, in pairs, will act out two or three examples. T will guide their role play so that it reinforces the lesson focus.) (Action and Expression, Engagement)*
12. T: “We now have a great list of WHAT we should do when we meet someone who is different from us. Now I have a harder question for you: WHY should we do these things? Think for a moment (pause). Turn to your partner and share WHY you think we should do these things when we meet someone who is different from us?” (Ss will engage in Think-Pair-Share activity. Student responses may include: we should do this because we want friends, we want to be nice people, we want to treat others as we would like to be treated, we want others to treat us nicely etc.). (Action and Expression, Engagement)*
13. T asks a few Ss to share WHY we should do these things.
14. T: “Now we will be working together as a class to create and publish a guidebook about meeting new people! Each of you will draw a picture and write one sentence that begins [write this on board]: When I meet someone new who is different from me, I _____.”
15. Ss return to their desks / tables.
16. T hands out book page handout, or sends an electronic file to student’s digital devices, explains how to complete the illustration and written parts of the assignment. (Representation)*
17. Ss complete book page. T circulates to check for comprehension.
18. If time, T allows Ss to present their work to the class or to their groups.
19. Afterwards, T places S book pages (or print outs) in plastic sheets, places plastic sheets in binder, and adds the class book to the classroom library.

Evidence of Understanding: (Action and Expression)*

- Comprehension check during read aloud
- Participation in T-chart creation
- Participation in Think-Pair-Share activity
- Class book pages

Extension Activities:

- Students can take turns bringing the completed book home, and parents can comment on a provided sheet.

**Handouts attached after the Lesson Plan

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Grade Level/s: K-1

UNIVERSAL DESIGN FOR LEARNING

Acceptance, Always: T-Chart Handout

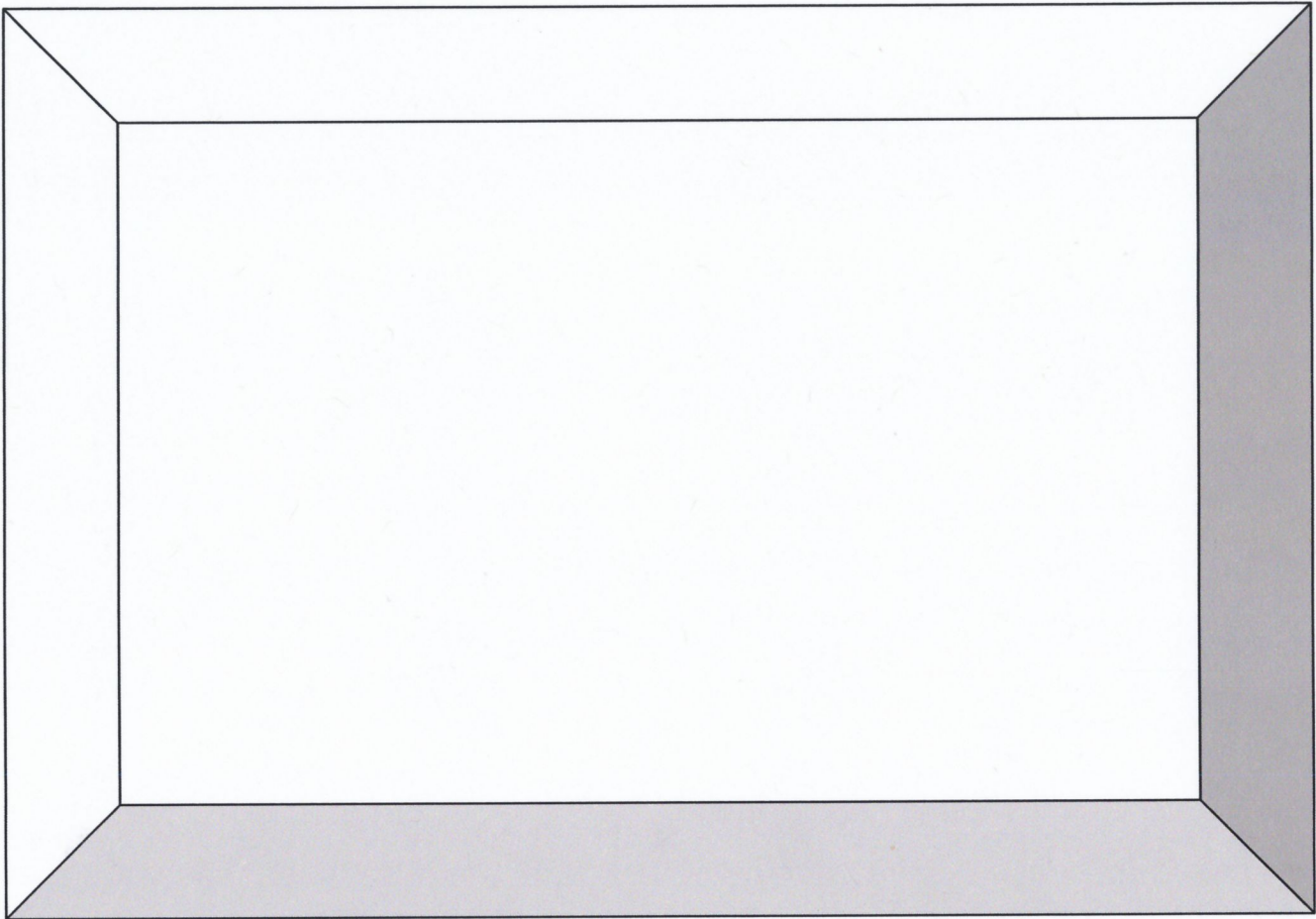
Acceptance, Always!	
When I meet a new person who is different from me...	
I should...	I should not...

Acceptance Always: Class Book Template

LESSON TITLE: Acceptance, Always!

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LESSON TITLE: Acceptance, Always!

Grade Level/s: K-1

UNIVERSAL DESIGN FOR LEARNING

When I meet someone new who is
different from me, I always

LESSON TITLE: Quotes and Questions

Grade Level/s: 2-3

UNIVERSAL DESIGN FOR LEARNING

NEW JERSEY STUDENT LEARNING STANDARDS:

Reading:

CCSS.ELA-LITERACY.RF.2.4.C

Use context to confirm or self-correct word recognition and understanding, rereading as necessary.

Writing:

CCSS.ELA-LITERACY.W.2.2

Write informative/explanatory texts in which they introduce a topic, use facts and definitions to develop points, and provide a concluding statement or section.

Speaking & Listening:

CCSS.ELA-LITERACY.SL.2.1.A

Follow agreed-upon norms for discussions (e.g., gaining the floor in respectful ways, listening to others with care, speaking one at a time about the topics and texts under discussion).

Key Questions/Issues Addressed:

- What dreams, goals, and values drive people to make a positive difference in the world?
- What dreams, goals, and values can inspire us, as children and in the future, to make a positive difference in the world?

Lesson Goals/Objectives:

- Students will be able to retell the meanings of social activists' quotations about making change in the world.
- Students will be able to analyze how social activists used figurative and descriptive language to emphasize themes about making change in the world.
- Students will be able to write creative paragraphs that apply historical excerpts to their own lives.

Key Terms:

- Change
- Difference
- Quote /Quotation
- Inspire /Inspirational

Materials:

- Quotation list** (for teacher)
- Handout: Quote Journal Entry Directions**
- Writing paper, journals (Journals – composition books or one-subject notebooks – are recommended), or digital device (e.g. laptop, tablet, smartphone, etc.) ([Action and Expression](#))*
- Pencils

Background for Lesson: (if necessary)

Students should have experience with writing 4-6 sentences at one sitting, though the written assignment can be split up or made shorter if needed. ([Action and Expression](#))*

This lesson can be used in multiple ways: it could be a morning journal activity, end of the day activity, writing warm-up, or occasional activity. One quote can be covered each day. It only needs to be explained once, and then reviewed and reinforced for later, repeated activities.

LESSON TITLE: Quotes and Questions

Grade Level/s: 2-3

UNIVERSAL DESIGN FOR LEARNING

Instructional Activity/Procedures:

1. Teacher (T): We have studied and heard throughout our lives about people who have made a big, positive difference in the world. Who can name some of the people we know of in history and today who have made a big, positive difference in the world? (Student responses may include leaders such as Dr. Martin Luther King Jr., Harriet Tubman, Rosa Parks, Cesar Chavez, Susan B. Anthony, Nelson Mandela, and many others, depending on their previous studies. T may probe further, asking, “How did he/she change the world?”)
2. T: These are all great examples of people who wanted to change the world, and did it! We can be inspired by them to make a difference, ourselves!
3. T: Each day, we will be reading a quotation from one person who changed the world in a positive way, people like the men and women you mentioned.
4. T: What is a quotation? (Ss should be guided to respond, it is a short, meaningful, famous statement.)
5. T: Why do you think people like to read what people like King, Mandela, Anthony and others said about making a difference in the world? (Ss should be guided to respond: we can learn important lessons about how to make change; we can be inspired by their successes; we can learn from their experiences and apply them to our lives.)
6. T: We will read the quotation very closely, you will copy the quote in your journal, and we will talk about what it means together. Pay close attention during our discussion, because after our discussion, you will answer two questions in your writing journals: “What does the quote mean?” – you will explain the quote in your own words. This will be 2-3 sentences. And “How can I relate something in my life to this quote?” – you will tell a story about a time when you felt or experienced something the way the person did. This will also be 2-3 sentences. You will write 4-6 sentences total.
7. T distributes *Quotes and Questions* directions sheet. T: Place or save this sheet in your folder/glue this sheet to the inside cover of your journal so that you can refer to the directions. By the end of the year, we will have a journal full of inspirational quotes by inspirational people, along with your own, personal reflections on how they inspire you!
8. Ss glue sheet to inside cover of journal, or place/save in writing folder, depending on the practice of the class and the use of digital devices. (**Engagement, Action and Expression**)*
9. For each quote (one quote per day/activity): Follow the directions on the handout, and as described in #6. In short: Read quote, lead students in retelling quote in their own words, lead students in brainstorming ways the quote might relate to their own lives. If time, T can describe a bit or show a video about the life of the quoted person. (**Representation**)*
10. For the first few times completing the activity, T should model the writing on the board or SmartBoard.
11. While Ss write, T circulates and assists. T should try to note one strength, one item to work on on each S’s journal entry, and write briefly in each journal, conferring privately with each S, as time permits.
12. This activity can be repeated daily, weekly, or along with a related Social Studies or Language Arts unit.

LESSON TITLE: Quotes and Questions

Grade Level/s: 2-3

UNIVERSAL DESIGN FOR LEARNING

Evidence of Understanding:

- Comprehension questions during discussion
- Journal entries

Extension Activities:

- Watch films on people featured on quotation list.
- Assign the people on the quotation list to groups of students and use as research project topics.
- At the end of the year, split up the quotations between the students and have them create an illustrated book page featuring the quote. Have students pair up with a Kindergarten class to present, explain, and read the book.
- Practice dramatic, expressive, fluent reading by going around the room, having each student read a given quote the way he/she imagines the person said it.
- Have students use the Internet to find their own, inspiring quotes to share with the class. Students could thus determine the journal topics, with teacher pre-approval, for some of the entries.

**Handouts attached after the Lesson Plan

LESSON TITLE: Quotes and Questions

Grade Level/s: 2-3

UNIVERSAL DESIGN FOR LEARNING

Quotes and Questions: Quotation List (Teacher Resource)

Life's most persistent and urgent question is, 'What are you doing for others?'

Martin Luther King, Jr.

Our greatest weakness lies in giving up. The most certain way to succeed is always to try just one more time.

Thomas A. Edison

We may encounter many defeats but we must not be defeated.

Maya Angelou

Keep your eyes on the stars, and your feet on the ground.

Theodore Roosevelt

The secret of getting ahead is getting started.

Mark Twain

Optimism is the faith that leads to achievement. Nothing can be done without hope and confidence.

Helen Keller

Start where you are. Use what you have. Do what you can.

Arthur Ashe

What you get by achieving your goals is not as important as what you become by achieving your goals.

Henry David Thoreau

By failing to prepare, you are preparing to fail.

Benjamin Franklin

I attribute my success to this - I never gave or took any excuse.

Florence Nightingale

It is very important to know who you are. To make decisions. To show who you are.

Malala Yousafzai

Follow your inner moonlight; don't hide the madness.

Allen Ginsberg

The most effective way to do it, is to do it.

Amelia Earhart

We must learn to live together as brothers or perish together as fools.

LESSON TITLE: Quotes and Questions

Grade Level/s: 2-3

UNIVERSAL DESIGN FOR LEARNING

Martin Luther King, Jr.

Let us remember: One book, one pen, one child, and one teacher can change the world.

Malala Yousafzai

The following quotes are by famous New Jerseyans, and could be used in conjunction with New Jersey units of study:

No punishment will prevent those who desire liberty from demanding it.

Alice Stokes Paul

Deeds, not words.

Alice Stokes Paul

A person who never made a mistake, never tried anything new.

Albert Einstein

If you don't know where you are going, you'll end up someplace else.

Yogi Berra

If there's a book that you want to read, but it hasn't been written yet, then you must write it.

Toni Morrison

Resist much, obey little.

Walt Whitman

The answer to injustice is not to silence the critic, but to end the injustice.

Paul Robeson

Live your life as if you may lose everything.

Mary Higgins Clark

Whatever is my right as a man is also the right of another; and it becomes my duty to guarantee as well as to possess.

Thomas Paine

Sources:

www.brainyquote.com

www.goodreads.com

LESSON TITLE: Quotes and Questions

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UNIVERSAL DESIGN FOR LEARNING

Quotes and Questions: Directions Handout

Directions for Quotation Journal Entry (Action and Expression)*

1. Write/type the date at the top of the page.
2. With the class, read the quotation very closely.
3. Copy the quote in your journal.
4. The class will talk about what the quote means together. Ask questions for clarification, and pay close attention during our discussion. After our discussion, you will answer two questions in your journals.
5. In 2-3 sentences, answer “What does the quote mean?” – you will explain the quote in your own words.
6. In 2-3 sentences, answer “How can I relate something in my life to this quote?” – you will tell a story about a time when you felt or experienced something the way the person did.
(Engagement)*
7. Place your journal, on the upper right hand side of your desk to indicate that you are finished, and start reading a book.
8. The teacher will circulate and give oral and written feedback.

LESSON TITLE: From Friend to Upstander: Stand Up and Make a Difference!

Grade Level/s: 1-3

UNIVERSAL DESIGN FOR LEARNING

NEW JERSEY STUDENT LEARNING STANDARDS:

Reading:

CCSS.ELA-LITERACY.RF.2.4.A

Read grade-level text with purpose and understanding.

Speaking & Listening:

CCSS.ELA-LITERACY.SL.2.1

Participate in collaborative conversations with diverse partners...with peers and adults in small and larger groups.

Key Questions/Issues Addressed:

- What roles do people play in bullying incidents?
- How can we address bullying by becoming “upstanders” who speak up for the rights of others?
- How can we become activists for social justice, in our own daily lives and in the future?

Lesson Goals/Objectives:

- Students will be able to define key terms in anti-bullying: upstander, bystander, bully (perpetrator), victim.
- Students will be able to explain the ways in which everyone in the vicinity of a bullying incident involves him or herself by playing one of the four roles listed above.
- Students will be able to accurately and empathetically role-play a bullying incident, playing each of the four, previously mentioned roles.

Key Terms:

- bully, bullying
- perpetrator (this term can be omitted if too difficult)
- victim
- upstander
- bystander

Options for vocabulary activities:

1. Introduce FRAYER model as a way for students to take each term and find examples and non-examples of the new vocabulary. Students work in small groups to develop FRAYER. (**Representation**, **Engagement**)*
2. Present pictures of different persons in the room and ask students to label each picture with one of the words and tell why they labeled the picture as such. (**Engagement**)*
3. Discuss picture labels, particularly if different labels were applied to the same picture. (**Engagement**)

Materials:

- Handout: Vocabulary guide**
- Handout: I can be an Upstander by _____**
- Pencils
- Crayons
- Digital devices (e.g. computers, tablets, etc.) (**Representation**, **Action and Expression**, **Engagement**)*

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Options for Materials:

1. Provide vocabulary guide with pictures. (Representation)*
2. Provide time at the beginning of the lesson for pairs to use vocabulary activities and games like QUIZQUIZTRADE. (Engagement)*
3. Provide QR codes for each vocabulary word that lead students to a digital representation or short video of each vocabulary word. (Representation, Engagement)*
4. Post vocabulary words as a WORD WALL in the classroom, or allow some students to have this list in their personal notebook. (Representation)*
5. Provide table with selection of assorted props for skits (use whatever you have in the classroom: pretend food; toys; sports equipment; books; backpacks; etc.).
6. Provide pictures. (Representation)*
7. Provide language translations. (Engagement)*

Background for Lesson: (if necessary)

The most important requirement for this lesson is a classroom that is a “safe space” where children feel free to express themselves. This lesson requires students to take the theme of bullying seriously, and to act appropriately while brainstorming and rehearsing in groups. Thus, it would be best if students had prior experience working cooperatively and creatively.

Options for building a classroom climate of “safe space”:

1. Post classroom expectations prominently in the room. (Engagement)*
2. Create group roles that are used in small group discussion: e.g.: notetaker, presenter, timekeeper, Materials Manager. (Engagement)*
3. Model appropriate behaviors in person or by providing video options. (Representation, Engagement)*

Instructional Activity/Procedures:

1. Teacher (T) “Raise your hand if you have ever heard the word, *Bully*? What is a bully?”
2. Students (Ss): (Responses may include: a mean person, someone who hurts others, someone who says mean things to someone else)
3. T: “All of these are good definitions of what it means to be a bully. We will be looking at bullying situations in more detail today.”
4. T: “Today we are going to not only learn about bullies, but also about the other people who are involved when they bully. Did you know that, for example, if there is a bullying incident outside on the playground, everyone around who can hear and see what’s going on is actually involved in the bullying?” (Make sure to express this point slowly and with expression. Pause and look at students to ensure their comprehension of this possibly startling idea.)
5. T hands out Vocabulary Guide handout (students will be defining and illustrating each of the four vocabulary terms: Bully – someone who uses their physical or social power to repeatedly hurt someone else; Victim – someone who is bullied; Bystander – someone who knows what is going on but does nothing; Upstander – someone who knows what is going on and tries to do something to make it right).
6. T: “On this handout, you see the names for four ways people can act in a bullying incident. Read each word with me, and put your finger on the word as we read it aloud: Bully, Victim, Bystander, Upstander.”
7. T guides students through copying each definition in the correct column, suggesting illustrations of scenarios that might help them remember each definition, and finally illustrating each definition in the

LESSON TITLE: From Friend to Upstander: Stand Up and Make a Difference!

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correct column.

8. T: "Now that we've defined these terms, let's put them into practice. I'm going to read you a scenario. I want you to pay attention to what each person does, and then I will ask you to discuss with your partner, which person is the Bully, Victim, Bystander, and Upstander?"
(Scenarios are found at this site, provided by the Teaching Tolerance organization: <http://www.tolerance.org/sites/default/files/general/L1%20Scenario%20List%203-5.pdf>)
9. T read scenarios, Ss discuss with a partner which person is the Bully, Victim, Bystander, and Upstander. After giving the pairs a few minutes to discuss, T calls on individual students to provide the answers. T can also expand the discussion by asking, "What did he/she do to let you know that he/she is a Bully, Victim, Bystander, (or) Upstander?"
10. T concludes this portion of the lesson with, "Which person do we want to be? Here is a hint: We want to STAND UP for what is right. Stand up, and tell me with conviction which one you want to be!"
11. Ss: "UPSTANDERS!"
12. T: "Of course, the reason we are learning about Bullies, Victims, Bystanders, and Upstanders is that we all have been or will be in situations like the ones we read about. Now, we are going to role play, and act out bullying scenes. We are going to practice what to do if you see someone being bullied or if you are being bullied, because the best way to learn how to do something, is to practice!"
13. T puts students in groups of four. T passes out sets of group roles. T explains: "Each group must assign one of the four roles to one student. Then, decide as a group what the Bully will try to make the Victim do. What will the Upstander do? What will the Bystander do? Act out the skit, rehearse it again and again, and prepare to perform for the class! You can select one prop from the prop table."
14. Ss prepare skit in groups. T circulates and assists.
15. Over the next few days, each group will perform their skit. After each skit, T will ask students to name the Bully, Victim, Upstander, and Bystander.
16. As a concluding activity or for homework, Ss can complete either of the two Handouts, *I Can Be An Upstander*.

Options for class participation:

1. Provide opportunities for peer partner activities. (Engagement)*
2. Provide pictures during the discussion for students to see as the teacher discusses each role. (Representation)*
3. Provide different color cards (for students who are reluctant to speak in a group) that can be raised as an answer to the role questions that the teacher poses to the group. (Engagement)*

Evidence of Understanding:

Students' understanding of the lesson's objectives will be assessed informally through the skits and through classroom discussion of bullying scenarios. More formal, written assessment will take place through the concluding or homework Handout, *I Can Be An Upstander*.

Options for additional assessment activities:

1. Document corrent responses from color card raised during group.(Action and Expression)*
2. Provide additional time for students to define each role outside of the classroom discussion. (Action and Expression, Engagement)*
3. Accept story responses, including children's art as an alternative assessment option. (Action and Expression)*

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Extension Activities :

Read and discuss the list of 10 Ways to Be an Upstander, found at the BullyBust site:

<http://www.bullybust.org/students/upstander>

Options for additional activities:

1. With a partner, create a poem, song that includes the 10 ways to be an Upstander. (Action and Expression, Engagement)*
2. Draw or find a comic that defines an Upstander in the action of doing something upstanding. (Action and Expression)
3. Video examples and non-examples of Upstanders. (Action and Expression, Engagement)*

The final activity, the creation of a class or school Action Plan against bullying, could take class over several days or weeks.

**Handouts attached after the Lesson Plan.

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From Friend to Upstander: Vocabulary Guide Handout

Standing Up to Bullying: Key Vocabulary

<i>Term</i>	<i>Definition</i>	<i>Illustration</i>
Bully (n)		
Victim		
Bystander		
Upstander		

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I can be an Upstander

From Friend to Upstander: I can be an upstander by...

LESSON TITLE: From Friend to Upstander: Stand Up and Make a Difference!

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I can be an Upstander

I can be an upstander by...

LESSON TITLE: Persuasion, Propaganda, and Political Cartoons

Grade Level/s: 4-5

UNIVERSAL DESIGN FOR LEARNING

NEW JERSEY STUDENT LEARNING STANDARDS:

Key Ideas and Details:

CCSS.ELA-LITERACY.RH.6-8.1

Cite specific textual evidence to support analysis of primary and secondary sources.

CCSS.ELA-LITERACY.RH.6-8.2

Determine the central ideas or information of a primary or secondary source; provide an accurate summary of the source distinct from prior knowledge or opinions.

Integration of Knowledge and Ideas:

CCSS.ELA-LITERACY.RH.6-8.7

Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.

CCSS.ELA-LITERACY.RH.6-8.8

Distinguish among fact, opinion, and reasoned judgment in a text.

CCSS.ELA-LITERACY.RH.6-8.9

Analyze the relationship between a primary and secondary source on the same topic.

CCSS.ELA-LITERACY.RI.5.8

Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

CCSS.ELA-LITERACY.W.5.2.D

Use precise language and domain-specific vocabulary to inform about or explain the topic.

CCSS.ELA-LITERACY.W.5.1.A

Introduce a topic or text clearly, state an opinion, and create an organizational structure in which ideas are logically grouped to support the writer's purpose.

CCSS.ELA-LITERACY.SL.5.1

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on *grade 5 topics and texts*, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.SL.5.1.A

Explicitly draw on previously read text or material and other information known about the topic to explore ideas under discussion.

Social Studies:

6.1.12.D.11.d Compare the varying perspectives of victims, survivors, bystanders, rescuers, and perpetrators during the Holocaust.

6.1.12.D.11.e Explain how World War II and the Holocaust led to the creation of international organizations (i.e., the United Nations) to protect human rights, and describe the subsequent impact of these organizations.

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6.2.12.A.4.a Explain the rise of fascism and spread of communism in Europe and Asia.

6.2.12.A.4.c Analyze the motivations, causes, and consequences of the genocides of Armenians, Roma (gypsies), and Jews, as well as the mass exterminations of Ukrainians and Chinese.

6.2.12.D.4.d Analyze the extent to which the legacy of World War I, the global depression, ethnic and ideological conflicts, imperialism, and traditional political or economic rivalries caused World War II.

6.2.12.D.4.g Analyze the role of nationalism and propaganda in mobilizing civilian populations in support of “total war”

6.2.12.D.4.i Compare and contrast the actions of individuals as perpetrators, bystanders, and rescuers during events of persecution or genocide, and describe the long-term consequences of genocide for all involved.

6.2.12.D.4.l Assess the cultural impact of World War I, the Great Depression, and World War II.

Key Questions/Issues Addressed:

Brief Description

Students will begin each lesson by analyzing a significant quote related to the Holocaust. They will then be shown political cartoons of that time period to view and analyze. Students will look at primary source documents.

- Is there such a thing as “good propaganda”?
- What moral responsibility do we have to educate ourselves about what’s happening around us?
- Do I have a responsibility to take action to prevent injustice?
- Why do some people stand by during times of injustice while others try to stop or prevent injustice? (Integrity)
- What accounts for hatred and bigotry?
- What can we do – as individuals and groups – to overcome prejudice?
- Are human beings good or bad at heart? (Argument Essay)

Lesson Goals/Objectives:

The students will understand the following:

- Aggression and cruelty in relation to human nature.
- The positive and negative behaviors associated with obedience, conformity, and apathy.
- The positive behavior associated with acts of courage, integrity, and empathy.
- Comparisons and contrasts between the behavior of the perpetrator, victim, collaborator, bystander, resister, and rescuer.
- Equal treatment under the law is an important principal of justice.
- The actions of one person can set in motion a chain of events that can have positive or negative outcomes for themselves and others.
- Every era has circumstances and events that challenge the beliefs and values of society and require individuals to make choices and decisions.
- Individuals, groups, and nations, have the desire to be independent and want the power to govern their own lives.
- People with different backgrounds, but with a common cause, can effect great change.
- Freedom is not free; it is achieved through struggle and carries responsibilities.
- People are affected by environmental, economic, social, cultural, and civic concerns.
- Democratic institutions and values are not automatically sustained, but need to be appreciated,

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nurtured, and protected.

- Silence and indifference to the suffering of others, or to the infringement of civil rights in any society, can—however unintentionally—perpetuate these problems.
- The Holocaust was a watershed event, not only in the 20th century but also in the entire course of human history (A watershed event is a critical turning point (a watershed moment) in history is when something changes and things will never be the same again.).
- How to analyze quotes from famous people during the Holocaust.
- How to analyze political cartoons about the Holocaust and current events.

Key Terms:

Holocaust, Nazi, politics, propaganda, racism, anti-Semitism, analogy, irony, political cartoon, exaggerate, labels (in this context), genocide, symbolism, conformity, propaganda terms: bandwagon, multiple identities.

Options for vocabulary activities:

Consider varied pre-teach and reinforcement activities providing options for **Representation**, **Engagement**, and **Action and Expression**. *

- Word walls or word splashes
- Note card activities and games
- Pictorial representations

Materials:

Projector, screen, Internet, Power Point presentations

See **Resources** for activity sheets and Power Point presentations

Background for Lesson: (if necessary)

Students will begin each lesson by analyzing a significant quote related to the Holocaust. They will then be show political cartoons of that time period to view and analyze. Students will look at primary source documents.

Instructional Activity/Procedures:

Mini Lesson: Introduce a quote to the class. Have them work with a partner to discuss the quote and what it may mean. Give background for quote and about the author of the quote. Ask students to respond to the quote. What does the quote mean to them? Discuss the person who wrote the quote. What was his/her motivation for writing the quote?

Lesson extension- Analyze and illustrate the quote; put into context of history. (**Action and Expression, Engagement**)*

Discuss the tools and purpose of propaganda. Show students the Propaganda PowerPoint presentation. (see resources)

Political Cartoon (Main Lesson): Discuss persuasive techniques, especially in advertising by displaying various ads. Display a political cartoon or give out copies of a particular political cartoon. Students work with a partner to look at the cartoon and do a “picture walk” where they mentally divide cartoon into quadrants and discuss and document in writing what is happening in each quadrant. Put all the quadrants together to write a paragraph of what the cartoon means. Include author’s viewpoint.

Lesson extension - Provide questions to prompt conclusions about pictures. (**Action and Expression, Engagement**)*

See suggested questions and background information below for use during lesson.

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Cartoon Analysis Guide

<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/activities/political-cartoon/cag.html>

Use this guide to identify the persuasive techniques used in political cartoons.

1. **Symbolism**

Cartoonists use simple objects, or **symbols**, to stand for larger concepts or ideas.

After you identify the symbols in a cartoon, think about what the cartoonist intends each symbol to represent.

2. **Exaggeration**

Sometimes cartoonists overdo, or **exaggerate**, the physical characteristics of people or things in order to make a point.

When you study a cartoon, look for any characteristics that seem overdone or overblown. (Facial characteristics and clothing are some of the most commonly exaggerated characteristics.) Then, try to decide what point the cartoonist was trying to make through exaggeration.

3. **Labeling**

Cartoonists often **label** objects or people to make it clear exactly what they represent.

Watch out for the different labels that appear in a cartoon, and ask yourself why the cartoonist chose to label that particular person or object. Does the label make the meaning of the object more clear?

4. **Analogy**

An **analogy** is a comparison between two unlike things that share some characteristics. By comparing a complex issue or situation with a more familiar one, cartoonists can help their readers see it in a different light.

After you've studied a cartoon for a while, try to decide what the cartoon's main analogy is. What two situations does the cartoon compare? Once you understand the main analogy, decide if this comparison makes the cartoonist's point more clear to you.

5. **Irony**

Irony is the difference between the ways things are and the way things should be, or the way things are expected to be. Cartoonists often use irony to express their opinion on an issue.

When you look at a cartoon, see if you can find any irony in the situation the cartoon depicts. If you can, think about what point the irony might be intended to emphasize. Does the irony help the cartoonist express his or her opinion more effectively?

Once you've identified the persuasive techniques that the cartoonist used, ask yourself:

- What issue is this political cartoon about?
- What is the cartoonist's opinion on this issue?
- What other opinion can you imagine another person having on this issue?
- Did you find this cartoon persuasive? Why or why not?
- What other techniques could the cartoonist have used to make this cartoon more persuasive?

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Sample Questions to ask about the cartoon:

1. Which word best describes the type of literary device the cartoonist is using?
 - Pun
 - Oxymoron
 - Onomatopoeia
 - Personification
2. Explain why you chose this answer.
 - How would you describe the message of this cartoon? Explain your answer.
 - a. Realistic
 - b. Critical
 - c. Apathetic
 - d. Unrealistic
3. How can Americans be aware of national and world news events without being overwhelmed by the current world crises? (How can we stay informed without being consumed by bad news?)

Taken from:

<http://www.studentnewsdaily.com/editorial-cartoon-for-students>

Extension Activities:

Learns! Project: Students view the PowerPoint Presentation as a prompt for this project. Students create their own propaganda poster based on a fictitious creature. This will then culminate into a discussion and response to: Why were the Jews persecuted/targeted?

Evidence of Understanding:

1. Students will be evaluated on how closely they analyze quotes and political cartoons. Students share their analyses with whole class.
2. Students will be evaluated on their propaganda poster.
(See Rubric in Appendix.)

Resources:

PowerPoint Presentations on Propaganda and Learns! Project (Welcome to Planet Ecnorongi)
<https://www.tes.co.uk/teaching-resource/why-the-jews-6161325>

Analyzing Political Cartoons

http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/activities/political-cartoon/lm_cart_analysis_guide.pdf

<http://www.loc.gov/teachers/primary-source-analysis-tool/>

http://teachinghistory.org/system/files/Cartoon_Analysis_0.pdf

<http://chgs.umn.edu/>

<http://www.theeditorialcartoons.com/>

Start with "The Eternal Jew" cartoon http://www.ushmm.org/wlc/en/media_ph.php?MediaId=1070 Holocaust Encyclopedia

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<https://www.facinghistory.org/>

www.academia.edu

<http://holocaustartifactbox.wikispaces.com/Home>

Quote of the Day Mini Lesson

"All that is necessary for the forces of evil to win is for good men to do nothing." *British philosopher Edmund Burke*

"In Germany they first came for the Communists, and I didn't speak up because I wasn't a Communist. Then they came for the Jews, and I didn't speak up because I wasn't a Jew. Then they came for the trade unionists, and I didn't speak up because I wasn't a trade unionist. Then they came for the Catholics, and I didn't speak up because I was a Protestant. Then they came for me, and by that time, no one was left to speak up." *Pastor Martin Niemoller*

Source: 2004 Core Knowledge[®] National Conference, *Voices from the Holocaust: A Message of Hope*, 7th Grade 30

QOD: "All propaganda has to be popular and has to accommodate itself to the comprehension of the least intelligent of those whom it seeks to reach." *Adolf Hitler*

QOD: "Some of the people disapproved, but their disapproval was only silence...." *Kurt Messerschmitt*

QOD: "A fanatic is one who can't change his mind and won't change the subject." *Winston Churchill*

QOD: "The highest result of education is tolerance." *Helen Keller*

QOD: "Never Forget, Never Again." *Popular Holocaust Mantra*

QOD: "The world is too dangerous to live in, not because of the people who do evil, but because of the people who sit and let it happen". *Albert Einstein*

QOD: "Make the lie big, make it simple, keep saying it, and eventually they will believe it." *Adolf Hitler*

QOD: "I have been in a place for 6 incredible years, where winning meant a crust of bread & to live another day. Since the blessed day of my liberation I have asked the question, Why am I here?" *Gerda Weissmann Klein, Holocaust Survivor*

QOD: "He got rid of unemployment, he built the Autobahn, the people started doing well again, he restored our national pride again, One has to weigh that against other things." *Stories of the good Hitler did for Germany.*

QOD: "He alone, who owns the youth, gains the future." *Adolf Hitler*

QOD: "I do not see why man should not be just as cruel as nature." *Adolf Hitler*

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Advertisements:



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Unleash the Power of Words # 3

Critical thinkers know propaganda when they see it.

Do Now: What should I do as soon as I walk in the room?

Note to the Instructor: Insert your own Do Now here.

CONNECTION: Today's skill is connected to what we've been learning and is important to know.

Have you heard the news?

DIRECT INSTRUCTION / GUIDED PRACTICE: I'll show you / Let's try some together...

Propaganda _____

➤ **Bandwagon Propaganda** _____

➤ **Repetition Propaganda** _____

1. Circle the best response: **Repetition, bandwagon, or both?**

I want my baby back baby back baby back

I want my baby back baby back baby back

I want my baby back baby back baby back

I want my baby back baby back baby back

Chili's baby back ribs!

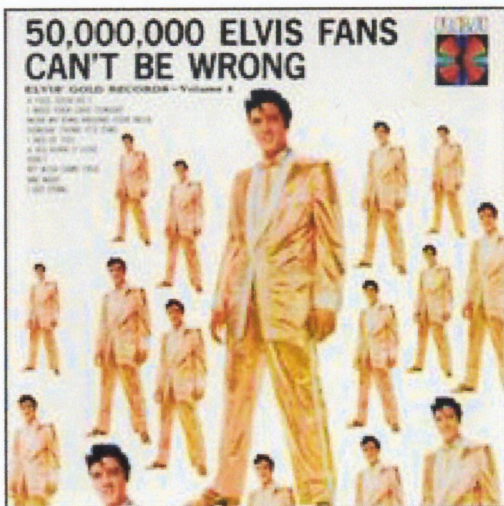
How did you know? Defend your response below.

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CONTINUED ON THE BACK



2. Circle the best response: **Repetition, bandwagon** or **both**?

How did you know? Defend your response below.



3. Circle the best response: **Repetition, bandwagon** or **both**?

How did you know? Defend your response below.

LINK: Here is how you will apply this in your own reading...

As you read today, don't forget to code the text.

If you notice any instances of government use of propaganda in your literature circle reading, sticky note them to ensure that you share them with your literature circles.

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Propaganda: Methods used to spread ideas that further a cause (a political, commercial, religious or civil cause)

➤ Bandwagon Propaganda: Everyone else is doing it, so you should do it too. Otherwise, you'll be left out.

➤ Repetition Propaganda: A name, key word, phrase or image is used over and over again.

TEACHER'S GUIDE ANALYZING POLITICAL CARTOONS



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

OBSERVE

Have students identify and note details.

Sample Questions:

Describe what you see. · What do you notice first? · What people and objects are shown? · What, if any, words do you see? · What do you see that looks different than it would in a photograph? · What do you see that might refer to another work of art or literature? · What do you see that might be a symbol? · What other details can you see?

REFLECT

Encourage students to generate and test hypotheses about the source.

What's happening in the cartoon? · What was happening when this cartoon was made? · Who do you think was the audience for this cartoon? · What issue do you think this cartoon is about? · What do you think the cartoonist's opinion on this issue is? · What methods does the cartoonist use to persuade the audience?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about...
who? · what? · when? · where? · why? · how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Think about the point the cartoonist was trying to make with this cartoon. Were you persuaded? Why or why not?

Intermediate

Compare two political cartoons that are on the same side of an issue. Identify the different methods — like symbols, allusions, or exaggeration — that the two cartoons use to persuade their audience.

Advanced

Select a political cartoon. Think about the point of view of the cartoonist. Describe or draw how the cartoon might be different if it had been created by a cartoonist with a different point of view.

For more tips on using primary sources, go to <http://www.loc.gov/teachers>



PRIMARY SOURCE ANALYSIS TOOL

OBSERVE

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REFLECT

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QUESTION

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FURTHER INVESTIGATION

Propaganda Rubric

Name _____

Criteria	Score 5-4	Score 4-3	Score 3-2	Score 2-1
<p>Audiences and Purpose</p> <p>X2</p>	<p>Presents effective slogan; clearly addresses persuasive task in a way that resonates with audience.</p>	<p>Presents solid slogan; addresses persuasive task in a way that stands out to audience.</p>	<p>Presents a slogan; addresses persuasive task, but may slight some aspects of task and audience.</p>	<p>Suggests a slogan or does not have a slogan; shows lack of attention to persuasive task and audience.</p>
<p>Organization</p>	<p>Uses layout and design to show clear, consistent organizational strategy; effectively uses word and image placement to make a point.</p>	<p>Uses layout and design to show consistent organizational strategy; uses word and image placement to make a point.</p>	<p>Layout and design show inconsistent organizational strategy; words and images distract or confuse.</p>	<p>Layout and design show illogical organizational strategy; words and images lack coherence.</p>
<p>Persuasive Appeal</p> <p>X2</p>	<p>Successfully combines words and images to provide convincing, unified support for position; shows complexity of thought, tapping on ethos, logos, and pathos.</p>	<p>Combines words and images to provide unified support for position; shows some complexity of thought, tapping on ethos, logos, and pathos, but may rely on one persuasive appeal more heavily.</p>	<p>Combines some words and images that may detract from position; shows simplistic treatment of topic, may tap exclusively on one persuasive appeal.</p>	<p>Uses words and images that do not support position; shows confused thinking about topic, and does not utilize persuasive appeals.</p>
<p>Use of Language</p>	<p>Successfully communicates an idea through clever use of language; includes few mechanical errors.</p>	<p>Communicates an idea through adequate use of language; includes a few mechanical errors.</p>	<p>Misuses language and lessens impact of ideas; includes many mechanical errors.</p>	<p>Demonstrates poor use of language and confuses meaning; includes many mechanical errors.</p>

*Denotes UDL Principle

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NEW JERSEY STUDENT LEARNING STANDARDS:

Reading: Literature

Key Ideas and Details

RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Craft and Structure

RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

RL.5.6. Describe how a narrator or speaker's point of view influences how events are described.

Integration of Knowledge and Ideas

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RL.5.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Range of Reading and Complexity of Text

RL.5.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity (See Appendix A) or above, with scaffolding s needed.

Informational Text

Key Ideas and Details

RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

Craft and Structure

RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

RI.5.6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

Integration of Knowledge and Ideas

RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to a question quickly or to solve a problem efficiently.

RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9. Integrate and reflect on (e.g. practical knowledge) historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably.

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Range of Reading and Level of Text Complexity

RI.5.10. By the end of the year, read and comprehend literary nonfiction (see Appendix A) at grade level text-complexity (see Appendix A) or above, with scaffolding as needed.

Foundational Skills

Phonics and Word Recognition

RF.5.3. Know and apply grade-level phonics and word analysis skills in decoding words.

Fluency

RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

Writing

Text Types and Purposes

W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

Research to Build and Present Knowledge

W.5.7. Conduct short research projects that uses several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.5.10 Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline specific task, purposes and audiences.

Speaking and Listening

Comprehension and Collaboration

SL.5.1.C Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.

SL.5.1.D Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.

SL.5.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).

SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

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Presentation of Knowledge and Ideas

SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes. (Representation)*

Language

Conventions of Standard English

L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

L.5.3.A. Use knowledge of language and its conventions when writing, speaking, reading, or listening. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.

Vocabulary Acquisition and Use

L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.

L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however*, *although*, *nevertheless*, *similarly*, *moreover*, *in addition*).

National Core Arts Anchor Standards

Creating-Conceiving and developing new artistic ideas and work:

- Anchor Standard #1. Generate and conceptualize artistic ideas and work.
- Anchor Standard #2. Organize and develop artistic ideas and work.
- Anchor Standard #3. Refine and complete artistic work.

Presenting(Visual Arts)-Interpreting and sharing artistic work; Producing(media arts)-Realizing and presenting artistic ideas and work:

- Anchor Standard #4. Analyze, interpret, and select artistic work for presentation.
- Anchor Standard #5. Develop and refine artistic work for presentation.
- Anchor Standard #6. Convey meaning through the presentation of artistic work.

Responding-Understanding and evaluating how the arts convey meaning:

- Anchor Standard #7. Perceive and analyze artistic work.
- Anchor Standard #8. Interpret intent and meaning in artistic work.
- Anchor Standard #9. Apply criteria to evaluate artistic work.

Connecting-Relating artistic ideas and work with personal meaning and external context:

- Anchor Standard #10. Synthesize and relate knowledge and personal experiences to make art.

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Technology Standard(s)

- 9.1.8.B Gathering and evaluating knowledge and information from a variety of sources, including global perspectives, fosters creativity and innovative thinking.
- 9.1.8.C. Collaboration and teamwork enable individuals or groups to achieve common goals with greater efficiency. Leadership abilities develop over time through participation in groups and/or teams that are engaged in challenging or competitive activities.
- 9.1.8.D. Effective communication skills convey intended meaning to others and assist in preventing misunderstandings. Communication with people from different cultural backgrounds is enhanced by the understanding of different cultural perspectives.
- 9.1.8.F.3 Ethical behaviors support human rights and dignity in all aspects of life. Relate the use of new technologies at home, in the workplace, and in other settings to incidences of ethical and/or unethical behavior.
6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.
8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Interdisciplinary Standards

- 6.1.4.A.1 - Explain how rules and laws created by community, state, and national governments protect the rights of people, help resolve conflicts, and promote the common good.
- 6.1.4.A.2 - Explain how fundamental rights guaranteed by the United States Constitution and the Bill of Rights (i.e., freedom of expression, freedom of religion, the right to vote, and the right to due process) contribute to the continuation and improvement of American democracy.
- 6.1.12.D.11.d Compare the varying perspectives of victims, survivors, bystanders, rescuers, and perpetrators during the Holocaust.
- 6.1.12.D.11.e Explain how World War II and the Holocaust led to the creation of international organizations (i.e., the United Nations) to protect human rights, and describe the subsequent impact of these organizations.
- 6.2.12.A.4.a Explain the rise of fascism and spread of communism in Europe and Asia.
- 6.2.12.D.4.d Analyze the extent to which the legacy of World War I, the global depression, ethnic and ideological conflicts, imperialism, and traditional political or economic rivalries caused World War II.
- 6.2.12.D.4.g Analyze the role of nationalism and propaganda in mobilizing civilian populations in support of "total war"
- 6.2.12.D.4.i Compare and contrast the actions of individuals as perpetrators, bystanders, and rescuers during events of persecution or genocide, and describe the long-term consequences of genocide for all involved.
- 6.2.12.D.4.l Assess the cultural impact of World War I, the Great Depression, and World War II.

Overview/Rationale

One of the goals for studying art history is to enable students to understand the role of art in society. The Holocaust can be incorporated into a study of art and art history to illuminate how the Nazis used art for propagandistic purposes, and how victims used artistic expression to communicate their protest, despair, and/or hope. A study of art during the Holocaust helps students:

- Analyze the motivations for, and implications of, the Nazi's censorship activities in the fine and literary arts, theater, and music (e.g., the banning of books and certain styles of painting; the May 1933 book burnings);
- Examine the values and beliefs of the Nazis and how the regime perceived the world, by, for example, examining Nazi symbols of power, Nazi propaganda posters, paintings, and drawings deemed "acceptable" rather than "degenerate"; (**Representation**)*
- Study how people living under Nazi control used art as a form of resistance (e.g., examining the extent to which the victims created art; the dangers they faced in doing so; the various forms of art that were created and the settings in which they were created, and the diversity of themes and content

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in this artistic expression);

- Examine art created by Holocaust victims and survivors and explore its capacity to document diverse experiences including life prior to the Holocaust, life inside the ghettos, the deportations, and the myriad of experiences in the concentration camp system; and
- Examine interpretations of the Holocaust as expressed in contemporary art, art exhibitions, and memorials.

<http://art.holocaust-education.net/learn.asp?langid=1&submenu=2>

Essential Question(s)

These are questions one may wish to raise and reflect on throughout the teaching of this unit.

- How was it possible for a modern society to carry out the systematic murder of people for no reason other than that they were unpopular minorities?
- What makes some people resist and others obey authority?
- What examples are there of people's inhumanity to others?
- Where does one draw the line between obeying the law and obeying one's conscience?
- What is the role and responsibility of the individual in society?
- Why is the study of the Holocaust relevant today?
- What drives a person to succeed despite the challenges encountered?
- Why do some people stand by during times of injustice while others try to stop or prevent injustice? (Integrity)
- What accounts for hatred and bigotry?
- What can we do—as individuals and groups—to overcome prejudice?
- Think of a time when you were faced with a difficult decision that you wish you could have handled better. How did you handle it? What could you have done differently?

***The following sample questions can also be discussed.**

Driving Questions:

Understanding the Role of Poetry and Art in Society

- What led to the restriction of art by Jews by Nazis?
- How was art a form of resistance?
- What is the difference between the way Nazis (propaganda) and Jews (release, outlet) used art in ghettos and concentration camps?
- What is the difference in art created by men, women, and children?
- How can you relate to the obstacles the characters face and how they face them?

Enduring Understandings

Students will Understand:

- That man's inhumanity to man can surface in a variety of historical circumstances.
- That racial slurs and ethnic jokes are stepping-stones on a long road, which in the end may lead to genocide.
- That genocide is a threat to all humanity, and the loss of one group is a loss to all.
- That a bystander makes an active choice that may result in escalating harm to others.
- That prejudice has had a long history and is still alive today.
- That individuals can make a difference by acts of moral courage.

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- Aggression and cruelty in relation to human nature.
- The positive and negative behaviors associated with obedience, conformity, and apathy.
- The positive behavior associated with acts of courage, integrity, and empathy.
- Differentiating between the behavior of the perpetrator, victim, collaborator, bystander, resister, and rescuer.
- That equal treatment under the law is an important principal of justice.
- That actions of one person can set in motion a chain of events that can have positive or negative outcomes for themselves and others.
- That people with different backgrounds, but with a common cause, can effect great change.
- That silence and indifference to the suffering of others, or to the infringement of civil rights in any society, can—however unintentionally—perpetuate these problems.
- The Holocaust was a watershed event, not only in the 20th century but also in the entire course of human history (A watershed event is a critical turning point (a watershed moment) in history is when something changes and things will never be the same again.).

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In this unit plan, the following 21st Century themes and skills are addressed.

21 st Century Themes		21 st Century Skills	
<i>Check all that apply. Can be a check or E, T, A</i>		<i>Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.</i>	
X	Global Awareness	ETA	Creativity and Innovation
	Environmental Literacy		Critical Thinking and Problem Solving
	Health Literacy	EA	Communication
X	Civic Literacy	EA	Collaboration
X	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

Objectives:

The activities in this resource share the following broad objectives:

- Students will learn more about the Holocaust through the stories of the artists and the places in which they worked (ghettos, camps, hiding places).
- Students will learn about the artistic activity that occurred in these places and its different functions.
- Students will approach the works as historical evidence, looking at what they reveal about life in the ghettos and camps.
- Students will approach the works as artistic creations, considering their meanings and messages.
- Students will synthesize knowledge of Holocaust and genocide and reflect on learning by creating a finished product that is representative of personalization of information. (Action and Expression, Engagement)*
- Students will speak coherently, and effectively present information to a large group.
- Students will spontaneously activate relevant, prior knowledge before, during and after reading text.
- Students will read, analyze and compare written stories, poems, and artwork and survivor testimonies. (Representation)*

Assessments

Use suggested assessments as necessary for individual lessons.

Formal Assessments: (Action and Expression, Engagement)*

- Project Rubrics (Engagement)*
- Open-ended questions/Writing Prompts
- Literary and visual media comparison (Representation)*
- Compare and contrast literature in the lesson with another work of literature in terms of author's message, text structure, time period, points of view.
- Creative writing-Poetry. Write a creative piece inspired by the book, poem or survivor testimony or class discussion or activities. (Action and Expression, Engagement)*
- Think/Pair/Share (Action and Expression, Engagement)*
- Graphic Organizers (Representation, Action and Expression, Engagement)*
- Verbalize and demonstrate understanding of connections between visual, written media and the performing arts as it relates to the Holocaust. (Action and Expression, Engagement)*

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Informal Assessments: (Action and Expression, Engagement)*

- Class discussions
- Think-Pair-Share
- Check for Understanding signals
- Self reflection of activity

Teaching and Learning Actions

Instructional Strategies

Approaches that will be infused in the unit (i.e. Whole group, small group, read alouds, PBL, think-pair-share, independent reading) include: making text connections, inferring, deducing, questioning-QAR, foreshadowing, visualizing, summarizing, questioning, examining main idea, author’s purpose, author’s point of view, fact and opinion, cause and effect, etc. (Representation, Action and Expression, Engagement)*

Learning Activities

Art and Poetry of the Holocaust Project

Rationale: One of the forms of resistance and a coping mechanism of Holocaust victims and survivors was to create (mostly in secret) works of art and poetry. Many of these creative expressions survived as a living testament to the hardships endured during WWII. Students can learn a lot about pre-war lives, during war experiences and post war reflections from these written and visual art works.

Learning about the Holocaust through Art assumes the student is familiar with using the Internet. It also assumes the student has some knowledge of the Holocaust, appropriate to their age and ability levels. Students will need to be familiar with some of these terms and concepts:

- | | |
|-----------------------------------|-------------------------------|
| - Allies | - Living conditions |
| - Anschluss | - Medical experimentation |
| - Anti-Semitism | - Medicine |
| - Aryan | - National Socialism |
| - Barbed-wire fences | - Nazis |
| - Barracks | - Nuremberg Laws |
| - Burials | - Occupation |
| - Concentration camps | - Partisans |
| - Crematoria | - Prisoners/inmates |
| - Cultural life | - Property |
| - Death camps/extermination camps | - Reich |
| - Death marches | - Religious activity |
| - Degenerate art | - Righteous among the Nations |
| - Deportation | - Sanitation and hygiene |
| - Final solution | - Selection |
| - Forced labor | - SS |
| - Gas Chambers | - Starvation |
| - Genocide | - Trains/transportations |
| - Gestapo | - Transit camps |
| - Ghettos | - Underground/Resistance |
| - Judenrat | - Vichy |
| - Kristallnacht | - Watchtowers |
| - Labor camps | - Yellow badge/star |
| - Liberation | |

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Background Information on Art during the Holocaust

I never rationally thought that I was going to die, but there was an unbelievable urge to create. I was in the same position as all the people around me, and I realized that they were close to death. But I never thought of myself like that. I was floating. I was outside the reality of existence. My task was simply to portray what was happening. I was a spectator.

In these words [Halina Olomucki](#) relates to the works of art she produced in the [Warsaw ghetto](#) and in [Auschwitz](#). She was one of many artists who continued to paint and draw in the ghettos and concentration camps. As well as bearing witness to the rich and intensive artistic activity that took place during the Holocaust, these works of art - mostly sketches or watercolors - provide valuable information on the life of the inmates. They are historical documents, and the first to acknowledge their importance were the artists themselves. (**Representation** – the use of multiple options for resources to demonstrate concepts)*

Although this resource focuses on the visual arts, other artistic and cultural fields also flourished in the ghettos and camps. Concerts were performed, plays written and produced and lectures given on a variety of topics. These events are also reflected in the paintings and drawings ([view examples](#)). The level of artistic activity rose and fell according to the situation - during the deportations it more or less came to a halt.

The conditions that made artistic creation possible

Artists were imprisoned in all the various camps and ghettos and in each one the circumstances were different. In some cases works were commissioned by the Jewish leadership; in others, by the Nazi authorities. Some artists worked clandestinely, using materials from their official jobs as artists or draftsmen.

In the [Kovno ghetto](#) the *Judenrat* asked [Esther Lurie](#) to devote most of her time to documenting ghetto life through her drawings. They arranged her release from work assignments, and, assisted by people in the ghetto who stood watch while she drew, she was able to portray much of the daily life in the ghetto.

In some of the camps (in France, for example) the Nazi authorities regarded artistic activity favorably - as long as the works could not be considered subversive. In these camps the artists received assistance from various Jewish and Christian welfare organizations, including the YMCA, the JDC and ORT. They supplied materials and even helped mount exhibitions.

In some of the ghettos, such as [Theresienstadt](#), the artists were employed in the graphics and technical drawing departments, where they had access to art materials. Works commissioned by the Nazis were done during work hours and works depicting daily ghetto life done in secret - with the knowledge that discovery could cost an artist their life. This fate was realized when the Nazis discovered their underground activities, torturing and, in some cases, executing the artists involved.

Subjects and style of the works of art

Most of the paintings and drawing were small, realistic in style and with few colors. There were practical reasons for this - materials were very limited. The most common media were pencil, ink, charcoal and watercolor.

Despite the varied cultural and artistic backgrounds of the artists and despite the fact that they were isolated from one another, unable to communicate with their fellow artists in other camps, they tended to

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paint the same themes: views of the camp, with its [barbed-wire fences](#) and [watchtowers](#); [portraits of inmates](#) and depictions of their daily activities, such as [searching for food](#), [washing and using the toilet](#); scenes of disease and [deportation](#) and death.

These paintings and drawings succeeded in portraying and documenting scenes that would have been hard to capture in words. From them we learn of the appalling conditions in which thousands of people were held - and where even the most basic needs were more or less impossible to fulfill.

Starvation

The greatest problem for the inmates of the camps and ghettos was constant hunger. Food rations were minimal, and, in many cases, continually being cut. Several drawings depict inmates [scavenging in the garbage for scraps](#) or [waiting in line for food](#). These pictures portray not only the starvation that the inmates suffered, but also their dehumanization. [Dr Fleischman](#), a doctor and artist from [Theresienstadt](#), recorded:

Midday in Theresienstadt is quite different. The streets, courtyards and alleys are packed with people. Wherever you look there are queues lining up by steaming pots of food [...] you see people shaking, clutching a little food in their hands to take home. Note how they cross the crowded streets with great care; in case someone bumps into them and, in a flash, their precious food ration for the day will be lost.¹¹

Sanitation

Sanitary conditions in the camps and ghettos were totally inadequate. Men and women, the old and young, all contracted illness and disease because of the lack of sanitation, food and medical care. Many drawings document going to the toilet in public, with no privacy ([view examples](#)). The artists chose to depict these unaesthetic scenes not only as documentation of the daily reality but also of the complete desecration of the norms of human society. This forcing into public an act usually performed with modesty in private represents a further stage in the brutalization and degradation inflicted on the prisoners.

Some drawings show the attempts of the inmates to improvise washing facilities with a bottle ([view example](#)) or other primitive means ([example](#)), as well as their desperate struggle against fleas ([example](#)). These pictures, some revealing a sense of humor, illustrate the daily battle of the inmates to keep clean and healthy.

Daily life

In some camps and ghettos inmates were assigned to forced labor, while in others they were not allowed any kind of occupation and were condemned to debilitating idleness. The paintings not only portray this emptiness but were in themselves a means of overcoming the enervating inactivity. The inmates are depicted outside their quarters ([view example](#)) or inside the barracks in a state of apathy and listlessness, resulting from their realization of the absurdity of their situation ([example](#)). These scenes are many and varied - some suggest efforts at activity ([view example](#)) while others depict inertia and helplessness ([example](#)). This reflects the differences between the camps and the artists themselves. Some were used to the feeling of being uprooted, having been displaced since the Nazis came to power (for example, [Leo Haas](#) and [Karl Schwesig](#)); others had been taken to the camps or ghettos straight from their homes and their regular life ([Amalie Seckbach](#)). The way they coped with their new situations was affected by their recent experiences and is reflected in their paintings and drawings.

Landscapes

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Many artists portrayed the landscape surrounding the camps, which, in many cases, was extremely beautiful. The difference between the grim camp enclosure and the open scenery and freedom around is often striking, emphasizing the isolation of the camps. This contrast is forcefully brought home in [Karl Schwesig's](#) painting *Mount Canigou in the Snow* showing the mountains beyond the barbed wire fences of [St Cyprien camp](#). In the foreground the camp is portrayed in dismal shades of brown, with the vertical fence posts creating a barrier that cuts off the camp from its surroundings. Beyond, the panorama of snow-covered mountains against a blue sky gives a feeling of freedom and space.

[Esther Lurie](#) portrays the road that led to the "Ninth Fort" ([view this work](#)) - where hundreds of Jews from the [Kovno ghetto](#), including large numbers of young children, were cruelly tortured and executed. The beautiful road stands in stark contrast to the torture and murder. Lurie writes:

A subject that I painted many times, in all seasons, was the road from the valley where the ghetto was up to the "Ninth Fort" on the top of a hill. The tall trees lining the road gave it a special character. This road going up the hill is etched in my memory as the "road of torture" along which thousands of Jews passed, Jews from Lithuania and from other parts of Western Europe, on their way to the death camps. There were days when the overcast sky created an atmosphere of darkness and tragedy, which well reflected our feelings.^[2]

Deportations

The huge numbers sent to camps and from there deported to the death camps were portrayed by various artists ([view examples](#)). In these pictures the artist usually depicted faceless masses rather than individuals being sent on their last journey, facing spiritual and physical death. Yet in several pictures we see, amidst the endless lines of people stretching beyond the horizon, the face of one of the deportees, often a child clinging to its mother. In this way the spectator identifies more strongly with the cruel fate that awaits them. Even the most hardened of camp inmates, who had become almost immune to the horrors of the camp, were moved by the fate of the children. [Dr Karl Fleischman](#), a doctor in [Theresienstadt](#) who, with tragic irony, worked to cure sick inmates and children who were subsequently sent to their deaths, wrote:

Death no longer frightens me, but on the face of a six-month-old child it is worse than a hundred bodies in the morgue. My senses have not yet been completely dulled.^[3]

Portraits

A significant proportion of the paintings and drawings that have survived from the period of the Holocaust are portraits. The portraits, whether commissioned or chosen by the artists, reveal a feature that is unique to Holocaust art - the works include, alongside the name of the artist, the name of the subject, the exact date (day, month and year), the place and, in some cases, a dedication ([view example](#)).

By adding this unconventional information to their portraits the artists turned their work into unique historical documents. The combination of text and visual expression lends greater significance to the subject, turning a gallery of portraits into an intimate family album.

This transformation of the portrait into an historical document is characteristic of the works of [Karl Schwesig](#), an artist who was imprisoned for four years in four different camps in the South of France. Some of his works moved with him from one camp to another and, in some cases, he added information he learned after completing the work. This might include the fate of the subject: death or deportation back to Germany - usually a death sentence ([view example](#)). Schwesig survived the Holocaust and continued to add information to his portraits. This was also done by artists who had been interned in the

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Free Zone of France.

Often, the transformation of a portrait into an historical document was achieved through subtle hints, in which the viewer would receive just enough information to decode the work. [Aizik-Adolphe Fèder](#), for example, often enhanced the appearance of the subjects of his portraits, making them look beautiful and healthy, with no indication of the miserable reality of their lives. This was particularly true of portraits commissioned to be sent as a greeting to relatives. Fèder added seemingly trivial points of information to the portraits, such as the date and place ([view example](#)). But by combining these two kinds of information - the visual and the verbal - each picture takes on a new tension. It becomes immediately clear that this is not a conventional portrait, but a document and, frequently, a final record of the existence of the subject. The pictures must be "read" in stages, revealing level after level of information. The artists left subtle hints and it is the task of the viewer to "read between the lines."

Repetition

It is possible to explain the repetition of motifs and themes in these works by suggesting that the artists were depicting the common elements of life in the ghettos and camps. But the work of artists also represents their own individual viewpoint. Any objective element will be depicted in completely different ways, even when portrayed by artists in the same camp at the same time. [Barbed-wire fences](#), for example, have become a major symbol of the Holocaust. Sometimes these look like thin, delicate wires, yet they still entrap and immobilize the inmates. In other works the fences are sharp, dangerous and threatening. At times, there is even an element of humor, with the artist painting washing hung out to dry on the fence. But, however depicted, the prevalence of this motif stresses the sense of confinement the inmates experienced.

The repeated use of such motifs stems from the fact that the artists, caught in an irrational and arbitrary world completely different from their previous life, were anxious to depict and document its main characteristics, believing that their testimony would be of great significance. They were aware of the value of visual description, a universal language that crosses borders and provides a clear picture of the reality of their world.

Art as escape from reality

The works of art fulfilled other functions apart from documentation. Art enabled artists to confirm their own existence as individuals, connecting them in some way to their past life as artists. It gave them an occupation with which to fill long hours of enforced idleness, while in many cases it was undeniably a way of escaping to another world. This can be seen in the works of [Amalie Seckbach](#), produced in [Theresienstadt](#) ([view works](#)). She portrays herself and her present experiences in the guise of a fantastic and surrealistic world. Yet she never neglected to introduce into this fantastic world, in almost brutal fashion, the exact place where the picture was produced. This undermines the surrealism of her paintings, since she clearly hints that the reality of the world she finds herself in surpasses all imagination. A figure that seems to be an Eastern princess ([view this work](#)) has a thin chain around her neck, on which is inscribed a number similar to the number tattooed by the Nazis on the inmates' forearms. It is here that the artist records the date of the painting, and below it, creating a framework to the two faces that surround the figure of the princess, Seckbach writes the word "Theresienstadt." This is the border, beyond which there is no escape, except on the wings of the imagination, and then only for a brief interval. The inhuman reality they are experiencing is omnipresent, even in dreams.

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Art as a means of barter

Art works were commonly used for bartering. Artists were commissioned by both inmates and camp administrators, in most cases asked to copy portraits of relatives from photographs. In turn they received favors such as better food or messages through the post. This was the experience of [Halina Olomucki](#) in [Auschwitz](#) and [Esther Lurie](#), who wrote of her time at [Stutthof](#):

I managed to get hold of a pencil and some scraps of paper. I started to draw some of the various "types" among the women prisoners. Young girls, who had "friends" among the male inmates and who used to get gifts of food, asked me to draw their portrait. The payment - a piece of bread.^[4]

Art, then, was part of the daily life of the camp, providing a means of passing the time, and, sometimes, some material gain.

Art as a means of connection with the outside world

Artists sought to use their work as means to make contact with the outside world and let people know what was happening "on the other side of the fence." They did this despite the danger inherent in such activity, as can be seen in the fate of [Leo Haas](#) and [Karl Fleischman](#), inmates of [Theresienstadt](#), who paid a high price for their efforts to smuggle their works out of the ghetto. In preparation for a visit of the Red Cross in Summer 1944, the Germans searched the artists' quarters. They did this because they realized the truth about their "model ghetto" was likely to be revealed in paintings being smuggled out of Theresienstadt. The artists refused to talk and after being interrogated and tortured and then were taken to a Gestapo prison. Eventually they were deported to [Auschwitz](#), where Fleischman died.

Contact with the outside world was of tremendous importance to the camp inmates, and in many cases it was art that paved the way for this. In some camps, such as [Gurs](#) and [Compiègne](#) (see [Poster for an Art Exhibition](#)), exhibitions were held. These exhibitions were visited by the Nazi administration and, in some cases, members of the public from the surrounding area. The inmates felt, for a brief moment, as if they had broken through the fence and were involved in the outside world. It should be noted, however that these events were not mentioned in the press, who used to stress that the camp inmates were parasites and profiteers. Presenting them as creative and productive would not have fitting this negative stereotype.

The artists, like the other inmates, were engaged in a constant struggle not only to survive physically but also to overcome the feeling of ostracism from society. Their efforts to maintain a semblance of humanity and civilized existence found expression in the spiritual values of their creative work. Art was one of the elements that helped them survive their abnormal state of imprisonment, isolation and exile.

[Dr Karl Fleischman](#), who worked ceaselessly as a doctor and as an artist in [Theresienstadt](#), wrote:

I too have done all kinds of things. I helped others, thereby helping myself. I took up pencil and paintbrush and used them as a springboard to enter the world of the imagination. I wanted to see the world differently, experience it differently. In all the hundreds of paintings I have produced I always painted the same world, yet also a world that changes every second. A world beyond time.

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I ignored reality. I read chronicles; I studied physics, chemistry, economics, languages and the history of art. I read books about geography and voyages to all places and at all times. I would close my eyes and still feel compelled to see everything. The doorbell rings - a threat. Crossing the road - torture. A note left on the table at lunchtime - trepidation. The door of my mother's apartment - fear and worry. This is what life is like in the twilight.^[5]

Footnotes

[1] Karl Fleischman. *A Day in Theresienstadt*. Theresienstadt Archives, L303 401, p.5. Translated from Czech by Rachel Har Zvi.

[2] Esther Lurie. *Living Testimony - Ghetto Kovno*. Dvir, Tel Aviv, 1958. p.10

[3] Karl Fleischman. *Erich Monck - A Shadow of a Man* Theresienstadt Archives, L303 401, p.5. Translated from Czech by Rachel Har Zvi.

[4] Esther Lurie. "Notes of an Artist," from *Notes for Holocaust Research*, Second collection, February 1952, p.113

[5] Karl Fleischman. *Erich Monck - A Shadow of a Man*, p.1.

Vocabulary: Introduction of vocabulary during this activity can include generating terminology used to create definitions of **values, beliefs, success, obstacles, upstander, landscapes, responsibility, perpetrator, bystander, stereotype, prejudice, and Holocaust.**

Compositional strategy: Make connections, summarize, inference, visualize, analyze, synthesize, etc.

Compositional Skills: cause and effect, fact or opinion, author's purpose, rhetorical questions, etc.

Days 1-2

Objective:

Students will view and analyze art created by a Holocaust victim/survivor as a means of understanding that person's unique experiences during WWII.

Learning about the Holocaust through Art activities are specifically based on visual media resources and encourage the student to observe, view closely and think critically about the material.

This activity may also require further reading or experience relevant to the artwork and historical time period.

The purpose of this activity is to encourage the students to look closely at the art works, considering what they can reveal about (1) the individual human being, (2) their environment and (3) their way of life.

Students are asked to consider their composition and the manner and conditions of their creation. They

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are also asked to consider the role of the imagination.

Students will need to draw on all the material in the resources, the art works, biographies, histories and other study resources. (**Representation**, **Action and Expression**, **Engagement**)*

Choose or more of the activities listed below. Please use your discretion and knowledge of your students to determine the extent to which you use specific artwork for this lesson. (**Action and Expression**, **Engagement**)*

<http://art.holocaust-education.net/learn.asp?langid=1&submenu=1&lessonid=9>

Activity 1 - People in the Ghettos and Camps

(A) Choose 3-4 different art works with people in them. (**Action and Expression**, **Engagement**)*

Describe these things in each of the works you have chosen:

- Clothing - What are people wearing?
- Environment - Where are the people in the picture? What are their surroundings?
- Activities - What are the people doing? Are they doing anything?
- Objects - Is there anything else in the picture? Which objects are close by and which are far away.

(B) Is there anything that links together the people in the pictures you have chosen? It might be their clothing, their environment, activities, the objects around them, or something else.

(C) Write a short story using all the pictures you have chosen (Students can use ipads to convert speech to text; use StoryTeller as an application on the ipad to document story).

<http://art.holocaust-education.net/learn.asp?langid=1&submenu=1&lessonid=10>

Activity 2 - Landscape and Environment

(A) Many of the art works show landscapes. You can find these by typing "landscapes" in the simple search or choosing "landscapes" as the subject in the advanced search.

Look through these works, describing the following:

- The use of color
- People - How do the people interact with their environment?
- Objects in the picture - Are there buildings, plants or other objects in the picture? Where are they? What are they like?
- Foreground and Background - What differences can you see between the foreground and background in each picture?

(B) From among the works you have studied, choose 2 that have something in common. It could be the subject matter or the way the works are drawn or painted.

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(C) Write a short story using all these pictures as illustrations. (Students can use ipads to convert speech to text; use StoryTeller as an application on the ipad to document story).

<http://art.holocaust-education.net/learn.asp?langid=1&submenu=1&lessonid=11>

Activity 3 - Way of Life in the Ghettos and Camps

(A) Many of the art works show what life was like in the ghettos and camps. Select 3-4 pictures showing everyday life in 2 or 3 different places. You can find pictures of people by typing "people" in the simple search. Another way is to choose some of these subjects in the advanced search: "food," "work," "leisure," "exercise," "personal hygiene," "religious practice."

Look closely at the works you have chosen. Describe the following:

- People - Are they young or old? Do they look well or sick?
- Place - Where are the people in the picture? What are their surroundings?
- Activities - What are the people doing? What does this tell us about everyday life in the camp or ghetto?
- Objects - What objects are people using in their activity?

(B) Compare the works you have chosen, stressing the similarities and the differences between them. Note any differences between the camps or ghettos you have chosen?

(C) Choose 2 pictures that are similar. Use these as the starting point for a short story. (Students can use I pads to convert speech to text; use StoryTeller as an application on the ipad to document story).

<http://art.holocaust-education.net/learn.asp?langid=1&submenu=3&essayid=6>

<http://art.holocaust-education.net/learn.asp?langid=1&submenu=1&lessonid=9>

Lesson Extensions: (Action and Expression, Engagement)*

- Using one piece of artwork from the Holocaust, create a dance. Choose three ideas, images or feeling to show in your dance.(See Appendix for graphic organizer and rubric for this activity).
- Listen and watch video clips of Holocaust survivors' experiences as children during WWII. (See Resources)
- Perform dance in an assembly or for parents.
- Listen to music from the Holocaust. As you listen to the music, jot down feelings you have about the music. Or jot down words that come to mind about the music. Discuss as a class.

<http://fcit.usf.edu/holocaust/arts/music.htm>

Writing Prompts:

1. What was the official Nazi policy on art and how was this implemented during the period of the

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Holocaust? Give other examples of "establishment" versus "underground" art.

2. What was unique about the works of art created during the Holocaust when compared with works created up until that time?

3. Write about the various functions the art of the Holocaust performed. These might include testimony, documentation, commemoration, spiritual protest, artistic expression, and a means of barter. Give examples from this collection.

4. How do the works of art in this collection relate to your previous knowledge of the Holocaust? Have they confirmed your understanding or changed the way you think about it? Give examples.

6. "Works of art reveal information not read in traditional history/social studies books." Do you agree with this sentence? Why or why not?

7. Can you recall any other artistic expressions (visual or dramatic) of difficult historical events? How well did these works represent the events? How did they affect you and your attitude towards these events?

10. Make your own artistic response to the subject of the Holocaust.

<http://art.holocaust-education.net/learn.asp?langid=1&submenu=3&essayid=6>

11. Listen to a musical piece from Holocaust. Write or draw your responses to the musical piece. Share as a class.

<http://fcit.usf.edu/holocaust/arts/music.htm>

Days 3-4:

Objectives: Student will read background material and view survivor testimonies to create an original "Found Poem."

Rationale

Found poems are created through the careful selection and organization of words and phrases from existing text. Writing found poems provides a structured way for students to review material and synthesize their learning.

Procedure

Step one: Create a List of Words, Phrases, and Quotations.

Ask students to review any text related to the unit of study, including work on the walls of the classroom, journal entries, primary source documents, and the text itself. (**Action and Expression, Engagement**)* As students look over these texts, have them record words, phrases, or quotations that are

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particularly interesting or meaningful. We recommend that they identify between 15-20 different words or phrases so that they have plenty of ideas from which to choose when composing their poem.

Step two: Determine a Theme and Message.

Now students identify a theme and message related to the Holocaust that represents some or all of the language they have selected. A theme is a broad concept such as *obedience* or *loyalty*. A message is a specific idea they would like to express about this theme. For example, “resistance” is a theme. Often it is helpful for students to do this step with a partner. Students can trade lists and describe the themes or main ideas they see in their partner’s list.

Step three: Select Additional Language.

Found poems only use words that have been collected from other sources. So, once students have selected a theme and a message, they may need to review their materials again to collect additional language. Students can select words from survivor testimonies, poems, books, etc.

Step four: Compose your Poem.

Students are now ready to arrange the language they have selected to create their poems. One approach to this task is to have students write all of the words and phrases on slips of paper, so that they can move the slips around until they are satisfied with their poem. Let students know that they cannot add your own words when creating a found poem (not even articles or prepositions), but they can repeat words or phrases as often as they like. Also, when composing found poems, students do not need to use all of the words or phrases they have previously selected.

Step five: Share

Students can read their poems aloud to the class. Alternatively students can read the poems silently. First, have students pass their poems to the left once. Have students read the poem, write a comment (students should sign their name to their comment), and then pass the poem again to the left for another comment. Depending on how much time you have, you might allow for three or four passes, or you might have time for students to comment on all of the poems created by their classmates.

Step five: Discuss

This activity can end with a final discussion about what the prompts reveal about the material students have just studied. Prompts you might use to structure this discussion include: What strikes you about these poems? What do they have in common? How are they different? What surprised you when reading them?

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Lesson Extensions (Action and Expression, Engagement)*

- **Group found poem:** The instructions above assume that students are writing their own poems. But, the same process can be used for small or large groups of students who create found poems together. You can have each student select one line for the found poem. Or, you can have the group determine the words and phrases that will be used but allow each student to create his/her own arrangement of this language.
- **Poets' statements:** While composing the found poems helps students review and synthesizes what they have learned from a unit, the poem itself does not always reveal the thinking that has gone into creating this work. For that information, you can ask students to write a statement explaining their poem. Questions students can answer in this statement include: What is the message of your poem? What "evidence" can be found in your poem that supports this message? Why is this message important to you?
- **Publish the found poems:** Students can publish their poems, in printed format or on the web, as a way to share them with an outside audience.
- **Organize a poetry reading:** Another way to have students share their poems is in a poetry reading. This could be an evening activity where the students from other classes, parents and teachers are invited to attend. The audience should be invited to ask students questions about their poems.
- **Create a Word Poem:** Use words cut from magazines, newspapers to reflect feelings and experiences of the Holocaust. Words can be all shapes, colors, sizes and fonts.
- **Collage of Pictures and Words:** Using words and pictures from current newspaper, magazines and the Internet, have students create a colorful poster collage to make a connection between events of "then" and "now." Images and metaphors should express feelings and attitudes as well as behaviors and events. The effect of the collage should reflect student's viewpoint on whether the present world has learned lessons of history. Students should focus on only 1 theme-or several issues they find relevant to their own lives.

<https://www.facinghistory.org/for-educators/educator-resources/resource-collections/five-facing-history-resources-use-poetry-build-skills>

Writing Prompts:

Read a poem appropriate for your students' developmental and emotional level. (See Appendix)

Have them respond to the poem by answering the following questions:

What does this poem mean to you?

What questions does it raise for you?

Extension Activity: (Action and Expression, Engagement)*

<http://www.wordle.net/>

- Use *Wordle* to create poems of words related to the Holocaust.
- Use *Wordle* to create poems of words related to emotions, war, etc.
- Organize a presentation of student poems/dramatic performances about the Holocaust for school

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audience or senior center.

Experiences

You can watch survivor testimony of those who were children during wartime. You can have a survivor come to speak to your class or take a trip to a local Holocaust Memorial or Museum. (Representation, Action and Expression, Engagement)*

Resources

BOOKS

- War is not Pretty book by Maya Angelou
- Volavkova, Hana, ed., *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezín Concentration Camp, 1942-1944*. New York: Schocken Books, 1993.
- A Picture Book of Anne Frank by David A. Adler, Karen Ritz
- *To Honor All Children: From Prejudice, to Discrimination, to Hatred...to Holocaust*---5-8th Grade Holocaust/Genocide Curriculum from the State of New Jersey Commission on Holocaust Education.
- Teaching and Studying the Holocaust by Feinberg, S. And Totten, S. (Ed.)
- United States Holocaust Memorial Museum, Teaching About the Holocaust: A Resource Book for Educators, 1-8 (Washington, DC: United States Holocaust Memorial Museum, 2001)

WEBSITES

- <http://iwitness.usc.edu/SFI/> (Survivors' video testimonies)
- http://www.yadvashem.org/yv/en/education/learning_environments/testimony.asp (Use of Video testimonies in the classroom)
- <http://www.ushmm.org/>
- <http://www.yadvashem.org/>
- <http://fcit.usf.edu/holocaust/resource/gallery/CBBIR.htm>
- <http://www.chlive.org/kkaplan/Holocaust%20Poetry.htm>
- https://www.facinghistory.org/sites/default/files/Decision-Making_Injustice_Lesson_14_1.pdf
- www.state.nj.us/njded/holocaust for teacher lessons and student/teacher programs
- <http://www.youthforhumanrights.org> Free teacher materials
- www.facinghistory.org Facing History and Ourselves: Combats racism, anti-Semitism, and prejudice and nurtures democracy through education programs worldwide
- <http://www.historyplace.com/worldwar2/holocaust/timeline.html>
- <http://art.holocaust-education.net/>
- <http://art.holocaust-education.net/learn.asp?langid=1&submenu=3&essayid=6>
- <http://www.remember.org/imagine/index.html>
- http://www.edu.gov.mb.ca/k12/cur/socstud/foundation_gr6/blms/6-2-4b.pdf
- https://campus.fsu.edu/bbcswebdav/institution/academic/academic_affairs/apps/cpd/HolocaustInstitute/presentation/pdf/david/david2.pdf
- <http://www.scholastic.com/teachers/classroom-solutions/2011/03/children-holocaust>
- <http://www.remember.org/imagine/imagine1.html#Paintings>
- <http://art.holocaust-education.net/learn.asp?langid=1&submenu=>
- <http://fcit.usf.edu/holocaust/arts/art2.htm>
- <http://fcit.usf.edu/holocaust/arts/music.htm>

Creating Poetry online:

<http://www.wordle.net/>

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***Use discretion when presenting samples of Holocaust artwork or poetry to your children.

COLLECTIONS

- We Are Children Just the Same: Vedem, The Secret Magazine by the Boys of Theresienstadt. Philadelphia and Prague: Jewish Publication Society, 1994.

[Excellent anthology of children's writings in prose and poetry from Terezin.]

Suggested Time Frame:

3-4 Days

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APPENDIX

LESSON TITLE: Art and Poetry During the Holocaust

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Remembering the Past: Sonia Weitz's History—Poetry

https://www.facinghistory.org/sites/default/files/Decision-Making_Injustice_Lesson_14_1.pdf

In Memory to My Mother

Where is your grave?
Where did you die?
Why did you go away?
Why did you leave
Your little girl
That rainy autumn day?
I still can hear
The words you spoke: "You tell the world, my child."
Your eyes as green
As emeralds
Were quiet and so mild.
You held my hand
Your face was white
And silent like a stone,
You pressed something
Into my palm . . .
And then . . . then you were gone.
I suffered, but I didn't cry:
The pain so fierce, so deep . . .
It pierced my heart
And squeezed it dry.
And then, I fell asleep.

Asleep in agony
And dreams . . .
A nightmare that was true . . .
I heard the shots,
The screams that came
From us, from me and you.
I promised I would
Tell the world . . .
But where to find the words
To speak of
Innocence and love,
And tell how much it hurts . . .
About those faces
Weak and pale,
Those dizzy eyes around,
And countless lips
That whispered "help"
But never made a sound . . .
To tell about
The loss . . . the grief,
The dread of death and cold,
Of wickedness
And misery . . .
O, No! . . . it can't be told.

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Remembering the Past: Sonia Weitz's History—Poetry

https://www.facinghistory.org/sites/default/files/Decision-Making_Injustice_Lesson_14_1.pdf

Victory

I danced with you that one time only.
How sad you were, how tired, lonely . . .
You knew that they would “take” you soon . . .
So when your bunk-mate played a tune
You whispered:
“Little one, let us dance,
We may not have another chance.”
To grasp this moment . . . sense the mood;
Your arms around me felt so good
The ugly barracks disappeared
There was no hunger . . . and no fear.
Oh what a sight, just you and I,
My lovely father (once big and strong)
And me, a child . . . condemned to die.
I thought: how long before the song must end
There are no tools to measure love and only fools
Would fail to scale your victory

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Poetry of the Holocaust

6.2.4
b

The Butterfly

The last, the very last,
So richly, brightly, dazzlingly yellow.
Perhaps if the sun's tears would sing
against a white stone...

Such, such a yellow
Is carried lightly 'way up high.
It went away I'm sure because it wished to
kiss the world goodbye.

For seven weeks I've lived in here,
Penned up inside this ghetto
But I have found my people here.
The dandelions call to me
And the white chestnut candles in the court.
Only I never saw another butterfly.

That butterfly was the last one.
Butterflies don't live in here,
In the ghetto.



Pavel Friedmann 4.6.1942

The poem is preserved in typewritten copy on thin paper in the collection of poetry by Pavel Friedmann, which was donated to the National Jewish Museum during its documentation campaign. It is dated June 4, 1942 in the left corner.

Pavel Friedmann was born January 7, 1921, in Prague and deported to Terezín* on April 26, 1942. He died in Oswiecim* (Auschwitz) on September 29, 1944.

*Terezín was a Nazi concentration camp.

Pavel Friedmann was born January 7, 1921, in Prague and deported to Terezín* on April 26, 1942. He died in Oswiecim* (Auschwitz) on September 29, 1944.

*Terezín was a Nazi concentration camp.

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Homesick

I've lived in the ghetto here more than a year,

In Terezín, in the black town now,

And when I remember my old home so dear,

I can love it more than I did, somehow.

Ah, home, home,

Why did they tear me away?

Here the weak die easy as a feather

And when they die, they die forever.

I'd like to go back home again,

It makes me think of sweet spring flowers.

Before, when I used to live at home,

It never seemed so dear and fair.

I remember now those golden days...

But maybe I'll be going there again soon.

People walk along the street,

You see at once on each you meet

That there's a ghetto here,

A place of evil and of fear.

There's little to eat and much to want,

Where bit by bit, it's horror to live.

But no one must give up!

The world turns and times change.

Yet we all hope the time will come

When we'll go home again.

Now I know how dear it is

And often I remember it.

9.3.1943. Anonymous

This poem is preserved in manuscript, written in pencil on a sheet of lined paper torn from a notebook. The date "9.III. 1943" is in the upper right corner. All other facts are missing.

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Fear

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 of 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.

Eva Picková, 12 years old, Nymburk

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 Picková was born in Nymburk on May 15, 1929, deported to Terezín* on April 16, 1942, and perished in Oswiecim (Auschwitz) on December 18, 1943.

“The Butterfly”; “Homesick”; “Fear”

Source:

John and Molly Pollock Holocaust Collection:

http://libraryapps.centennialcollege.ca/holocaust_pollock/selected_materials/holocaust_experiences/butterfly/butterfly.htm

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The poem is preserved in a copy turned over to the State Jewish Museum in Prague by

Dr. R. Feder in 1955. It is signed at the bottom, "12 year old Eva Picková from Nymburk."

*Terezín was a Nazi concentration camp.

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ON A SUNNY EVENING

On a purple, sun-shot evening
Under wide-flowering chestnut trees
Upon the threshold full of dust
Yesterday, today, the days are all like these.

Trees flower forth in beauty,
Lovely too their very wood all gnarled and old
That I am half afraid to peer
Into their crowns of green and gold.

The sun has made a veil of gold
So lovely that my body aches.
Above, the heavens shriek with blue
Convinced I've smiled by some mistake.
The world's abloom and seems to smile.
I want to fly but where, how high?
If in barbed wire, things can bloom
Why couldn't I? I will not die!

--Michael Flack, 1944

1. Which statement best represents the **theme** (author's message) of this poem?
 - A. Spend time looking for the beauty in the world.
 - B. You can do well in any situation if you believe in yourself.
 - C. The Nazis treated the Jews horribly.
 - D. You cannot grow flowers within barbed wire.
2. What words best describes the **mood** of (feeling associated with) the poem?
(A) angry (B) depressing (C) excited (D) hopeful

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Poetry Analysis Worksheet Theme and Purpose

Names(s): _____

Title of Poem: _____

Author: _____

1. Read the poem three times.
2. What are some words in the poem that brings images to your mind?
3. What do you think is the theme (message) of the poem? What line or lines from the poem gave you that indication?
4. What is the poet's purpose for the reader (How did the poet stir you?):
 - a. *Emotional*- Does the poet wants the reader to become emotional about the message? (angry, sad, happy, peaceful, complacent, courage, fear, etc.) What is your evidence?- Share a line.
 - b. *Take Action*: Are you motivated to start doing something or stop doing something. Make an outward change, or learn something . What is your evidence?-Share a line.
 - c. *Reflective*: Think about the message in terms of your own life, be inspired, etc. What is your evidence?-Share a line.

<http://www.ala.org/aasl/sites/ala.org.aasl/files/content/conferencesandevents/ecollab/lpd/TheHolocaustFromtheEyesofthePoet.pdf>

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Analysis of A Work of Art: Holocaust Project

Holocaust Project

Student Name: _____

CATEGORY	4 Advanced	3 Proficient	2 Basic	1 In-Progress
Directions Followed	Every directions is followed to the fullest extent.	Many directions are followed	Some directions are followed	Directions have not been followed
Neatness	Completed work is exceptionally neat	Completed work is neat, with some work less neat	Completed work is more messy than neat	Work is incomplete
Work Habits	Students worked for entire period with superior focus and did not need reminders to stay on task	Student worked most of the period and needed few reminders to stay on task	Student worked part of the period and needed several reminders to stay on task	Students did not work much/or at all during the period even with several reminders to stay on task
Expectations	Student has exceeded expectations of his/her ability level	Student has met most expectations of his/her ability level	Student has met some expectations of his/her ability level	Student has not met expectations of his/her ability level

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Analysis of A Work of Art: Holocaust Works of Art
Holocaust Rubric

Student Name: _____

CATEGORY	4 Right On	3 Gets the Point	2 Needs some Umph	1 Barely hanging on
Creativity & Originality	The student demonstrated understanding problem solving skills by exploring several choices; trying new combinations or by building on ideas; and or making connections to previous knowledge.	The student tried a few ideas before selecting one; or based his or her work on someone else's idea; or made decisions after referring to one source; or created their product in a logical/unoriginal way	The student tried an idea and build on it briefly but it lacked originality; or work holds implication of copied ideas.	The student fulfilled the assignment, but gave no evidence of trying anything that was not gathered from others' ideas including but not limited to the ideas of other students.
Perseverance	The project was continued until it was complete as the student could make it; gave it effort far beyond that required to; pride in going well beyond the requirement.	The student worked hard and completed the project, but with a slightly more effort it might have been outstanding.	The student finished the project, but it could have been improved with more effort; and/or lacked finish; possibly did not seek challenges.	The project was completed with minimum effort.
Craftsmanship & Consistency	The artwork was patiently done; a consistent use of time and patience was used throughout the finished product.	With a little more positive use of time, the work could have been outstanding; may lack finishing touches like neatness, clear product, and complete endings.	The student showed average craftsmanship; adequate, but shows carelessness or no attention to simple details.	The student showed below average craftsmanship, lack of pride, attention to detail, and large amounts of carelessness.
Cooperation & Collaboration	The student worked towards goals, effectively performed a variety of roles in the class, fulfilled commitments and willingly participated in necessary preparation and cleanup.	The student participated in goals, performed more than adequately, and assisted in preparation and cleanup.	The student mostly allowed others to do classroom-oriented work with some input, assisted in preparation and cleanup when asked.	The student allowed others to do most of the work only participating in minimal ways.

*Denotes UDL Principle

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Grade 5
Dance Poetry in Motion

Each student should complete the following short answer response sheet.

Name: _____

Poem and poet: _____

- 1) What three words, ideas, and/or images did you choose from the poem to express in your dance?
- 2) How did you use movement to express each word, idea, and/or image in your dance?

Word, idea and/or image from the poem	How did you express word, idea, or image in your dance?

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Arts Performance Assessment Grade 5 Dance Poetry in Motion

Dance Glossary

choreograph—to arrange, compose, or create a dance

concentration—the act or process of applying close, undivided attention

elements of dance—space, time, energy/force

energy/force—an element of dance; the quality of movement; how a movement is performed, including smooth, sharp, free flow, bound flow, strong, light, sustained, percussive, etc.

light energy—a movement quality that uses minimal muscle action

sharp energy—sudden, percussive quality in movement

smooth energy—continuous, sustained quality in movement

strong energy—a movement quality that uses firm muscle action

free flow energy—an uncontrolled, unrestricted quality of movement

bound flow energy—a contained, controlled quality of movement

focus—1. the ability to concentrate and keep one's attention fixed on the matter at hand; 2. where and how the dancer is looking or relating (single, multi, direct, indirect); 3. where the audience's attention is directed

fullest extent—refers to full physical engagement and commitment to performance quality, such as a jumping jack "x" with arms and legs fully stretched and spread out to create a "full X."

intentional energy—energy/force that is purposeful in expressing intended ideas and feelings.

space—an element of dance; where bodies move in a dance, using levels, directions, pathways, sizes, relationships, etc.

time—an element of dance, including tempo, rhythm, duration, speed, etc.

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Grade 5 Dance Poetry in Motion

Creating – Choreography/Composition Rubric (2.1, 3.1, 4.1)

4	A 4-point response: The student demonstrates a thorough understanding of choreography by meeting all of the four task requirements listed below: <ul style="list-style-type: none">• creates a movement to express one word, idea, or image in the poem• creates a different movement to express a second word, idea, or image• creates a different movement to express a third word, idea, or image• creates beginning and ending (shapes or entrance/exit), in addition to the three movements.
3	A 3-point response: The student completes three of the four required tasks listed above.
2	A 2-point response: The student completes two of the required tasks listed above.
1	A 1-point response: The student completes one of the required tasks listed above.
0	A 0-point response: The student shows little or no understanding of the task requirements.

Performing – Performance Rubric (1.2, 2.2)

4	A 4-point response: The student demonstrates a thorough understanding of performance skills and techniques by meeting all of the five task requirements listed below: <ul style="list-style-type: none">• performs beginning and ending shapes clearly• performs movement with intentional energy throughout• performs movement to the fullest extent• maintains focus throughout the dance• performs without any interruptions.
3	A 3-point response: The student demonstrates an adequate understanding of performances by meeting four of the five task requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of performance by meeting three of the five task requirements listed above.
1	A 1-point response: The student demonstrates a minimal understanding of performances by meeting two of the five task requirements listed above.
0	A 0-point response: The student demonstrates no understanding of performance by meeting one or none of the five task requirements listed above.

Responding – Response Rubric (1.1, 2.3, 3.1)

4	A 4-point response: The student demonstrates a thorough understanding of response skills by meeting all of the four task requirements listed below: <ul style="list-style-type: none">• identifies three words, ideas, or images from the poem included in the dance• explains how the first word, idea, or image is expressed in the dance• explains how the second word, idea, or image is expressed in the dance• explains how the third word, idea, or image is expressed in the dance.
3	A 3-point response: The student demonstrates an adequate understanding of responding to the performance by meeting three of the four tasks.
2	A 2-point response: The student demonstrates a partial understanding of responding to the performance by meeting two of the four task requirements listed above.
1	A 1-point response: The student demonstrates a minimal understanding of responding to the performance by meeting one of the four task requirements listed above.
0	A 0-point response: The student demonstrates no understanding of responding to the performance by meeting none of the four task requirements listed above.

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Scoring Notes

The following scoring notes should be used as guidelines when scoring this item.

- “Performing beginning and ending shapes clearly” is accomplished when the performer maintains focus and intentional energy while holding the shape long enough for the audience to see the shape.
- The student’s interpretation of an idea or image can take *many* forms: while acting like a rising sun can be representative of a sun, so can doing jumping jacks or anything else. The students’ ability to create or interpret an idea is not being assessed.
- A “shape” is not the same as a “movement” and should not be credited as one.
- If a student starts the dance, then stops, and then starts again, that should be counted as either a) no clear beginning or b) one interruption; however, it should not be counted as both.
- On the Responding Rubric, drawings or diagrams can be accepted to describe the students’ choices providing they correspond to the dance and that they show activity/energy. If the response is verbal or written, both dance vocabulary and movement words are acceptable.
- On the Responding Rubric, all ideas and explanations must correlate to the actual performance to earn credit. Use discretion with the vocabulary used to describe movement phrases and ideas. It can be dance vocabulary or other vocabulary.

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**Grade 5
Dancing Art**

Each student should complete the following short answer response sheet.

Name: _____

1) Which work of art did you choose?	
2) What three (3) ideas, images, or feelings did you choose to show in your dance?	3) How did you use movement to show each idea, image, or feeling?

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Dancing Art

Creating — Choreography/Composition Rubric (2.1, 3.1, 4.1)

4	A 4-point response: The student demonstrates a thorough understanding of the connections across the arts by meeting all of the four task requirements listed below: <ul style="list-style-type: none">• Creates beginning and ending shapes• Creates a movement phrase to express one idea, image, or feeling from the artwork• Creates a movement phrase to express a second idea, image, or feeling from the artwork• Creates a movement phrase to express a third idea, image, or feeling from the artwork
3	A 3-point response: The student demonstrates an adequate understanding of the connections across the arts by meeting three of the four task requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of the connections across the arts by meeting two of the four task requirements listed above.
1	A 1-point response: The student shows a minimal understanding of the connections across the arts by meeting one of the four task requirements listed above.
0	A 0-point response: The student shows no understanding of the connections among the arts by meeting none of the five task requirements listed above.

Performing — Performance Rubric (1.2, 2.2)

4	A 4-point response: The student demonstrates a thorough understanding of arts skills and techniques by meeting all of the five task requirements listed below: <ul style="list-style-type: none">• Performs beginning and ending shapes clearly• Uses intentional energy throughout the performance• Performs all movements to the fullest extent• Maintains focus and concentration throughout the dance• Performs your dance without interruption.
3	A 3-point response: The student demonstrates an adequate understanding of arts skills and techniques by meeting four of the five requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of arts skills and techniques by meeting three of the five requirements listed above.
1	A 1-point response: The student shows a minimal understanding of arts skills and techniques by meeting two of the five requirements listed above.
0	A 0-point response: The student shows no understanding of arts skills and techniques by meeting one or none of the five requirements listed above.

Responding — Response Rubric (1.1, 2.3, 3.1)

4	A 4-point response: The student demonstrates a thorough understanding of performance in the response by meeting all of the four task requirements listed below: <ul style="list-style-type: none">• Identifies each of the three ideas, images, or feelings chosen from the artwork• Describes how movement is used to express the first idea, image, or feeling• Describes how movement is used to express the second idea, image, or feeling• Describes how movement is used to express the third idea, image, or feeling.
3	A 3-point response: The student demonstrates an adequate understanding of performance in the response by meeting three of the four task requirements listed above.
2	A 2-point response: The student demonstrates a partial understanding of performance in the performance in the response by meeting two of the four task requirements listed above.
1	A 1-point response: The student demonstrates a minimal understanding of performance in the response by meeting one of the four task requirements listed above.
0	A 0-point response: The student demonstrates no understanding of performance in the response by meeting none of the four task requirements.

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How Art Saved the Children of Theresienstadt

http://www.yadvashem.org/yv/en/education/newsletter/27/coping_art.asp

“Coping through Art - Friedl Dicker-Brandeis and the children of Theresienstadt”

By Liz Elsby

WHEN the Jews were deported to [Theresienstadt](#) ghetto from Prague and environs in 1942, they were instructed to bring with them only 50 kilos. The dilemma of how to pack into a suitcase one’s entire past life for an unknown future life must have been a daunting one. What to bring? Most deportees packed clothing, household articles, valuables, photo albums and the like. However, artist and teacher Friedl Dicker-Brandeis used her weight allowance in a different way. After packing a few necessary items of clothing, she chose to fill the rest of her weight quota with art supplies. Her purpose was not to only have material for her own artistic needs, but to ensure that she would have the necessary art supplies on hand to teach art to the hundreds of traumatized children whom she anticipated meeting at journey’s end. This decision was a natural part of who Friedl Dicker-Brandeis was. While most of us can relate to the very human survival instinct of self preservation, of providing first and foremost for oneself and one’s family, her choice to give of herself to others - to donate her time, her talents and her indomitable spirit – is a much rarer quality, one that still has the power to captivate and inspire us 70 years later.

Friedl was born in 1898 in Vienna, Austria. She was a little girl who lost her mother at a very early age, a loss that she felt keenly her entire life. Although she and her husband, Pavel Brandeis, never had any children of their own, in Theresienstadt Friedl was finally able to give free rein to her maternal instincts, and to nurture, and teach hundreds of children who saw her as a surrogate mother.

From an early age, Friedl pursued a life of art and creativity. She studied in the Weimar Bauhaus under such luminaries as Johannes Itten and Paul Klee. The Bauhaus was not merely a design academy, but an entire philosophy, based on the aesthetics of empathy. Its students were encouraged not to approach an object or subject as if they were a camera, aiming to merely depict the shallow outer shell, but rather to seek the subject’s essence, to see it both inside and out, to become one with their subject, to empathize with it. This philosophy would become the core of Friedl’s own artwork and her guiding principle for teaching art to children, a calling that would come into its own in Theresienstadt.

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In mid 1938, Friedl had obtained Czech citizenship and she and her husband, Pavel Brandeis were living in Harnov, Czechoslovakia. It was from there that they were deported to Theresienstadt, on Dec 17th, 1942.

Conditions in Theresienstadt were appalling, and even more so for children who had to first cope with the enormous trauma and life-changing upheaval that deportation wreaked upon their young lives. The Czech children who were deported to Theresienstadt had slept in their beds until the day they were deported, and were together with their immediate families until the moment they arrived. Children were ripped away from the familiarity of their homes, families, communities and routines and thrust into a terrifying new reality that they could not understand. Upon arrival in Theresienstadt, children were forcefully separated from their parents and family and sent to live alone in overcrowded children's houses; even brothers and sisters were separated because boys had to live separately from girls. The starvation, illness and brutality of Theresienstadt, along with lack of stability and structure, put an enormous strain on the coping mechanisms of these children. They desperately needed direction and purpose, and Friedl was there to give them that.

Realizing that art could be a therapeutic tool to help children to deal with their feelings of loss, sorrow, fear, and uncertainty, Friedl set about teaching over 600 children with the enormous enthusiasm and energy that her friends, colleagues and students remember as being so typical for her. Using the limited art supplies she had brought with her to the ghetto, she had her students explore various mediums such as collage, watercolor painting, paper weaving, and drawing. But her lessons were not designed merely to teach her students technique. Rather, these different techniques became the means through which she taught her young students to dig below the facile to the deep well-spring of their feelings and emotions, and from that intimate place, to create. Through this intuitive method, a drawing of a flower vase on a windowsill, or the portrait of a child, would become something truly absorbed, deeply felt, and sublime. It would reflect the child's inner feelings - a window into their soul. In a lecture she gave in the ghetto in 1943 to explain her teaching methods, she declared that her purpose was not to train the children as artists, but rather to "unlock and preserve for all the creative spirit as a source of energy to stimulate fantasy and imagination and strengthen children's ability to judge, appreciate, observe, [and] endure" by helping children choose and elaborate their own forms."¹¹

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Theresienstadt, Czechoslovakia, A painting entitled "It's Not in the Ghetto," by Dority Weiser

Friedl respected the boundless imagination of children, and did not try to curb her students with adult restrictions, but tried rather to harness that imagination and let it move them. For Friedl, artwork represented freedom, and that freedom could take her students outside the boundaries of their prison, outside of the horror and oppression that was their daily reality. One of Friedl's few students that survived the Holocaust, Helga Kinsky (nee Pollak), recalls how under Friedl's tutelage, the children did not depict the misery and horror that surrounded them, but rather that Friedl "transported us to a different world.... She painted flowers in windows, a view out of a window. She had a totally different approach.... She didn't make us draw Terezin."^[2]

Another surviving student, Eva Dorian said of her beloved teacher: "I believe that what she wanted from us was not directly linked to drawing, but rather to the expression of different feelings, to the liberation from our fears...these were not normal lessons, but lessons in emancipated meditation"^[3].

None of these attempts of art as therapy, of spiritual freedom through paints and paper, could change the dreadful reality that awaited the majority of the Jews of Theresienstadt. When Friedl's husband Pavel was deported from Theresienstadt in late September 1944, she voluntarily signed up for the next transport, desperate to reunite with him. But what was to become of her collection of the children's precious artwork and her own beautiful drawings and paintings? Hoping that eyes more sympathetic than the Nazis' would one day see them, she packed 5,000 pieces of artwork into the same 2 suitcases they had arrived in as raw materials in 1942, and hid them, to be found after the war. Although Friedl herself did not sign most of the work she produced in Theresienstadt, she made sure that the children signed their creations with their name and age, a testimony to their identity, a document of their existence. These drawings and signatures are all that remains of most of Friedl's 600 students. Apart from their

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ages and names, the overall majority will remain forever unknown, murdered in the gas chambers of [Auschwitz Birkenau](#), starved to death in Theresienstadt or killed by the inhuman conditions of other camps.

On October 6th, 1944, Friedl Dicker Brandeis and 60 of her students were sent on transport number EO 167 to Auschwitz Birkenau, where most of them were probably murdered upon arrival. Until the very end, Friedl did not resign herself to despair or allow her young students to become engulfed by hopelessness. Rather, as one of the first practitioners of art therapy, she gave them the gift of expression, artistic freedom and beauty and helped give meaning to their young lives, for as long as they still had to live. One of her former students sums up succinctly what Friedl meant to her:

"Friedl's teaching, the times spent drawing with her, are among the fondest memories of my life. The fact that it was Terezin made it more poignant but it would have been the same anywhere in the world... I think Friedl was the only one who taught without ever asking for anything in return. She just gave of herself."

Through her solidarity with those in need, the giving of herself to help others to cope, Friedl Dicker-Brandeis – artist, teacher, and spiritual mother – inspires us as much today as she did her own students 70 years ago.

[1] Dicker-Brandeis, *On children's art*, 2005, p. 2, Translated from E. Makarova (2000).

[2] Linney Wix, *Aesthetic Empathy in Teaching Art to Children: The Work of Friedl Dicker-Brandeis in Terezin*. Art Therapy: Journal of the American Art Therapy Association, 26(4) pp. 152-158 © AATA, Inc. 2009.

[3] Linney Wix, *Aesthetic Empathy in Teaching Art to Children: The Work of Friedl Dicker-Brandeis in Terezin*. Art Therapy: Journal of the American Art Therapy Association, 26(4) pp. 152-158 © AATA, Inc. 2009.

[4] Professor Erna Furman from a letter to Elena Makarova, 1989.

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Biography of an Artist

Charlotte Buresova²(1904-1983)

Buresova was a Jewish artist born in Prague on November 4, 1904, the only daughter of a tailor. At a young age she showed signs of artistic talent and her family saw to it that she received an extensive education, including painting, the piano and French. After studying with private tutors, she attended the Industrial Art School for three years, and then studied for a further three years at the Prague Academy of Art, until 1925. Her paintings were mainly figurative and classical in style. She painted portraits, still lifes and flowers, but did not exhibit her works, instead giving them to friends as gifts. Buresova married young to a non-Jewish lawyer and gave birth to a son. When the Nazis occupied Czechoslovakia, she divorced her husband in order to prevent the decrees against Jews from affecting her family.

In 1941 Charlotte Buresova was forced to leave her home, which had been confiscated by the Nazis. In July 1942 she was imprisoned in Terezin camp and put to work in the *Sonderwerkstätte* (special workshop), where she painted roof tiles for the Germans. Later she was sent to the artists' workshop. At the order of the Germans she painted copies of classical masterpieces like those of Rubens and Rembrandt. Her own works were done in pencil, crayon, chalk, watercolors and a few oils. The subjects of her paintings, some of which depicted the extensive artistic-cultural activity in Terezin, included portraits of children, musician friends like Gideon Klein and Otto Karas-Kaufmann, flowers and dancers. Buresova said that she wanted to give her depictions of dancers a grace and beauty to counter the terror, hunger and suffering everyone suffered from.

According to Buresova there were different points of view among the artists in Terezin. The Dutch artist Jo Spier believed that artists must paint even when cannons were firing. Buresova disagreed, insisting that there were times when she could no longer create. But Spier would push her, encouraging her not to give in but to continue creating. She would later say that of all her art works those produced in Terezin were the most frank and direct because she was able to work independently.

Her situation in Terezin was better than that of most of the other inmates. She worked all the time, had a room of her own, possessed books and was in touch with her friends. She said that since her family was not with her she had less concerns than other inmates - like her fellow artist Otto Ungar, who constantly worried about food for his family. In an interview with Miriam Novitch, the first curator of Beit Lohamei Haghetat (the Ghetto Fighters' House Museum) and the person who laid the foundation for its rich art collection, Buresova said that "what was more terrible than hunger and indecent housing was the unknown tomorrow." She was terrified of the deportations to the East "since no one knew who would go next."

A Nazi officer, who was very impressed by her artistic talent, prevented her deportation. He asked her to paint the Holy Mother. Buresova painted the Madonna with a very realistic tear in her eye and when the officer saw it he was so impressed that he said to her: "Never complete the painting. As long as you are working on it, you will not be deported to the East."

Three days before the liberation of Terezin, Buresova, along with a small number of inmates, succeeded in escaping and returning to Prague in the Swedish ambassador's car.

Charlotte Buresova lived in Prague until her death in 1983. Her son, a doctor, still lives there. Some of the works she produced after the war were based on her memories of Terezin.

Buresova donated some of her works from Terezin to the art collection of Beit Lohamei Haghetat (the Ghetto Fighters' House Museum).

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NEW JERSEY STUDENT LEARNING STANDARDS

Reading: Literature

Key Ideas and Details

RL.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RL.5.3. Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).

Craft and Structure

RL.5.4. Determine the meaning of words and phrases as they are used in a text, including figurative language such as metaphors and similes.

RL.5.6. Describe how a narrator's or speaker's point of view influences how events are described.

Integration of Knowledge and Ideas

RL.5.7. Analyze how visual and multimedia elements contribute to the meaning, tone, or beauty of a text (e.g., graphic novel, multimedia presentation of fiction, folktale, myth, poem).

RL.5.9. Compare, contrast and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.

Range of Reading and Complexity of Text

RL.5.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems at grade level text-complexity (see Appendix A) or above, scaffolding as needed.

Informational Text

Key Ideas and Details

RI.5.1. Quote accurately from a text and make relevant connections when explaining what the text says explicitly and when drawing inferences from the text.

RI.5.2. Determine two or more main ideas of a text and explain how they are supported by key details; summarize the text.

RI.5.3. Explain the relationships or interactions between two or more individuals, events, ideas, or concepts in a historical, scientific, or technical text based on specific information in the text.

Craft and Structure

RI.5.4. Determine the meaning of general academic and domain-specific words and phrases in a text relevant to a *grade 5 topic or subject area*.

RI.5.5. Compare and contrast the overall structure (e.g., chronology, comparison, cause/effect, problem/solution) of events, ideas, concepts, or information in two or more texts.

RI.5.6. Analyze multiple accounts of the same event or topic, noting important similarities and differences in the point of view they represent.

Integration of Knowledge and Ideas

RI.5.7. Draw on information from multiple print or digital sources, demonstrating the ability to locate an answer to

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a question quickly or to solve a problem efficiently.

RI.5.8. Explain how an author uses reasons and evidence to support particular points in a text, identifying which reasons and evidence support which point(s).

RI.5.9. Integrate and reflect on (e.g. practical knowledge, historical/cultural context, and background knowledge) information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Range of Reading and Level of Text Complexity

RI.5.10. By the end of the year, read and comprehend literary nonfiction (see Appendix A) at grade level text-complexity (see Appendix A) or above, with scaffolding as needed.

Foundational Skills

Phonics and Word Recognition

RF.5.3. Know and apply grade-level phonics and word analysis skills in decoding words.

Fluency

RF.5.4. Read with sufficient accuracy and fluency to support comprehension.

Writing

Text Types and Purposes

W.5.1. Write opinion pieces on topics or texts, supporting a point of view with reasons and information.

W.5.2. Write informative/explanatory texts to examine a topic and convey ideas and information clearly.

W.5.3. Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing

W.5.4. Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.5.5. With guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.5.6. With some guidance and support from adults and peers, use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of two pages in a single sitting.

Research to Build and Present Knowledge

W.5.7. Conduct short research projects that use several sources to build knowledge through investigation of different perspectives of a topic.

W.5.8. Recall relevant information from experiences or gather relevant information from print and digital sources; summarize or paraphrase information in notes and finished work, and provide a list of sources.

W.5.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.5.10. Write routinely over extended time frames (time for research, reflection, metacognition/self-correction and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline specific task, purposes and audiences.

Speaking and Listening

Comprehension and Collaboration

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- SL.5.1.C Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.
- SL.5.1.D Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.
- SL.5.2. Paraphrase portions of a text read aloud or information presented in diverse media and formats (e.g., visually, quantitatively, and orally).
- SL.5.3. Summarize the points a speaker makes and explain how each claim is supported by reasons and evidence.

Presentation of Knowledge and Ideas

- SL.5.4. Report on a topic or text or present an opinion, sequencing ideas logically and using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.
- SL.5.5. Include multimedia components (e.g., graphics, sound) and visual displays in presentations when appropriate to enhance the development of main ideas or themes.
- SL.5.6. Adapt speech to a variety of contexts and tasks, using formal English when appropriate to task and situation.

Language

Conventions of Standard English

- L.5.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.
- L.5.2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Knowledge of Language

- L.5.3.A. Use knowledge of language and its conventions when writing, speaking, reading, or listening. Expand, combine, and reduce sentences for meaning, reader/listener interest, and style.

Vocabulary Acquisition and Use

- L.5.4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.
- L.5.5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. L.5.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases, including those that signal contrast, addition, and other logical relationships (e.g., *however, although, nevertheless, similarly, moreover, in addition*).

Technology Standard(s)

- 9.1.8.A The ability to recognize a problem and apply critical thinking and problem-solving skills to solve the problem is a lifelong skill that develops over time.
- 9.1.8.B Gathering and evaluating knowledge and information from a variety of sources, including global perspectives, fosters creativity and innovative thinking.
- 9.1.8.C. Collaboration and teamwork enable individuals or groups to achieve common goals with greater efficiency. Leadership abilities develop over time through participation in groups and/or teams that are engaged in challenging or competitive activities.
- 9.1.8.D. Effective communication skills convey

Interdisciplinary Standards

- 6.1.4.A.1 - Explain how rules and laws created by community, state, and national governments protect the rights of people, help resolve conflicts, and promote the common good.
- 6.1.4.A.2 - Explain how fundamental rights guaranteed by the United States Constitution and the Bill of Rights (i.e., freedom of expression, freedom of religion, the right to vote, and the right to due process) contribute to the continuation and improvement of American democracy.
- 6.1.12.D.11.d Compare the varying perspectives of victims, survivors, bystanders, rescuers, and perpetrators during the Holocaust.
- 6.1.12.D.11.e Explain how World War II and the

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intended meaning to others and assist in preventing misunderstandings. Communication with people from different cultural backgrounds is enhanced by the understanding of different cultural perspectives.

9.1.8.F.3 Ethical behaviors support human rights and dignity in all aspects of life. Relate the use of new technologies at home, in the workplace, and in other settings to incidences of ethical and/or unethical behavior.

8.1.12.C.1 Develop an innovative solution to a complex, local or global problem or issue in collaboration with peers and experts, and present ideas for feedback in an online community.

6. Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas clearly and efficiently.

8. Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

Holocaust led to the creation of international organizations (i.e., the United Nations) to protect human rights, and describe the subsequent impact of these organizations.

6.2.12.A.4.a Explain the rise of fascism and spread of communism in Europe and Asia.

6.2.12.A.4.c Analyze the motivations, causes, and consequences of the genocides of Armenians, Roma (gypsies), and Jews, as well as the mass exterminations of Ukrainians and Chinese.

6.2.12.D.4.d Analyze the extent to which the legacy of World War I, the global depression, ethnic and ideological conflicts, imperialism, and traditional political or economic rivalries caused World War II.

6.2.12.D.4.g Analyze the role of nationalism and propaganda in mobilizing civilian populations in support of “total war”

6.2.12.D.4.i Compare and contrast the actions of individuals as perpetrators, bystanders, and rescuers during events of persecution or genocide, and describe the long-term consequences of genocide for all involved.

6.2.12.D.4.l Assess the cultural impact of World War I, the Great Depression, and World War II.

6.2.12.A.5.e Assess the progress of human and civil rights around the world since the 1948 U.N. Declaration of Human Rights.

Overview/Rationale

WHY TEACH HOLOCAUST HISTORY?

The history of the Holocaust provides one of the most effective, and most extensively documented, subjects for a pedagogical examination of basic moral issues. A structured inquiry into Holocaust history yields critical lessons for an investigation of human behavior. A study of the Holocaust also addresses one of the central tenets of education in the United States, which is to examine what it means to be a responsible citizen. Through a study of the Holocaust, students can come to realize that:

1. Democratic institutions and values are not automatically sustained, but need to be appreciated, nurtured, and protected;
2. Silence and indifference to the suffering of others, or to the infringement of civil rights in any society, can—however, unintentionally—perpetuate the problem; and
3. The Holocaust was not an accident in history—it occurred because individuals, organizations, and governments made choices that not only legalized discrimination but also allowed prejudice, hatred, and ultimately mass murder to occur.

QUESTIONS OF RATIONALE: Because the objective of teaching any subject is to engage the intellectual curiosity of the student in order to inspire critical thought and personal growth, it is helpful to structure your lesson plan on the Holocaust by considering throughout questions of rationale. Before deciding what and how to teach, we recommend that you contemplate the following:

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- a. Why should students learn this history?
- b. What are the most significant lessons students should learn from a study of the Holocaust?
- c. Why is a particular reading, image, document, or film an appropriate medium for conveying the lessons about the Holocaust that you wish to teach?

Among the various rationales offered by educators who have incorporated a study of the Holocaust into their various courses and disciplines are:

Study of the Holocaust assists students in developing an understanding of the ramifications of prejudice, racism, and stereotyping in any society. It helps students develop and awareness of the value of pluralism and encourages tolerance of diversity in a pluralistic society.

The Holocaust provides a context for exploring the dangers of remaining silent, apathetic, and indifferent in the face of other's oppression.

Holocaust history demonstrates how a modern nation can utilize its technological expertise and bureaucratic infrastructure in implementing destructive policies ranging from social engineering to genocide.

A study of the Holocaust helps students think about the use and abuse of power, and the roles and responsibilities of individuals, organizations, and nations when confronted with civil rights violations and/or policies of genocide. It also creates a heightened awareness of genocide potential in world today.

As students gain insight into the many historical, social, religious, political, and economic factors that cumulatively resulted in the Holocaust, they gain awareness of the complexity of the subject and a perspective on how a convergence of factors can contribute to the disintegration of democratic values. Students come to understand that it is the responsibility of citizens in a democracy to learn to identify the danger signals, and to know when to react.

When you, as an educator, take the time to consider the rationale for your lesson on the Holocaust, you will be more likely to select content that speaks to your students' interests and that provides them with a clearer understanding of a complex history. Most students demonstrate a high level of interest in studying the Holocaust precisely because the subject raises questions of fairness, justice, individual identity, peer pressure, conformity, indifference, and obedience—issues that adolescents confront in their daily lives. Students are also affected by and challenged to comprehend the magnitude of the Holocaust; they are particularly struck by the fact that so many people allowed this genocide to occur by failing either to resist or to protest.

Essential Question(s)

These are questions one may wish to raise and reflect on throughout the teaching of this unit.

1. How was it possible for a modern society to carry out the systematic murder of a people for no reason other than that they were Jews?
2. How was it possible for a people to almost be destroyed?
3. What makes some people resist and others obey authority?
4. Could such a thing happen again?
5. What would I have done under similar circumstances?
6. What examples are there of people's inhumanity to others?
7. Where does one draw the line between obeying the law or obeying one's conscience?
8. What is the role and responsibility of the individual in society?
9. Why is the study of the Holocaust relevant today?

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10. What drives a person to succeed despite the challenges encountered?
11. Do I have a responsibility to take action to prevent injustice?
12. Why do some people stand by during times of injustice while others try to stop or prevent injustice? (Integrity)
13. What accounts for hatred and bigotry?
14. What can we do—as individuals and groups—to overcome prejudice?
15. Think of a time when you were faced with a difficult decision that you wish you could have handled better. How did you handle it? What could you have done differently?

*The following sample questions can also be discussed.

Driving Questions:

1. What is family?
2. What common obstacles do many people experience and how can they be overcome?
3. How does characterization influence the reader's understanding of a character's determination?
4. What attributes do the main characters and historical figures possess that affect their success?
5. How can you relate to the obstacles the characters face and how they face them?

Enduring Understandings

Students will understand:

- That man's inhumanity to man can surface in a variety of historical circumstances.
- That racial slurs and ethnic jokes are stepping-stones on a long road, which in the end may lead to genocide.
- That genocide is a threat to all humanity, and the loss of one group is a loss to all.
- That a bystander makes an active choice that may result in escalating harm to others.
- That prejudice has had a long history and is still alive today.
- That individuals can make a difference by acts of moral courage.
- Aggression and cruelty in relation to human nature.
- The positive and negative behaviors associated with obedience, conformity, and apathy.
- The positive behavior associated with acts of courage, integrity, and empathy.
- Differentiating between the behavior of the perpetrator, victim, collaborator, bystander, resister, and rescuer.
- That equal treatment under the law is an important principal of justice.
- The actions of one person can set in motion a chain of events that can have positive or negative outcomes for themselves and others.
- That people with different backgrounds, but with a common cause, can effect great change.
- That silence and indifference to the suffering of others, or to the infringement of civil rights in any society, can—however unintentionally—perpetuate these problems.
- The Holocaust was a watershed event, not only in the 20th century but also in the entire course of human history (A watershed event is a critical turning point (a watershed moment) in history is when something changes and things will never be the same again.).

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In this unit plan, the following 21st Century themes and skills are addressed.

Check all that apply. Can be a check or E, T, A

Indicate whether these skills are E-Encouraged, T-Taught, or A-Assessed in this unit by marking E, T, A on the line before the appropriate skill.

21st Century Themes

21st Century Skills

<input checked="" type="checkbox"/>	Global Awareness	<input type="checkbox"/>	Creativity and Innovation
<input type="checkbox"/>	Environmental Literacy	<input type="checkbox"/>	ETA Critical Thinking and Problem Solving
<input type="checkbox"/>	Health Literacy	<input type="checkbox"/>	EA Communication
<input checked="" type="checkbox"/>	Civic Literacy	<input type="checkbox"/>	EA Collaboration
<input checked="" type="checkbox"/>	Financial, Economic, Business, and Entrepreneurial Literacy		

Student Learning Targets/Objectives

- Objectives
- Student will be able to:
- Analyze readings to understand the power of conformity and obedience to authority.
- Describe and recognize positive and negative types of human behavior.
- Demonstrate an understanding that behavior reflects the choices and decisions that each person makes.
- Analyze and evaluate the influence of peer pressure on our choices and decisions.
- Identify and explain some of the sources from which people learn their values and beliefs.
- Demonstrate an understanding of the influence that group dynamics such as mob hysteria have on individual choices and actions.
- Explain and apply the terms prejudice, discrimination, scapegoating, stereotyping, bigotry, racism, sexism, ethnocentrism, religious discrimination, anti-Semitism, etc.
- Describe how Hitler and the Nazi regime used propaganda to try to influence the way people thought and acted.
- Analyze the reasons individuals and groups act in ways that are hurtful and destructive to others.
- Examine various aspects of Nazi policies and their impact on individuals and groups, i.e. laws, isolation, propaganda, organizations, etc.
- Demonstrate an understanding of the importance of moral responsibility in making choices.
- Recognize roles of bully, victim, and bystander in incidents of bullying.
- Recognize how bullying can escalate and lead to ostracism of individual(s).
- Synthesize knowledge of Holocaust and genocide and reflect on learning by creating a finished product that is representative of personalization of information.
- Speak coherently, and effectively present information to a large group. (Action and Expression, Engagement)*
- Spontaneously activate relevant, prior knowledge before, during and after reading text.
- Read, analyze and compare diaries of Children of War.

Assessments

Teachers should ask themselves, what is it they want their students to come away with after studying the Holocaust? We certainly want them to make personal and contemporary connections with the ideas and values we have stressed throughout the unit. We want them to understand the evolution from prejudice to genocide-prejudice, discrimination... genocide and the roles that people play in controversial and confrontational situations—victim, perpetrator, bystander, resister, rescuer. We want them to raise questions about themselves

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and the world they live in and to examine their own behaviors. We want them to realize that they have the ability to decide what role they will play when they see an act of bigotry or intolerance or hear a racial slur, a derogatory religious remark, or an ethnic joke. We want them to become human beings capable of making responsible choices and moral decisions.

Use suggested assessments as necessary for individual lessons.

Formal Assessments: (Action and Expression, Engagement)*

- Project Rubrics
- Open-ended questions
- Analytical response
 - Discuss a key passage in the document
 - Write a fully developed response to an open ended question in the lesson that goes beyond the class discussion or the entry written in class.
 - Compare two diary entries for theme, mood and content
- Literary comparison
- Compare and contrast literature in the lesson with another work of literature in terms of author's message, text structure, time period, points of view.
- Creative writing-Creative writing may be part of the journals or may constitute a separate assignment. Write a creative piece inspired by the document or class discussion or activities. (Action and Expression, Engagement)*
 - Poetry
 - Short story
 - Diary or Journal Entry
 - Dramatic monologue that reflects the thoughts of character in the document.
 - Newspaper page or article
- Response to a Quotation
- Think/Pair/Share (Action and Expression, Engagement)*
- Graphic Organizers (Representation, Action and Expression, Engagement)*
- Reader's Response Log
- Oral and/or written response to one or more of the essential questions (Action and Expression, Engagement)*
- Document-Based Questions (DBQs)
- Researching Newspapers & Current Events

Informal Assessments: (Action and Expression, Engagement)*

- Class discussions
- Role Playing
- Think-Pair-Share
- Check for Understanding signals
- Debate
- One Act Play or Scene

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Teaching and Learning Actions

Instructional Strategies:

Approaches that will be infused in the unit (i.e. Whole group, small group, read alouds, Problem-based Learning, think-pair-share, independent reading) include: making text connections, inferring, deducing, questioning, Question-Answer Relationships, foreshadowing, visualizing, summarizing, examining main idea, author's purpose, author's point of view, fact and opinion, cause and effect, etc.

Learning Activities:

Children of War Project

Vocabulary: Introduction of vocabulary during this activity can include generating terminology used to create definitions of **values, beliefs, success, obstacles, upstander, diary, journal, responsibility, perpetrator, bystander, stereotype, prejudice, and Holocaust, discrimination, collaboration, genocide, human rights, oppression, resistance, victim, rescuer.**

Compositional strategy: Make connections, summarize, inference, visualize, analyze, synthesize, etc.

Compositional Skills: cause and effect, fact or opinion, author's purpose, rhetorical questions, etc.

Things to Consider:

The teaching of Holocaust history demands of educators a high level of sensitivity and a keen awareness of the complexity of the subject matter. The recommendations that follow, while reflecting methodological approaches that would be appropriate to effective teaching in general, are particularly relevant in the context of Holocaust education.

Define the term "Holocaust"

The Holocaust refers to a specific genocidal event in twentieth-century history: the state-sponsored, systematic persecution and annihilation of European Jewry by Nazi Germany and its collaborator between 1933 and 1945. Jews were the primary victims—

6 million were murdered. Gypsies, people with disabilities, and Poles were also targeted for destruction or decimation for racial, ethnic, or national reasons. Millions more, including homosexuals, Jehovah's Witnesses, Soviet prisoners of war, and political dissidents, also suffered grievous oppression and death under Nazi tyranny.

Avoid Comparisons of pain.

A study of the Holocaust should always highlight the different policies carried out by the Nazi regime toward various groups of people: However, these distinctions should not be presented as a basis for comparison of suffering between those groups. Similarly, one cannot presume that the horror of an individual, family, or community destroyed by the Nazis was any greater than that experienced by victims of other genocides. Avoid generalizations that suggest exclusivity such as "the victims of the Holocaust suffered the most cruelty ever faced by a people in the history of humanity."

Avoid simple answers to complex history.

A study of the Holocaust raises difficult questions about human behavior, and it often involves complicated

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answers as to why events occurred. Be wary of oversimplifications. Allow students to contemplate the various factors that contributed to the Holocaust; do not attempt to reduce Holocaust history to one or two catalysts in isolation from the other factors that came into play. For example, the Holocaust was not simply the logical and inevitable consequence of unbridled racism.

Rather, racism combined with centuries—old bigotry and anti-Semitism; renewed by a nationalistic fervor that emerged in Europe in the latter half of the nineteenth century; fueled by Germany’s defeat in World War I and its national humiliation following the Treaty of Versailles; exacerbated by worldwide economic hard times, the ineffectiveness of the Weimar Republic, and international indifference; and catalyzed by the political charisma and manipulative propaganda of Adolf Hitler’s Nazi regime contributed to the occurrence of the Holocaust.

Just because it happened does not mean it was inevitable.

Too often students have the simplistic impression that the Holocaust was inevitable. Just because a historical event took place, and it was documented in textbooks and on film, does not mean that it had to happen. This seemingly obvious concept is often overlooked by students and teachers alike. The Holocaust took place because individuals, groups, and nations made decisions to act or not to act. By focusing on those decisions, you gain insight into history and human nature and can better help your students to become critical thinkers.

Strive for precision of language.

Any study of the Holocaust touches upon nuances in behavior. Because of the complexity of the history, there is a temptation to over generalize and thus to distort the facts (e.g., “all concentration camps were killing centers” or “all Germans were collaborators”). Rather, you must strive to help your students clarify the information presented and encourage them to distinguish the differences between prejudice and discrimination, collaborators and bystanders, armed and spiritual resistance, direct orders and assumed orders, concentration camps and killing centers, and guilt and responsibility.

Words that describe human behavior often have multiple meanings. Resistance, for example, usually refers to a physical act of armed revolt. During the Holocaust, it also encompassed partisan activity; the smuggling of messages, food, and weapons; and actual military engagement. But resistance also embraced willful disobedience such as continuing to practice religious and cultural traditions in defiance of the rules or creating fine art, music, and poetry inside ghettos and concentration camps. For many, simply maintaining the will to remain alive in the face of abject brutality was an act of spiritual resistance.

Make careful distinctions about sources of information.

Students need practice in distinguishing between fact, opinion, and fiction; between primary and secondary sources; and between types of evidence such as court testimonies, oral histories, and other written documents. Students should be encouraged to consider why a particular text was written, who wrote it, who the intended audience was, whether there were any biases inherent in the information, whether any gaps occurred in discussion, whether omissions in certain passages were inadvertent or not, and how the information has been used to interpret various events. (**Representation**)*

Because scholars often base their research on different bodies of information, varying interpretations of history can emerge. Consequently, all interpretations are subject to analytical evaluation.

Try to avoid stereotypical descriptions.

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Though all Jews were targeted for destruction by the Nazis, the experiences of all Jews were not the same. Simplistic views and stereotyping take place when groups of people are viewed as monolithic in attitudes and actions. How ethnic groups or social clusters are labeled and portrayed in school curricula has a direct impact on how students perceive groups may share common experiences and beliefs, generalizations about them, without benefit of modifying or qualifying terms (e.g., “sometimes,” “usually,” “in many cases but not all”) tend to stereotype group behavior and distort historical reality. Thus, all Germans cannot be characterized as Nazis nor should any nationality be reduced to a singular or one-dimensional description.

Do not romanticize history to engage students’ interest.

People who risked their lives to rescue victims of Nazi oppression provide useful, important, and compelling role models for students. However, given that only a small fraction of non-Jews under Nazi occupation helped to rescue Jews, and overemphasis on heroic tales in a unit on the Holocaust can result in an inaccurate and unbalanced account of the history. Similarly, in exposing students to the worst aspects of human nature as revealed in the history of the Holocaust, you run the risk of fostering cynicism in your students. Accuracy of fact along with a balanced perspective on the history must be priorities for any teacher.

Contextualize the history you are teaching.

Events of the Holocaust and, particularly, how individuals and organizations behaved at that time, should be placed in historical context. The occurrence of the Holocaust must be studied in the context of European history as a whole to give students a perspective on the precedents and circumstances that may have contributed to it.

Students should be reminded that individuals and groups do not always fit neatly into categories of behavior. The very same people did not always act consistently as “bystanders,” “collaborators,” “perpetrators,” or “rescuers.” Individuals and groups often behaved differently depending upon changing events and circumstances. The same person who in 1933 might have stood by and remained uninvolved while witnessing social discrimination of Jews might later have joined up with the SA [the uniformed members of the Nazi party] and become a collaborator or have been moved to dissent vocally or act in defense of Jewish friends and neighbors.

Encourage your students not to categorize groups of people only on the basis of their experiences during the Holocaust: contextualization is critical so that victims are not perceived only as victims. The fact that Jews were the central victims of the Nazi regime should not obscure the vibrant culture and long history of Jews in Europe prior to the Nazi era. By exposing students to some of the cultural contributions and achievements of 2,000 years of European Jewish life, you help them to balance their perception of Jews as victims and to better appreciate the traumatic disruption in Jewish history caused by the Holocaust.

Similarly, students may know very little about Gypsies (Roma and Sinti) except for the negative images and derogatory description promulgated by the Nazis. Students would benefit from a broader viewpoint, learning something about Gypsy history and culture as well as understanding the diverse ways of life among different Gypsy groups.

Translate statistics into people.

In any study of the Holocaust, the sheer number of victims challenges easy comprehension. You need to show that individual people—families of grandparents, parents, and children—are behind the statistics and to emphasize that within the larger historical narrative is a diversity of personal experience. Precisely because they portray people in the fullness of their lives and not just as victims, first-person accounts and memoir literature provide students with a way of making meaning out of collective numbers and give individual voices to a collective experience.

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Although students should be careful about over generalizing from first-person accounts such as those from survivors, journalists, relief workers, bystanders, and liberators, personal accounts help students get beyond statistics and make historical events of the Holocaust more immediate and more personal.

Be sensitive to appropriate written and audiovisual content.

One of the primary concerns of educators teaching the history of the Holocaust is how to present horrific images in a sensitive and appropriate manner. Graphic material should be used judiciously and only to the extent necessary to achieve the objective of the lesson. You should remind yourself that each student and each class is different and that what seems appropriate for one may not be appropriate for all.

Students are essentially a “captive audience.” When you assault them with images of horror for which they are unprepared, you violate a basic trust: the obligation of a teacher to provide a “safe” learning environment. The assumption that all students will seek to understand human behavior after being exposed to horrible images is fallacious. Some students may be so appalled by images of brutality and mass murder that they are discouraged from studying the subject further. Others may become fascinated in a more voyeuristic fashion, subordinating further critical analysis of the history to the superficial titillation of looking at images of starvation, disfigurement, and death. Though they can be powerful tools, shocking images of mass killings and barbarisms should not overwhelm a student’s awareness of the broader scope of events within Holocaust history. Try to select images and texts that do not exploit the students’ emotional vulnerability or that could not be construed as disrespectful of the victims themselves.

Strive for balance in establishing whose perspective informs your study of the Holocaust.

Often, too great an emphasis is placed on the victims of Nazi aggression rather than on the victimizers who forced people to make impossible choices or simply left them with no choice to make. Most students express empathy for victims of mass murder. But it is not uncommon for students to assume that the victims may have done something to justify the actions against them and, thus, to place inappropriate blame on the victims themselves.

There is also a tendency among students to glorify power, even when it is used to kill innocent people. Many teachers indicate that their students are intrigued and, in some cases, intellectually seduced by the symbols of power that pervaded Nazi propaganda (e.g., the swastika and/or Nazi flags, regalia, slogans, rituals, and music). Rather than highlight the trappings of Nazi power, you should ask your students to evaluate how such elements are used by governments (including our own) to build, protect, and mobilize society. Students should also be encouraged to contemplate how such elements can be abused and manipulated by governments to implement and legitimize acts of terror and even genocide.

In any review of the propaganda used to promote Nazi ideology—Nazi stereotypes of targeted victim groups and the Hitler regime’s justifications for persecution and murder—you need to remind your students that just because such policies and beliefs are under discussion in class does not mean they are acceptable. Furthermore, any study of the Holocaust should attempt to portray all individuals, especially the victims and the perpetrators of violence, as human beings who are capable of moral judgment and independent decision-making.

Select appropriate learning activities.

Word scrambles, crossword puzzles, and other gimmicky exercises do not encourage critical analysis but lead instead to low-level types of thinking and, in the case of Holocaust curricula, trivialize the history. Similarly, activities that encourage students to construct models of killing centers should also be avoided.

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Thought-provoking learning activities are preferred, but, even here, there are pitfalls to avoid. In studying complex human behavior, many teachers rely upon simulation exercises meant to help students “experience” unfamiliar situations. Even when great care is taken to prepare a class for such an activity, simulating experiences from the Holocaust remains pedagogically unsound. The activity may engage students, but they often forget the purpose of the lesson and, even worse, they are left with the impression at the conclusion of the activity that they now know what it was like during the Holocaust. Holocaust survivors and eyewitnesses are among the first to indicate the grave difficulty of finding words to describe their experiences. It is virtually impossible to simulate accurately what it was like to live on a daily basis with fear, hunger, disease, unfathomable loss, and the unrelenting threat of abject brutality and death.

An additional problem with trying to simulate situations from the Holocaust is that complex events and actions are oversimplified, and students are left with a skewed view of history. Because there are numerous primary source accounts, both written and visual, as well as, survivors and eyewitnesses who can describe actual choices faced and made by individuals, groups, and nations during this period, you should draw upon these resources and refrain from simulation games that lead to a trivialization of the subject matter.

Rather than use simulation activities that attempt to re-create situations from the Holocaust, teachers can, through the use of reflective writing assignments or in-class discussion, ask students to empathize with the experiences of those who lived through the Holocaust era. Students can be encouraged to explore varying aspects of human behavior such as fear, scapegoating, conflict resolution, and difficult decision-making or to consider various perspectives on a particular event or historical experience. (Action and Expression, Engagement)*

Reinforce the objective of your lesson plan.

As in all teaching situations, the opening and closing lessons are critically important. A strong opening should serve to dispel misinformation students may have prior to studying the Holocaust. It should set a reflective tone, move students from passive to active learning, indicate to students that their ideas and opinions matter, and establish that this history has multiple ramifications for them as individuals and as members of society as a whole.

Your closing lesson should encourage further examination of the Holocaust history, literature, and art. A strong closing should emphasize synthesis by encouraging students to connect this history to other world events and to the world they live in today. Students should be encouraged to reflect on what they have learned and to consider what this study means to them personally and as citizens of a democracy.

Days 1-2

Objective: (Choose from list on page 8 as applies to your student population)

- Freedom and Rights Chart-Whole class. Initiate discussion as to what freedoms and rights students currently enjoy and create a chart with student ideas. (See Appendix)
- Students rank their freedoms and rights. Class discussion ensues.
- KWL chart (Know, Want to know, Learned) about the Holocaust
- Read President Herbert Hoover quote. (See Appendix) Elicit discussion about the meaning of the quote. What is the impact of conflict and war on children? Make a connection with historical events as to the ways children were used during wartimes (young Revolutionary War soldiers).
- Give background information on WWII. Discuss events leading up to the war.(See Appendix for Timeline of Holocaust)

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- Introduce students to Anne Frank by reading the picture book: [A Picture Book of Anne Frank](#) by David A. Adler, Karen Ritz

Explain that Anne Frank was a German Jewish girl whose family was under attack, like all Jewish families, from the Nazi government led by Adolf Hitler during World War II. Anne, her family, a neighboring family, and a family friend spent about two years hiding from the Nazis in Amsterdam before being captured and sent to the Bergen-Belsen concentration camp. She died nine months after her arrest. (*The various activities that follow signify: Action and Expression, Engagement to reinforce understanding*)*

- Read aloud excerpts from some of Anne Frank's diary entries from beginning of diary, middle and end of diary. Have students read the same entries on their own. Ask them what they think Anne felt as she wrote about her "Jewish friends and acquaintances...taken away in droves." Anne wrote that she "doesn't care if she lives or dies." Ask students what they think could drive a person to feel this way. (See Appendix)
- Do Think-Pair-Share about the diary entries with a focus question. Then lead class discussion on: tone/feeling of diary entries, compare beginning, middle and end of diary entries.
- Discuss why Anne Frank's diary has become such an important primary source. Why do many students in the U.S. and throughout the world read it? Why does the writing of a child have such a profound effect on so many people?

Lesson Extensions: (Action and Expression, Engagement)*

- Explore other diary entries of Children of the Holocaust
- Research the issue of child soldiers today with many being kidnapped, coerced, drugged, etc. into becoming soldiers.
- Listen and watch video clips of Holocaust survivors' experiences as children during WWII. (See Resources)

Writing Prompts:

How do you think writing the diary helped Anne Frank deal with living under war conditions? How would a keeping a diary or journal help you deal with your own experiences or conflicts in daily life?

Day 3

- Look at other diary entries of children from Northern Ireland, Bosnia and the Japanese Internment Camp in America. Compare Holocaust diary entries to these in terms of point of view and voice. (See Appendix)
- Class Discussion: Compare the tone, mood and themes of the various diary entries of Children of War. What do you notice?
- Introduce students to Zlata Filipovic, an 11-year-old girl caught in the war in Sarajevo, Bosnia. Access Children of War article to learn more about her experiences.
<http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/zlata.html>

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Zlata writes that, "As for me, I'm reading through my letters. Letters are all I've got left of my friends. I read them and they take me back to my friends."

- Ask the class what they would think or do if they no longer were able to be with their friends.
- What are some feelings they might have?

Zlata also writes, "That's my life! The life of an innocent eleven-year-old schoolgirl!! A schoolgirl without school, without the fun and excitement of school. A child without games, without friends, without the sun, without birds, without nature, without fruit, without chocolate or sweets, with just a little powdered milk. In short, a child without a childhood. A wartime child."

- What do you think the life of a "wartime child" might be like?
- Have the class locate Sarajevo on the map and mark it with a flag.

- Read War is not Pretty book by Maya Angelou

Lesson Extension:

Show Zlata's Diary video. https://www.youtube.com/watch?v=u0kfeo-S_8w

Writing Prompts:

- Zlata calls war inhuman. If war is so inhuman, why can't sane people stop it from happening?
- "What if they called a war, and no one showed up?"
- What effects do wars have on families?
- What would you say if you could write to one of these children?
- If Anne Frank were alive today, what do you think she would say to Zlata?
- Choose two of the children and document their experiences.
- Select one of the children and describe what you think life was like for him or her during the war. How did this event change how they were able to live their lives?

Extension Activity:

Students will develop an understanding of how events of war influence lives, in particular the lives of children as they read poems written by Irish children caught up by war in Northern Ireland.

Day 4:

Culminating Activity and Short Term PBL:

Theater Exercise: Role Play

Students will honor the memory of the children of war they have studied so far by getting to know them on a more individualized basis. They will complete a graphic organizer in which they research one of the people studied thus

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far to learn as much about the person as possible. Students will role-play one of the *children of war* studied in class.

During this role-play, the class will interview the character, asking questions about his or her life. Begin the session by telling the class that today they will take on the character and personality of one of the children they have studied in class. Prepare a nametag with the *child of war's* name on it, which the student can wear while in character, performing. Tell the class that the performer, as well as the audience/interviewers, must use their imaginations during the performance. Tell the class that, now that they have finished hearing about *the child of war*, you would like them to share some of the things they learned about his/her life. They will do that by pretending to be *the child of war*. Select a student to play the part. (Teacher note: You may want to ask a student in private if he or she would be willing to go first.)

Have the student come to the front of the room and turn his or her back to the audience. Remind the class that when the student turns around he or she will no longer be their classmate, but will be *the child of war*. Tell the "actor" that he or she can turn around when ready. When the student faces the audience, welcome *the child of war* by their name, to the classroom. (Talking to the character as *the child of war* will help the class become comfortable with this exercise.) Ask the class if anyone has any questions for *the child of war* about his/her life, such as how he/she felt when he spent time hidden in the attic, etc. Give the performer a few minutes to play the part before asking for other volunteers to continue the role-playing.

Possible questions to be asked of *the child of war*:

- What was your house (apartment) like when you were growing up before the war?
- Were there any special items in the house that you remember?
- Describe the personalities of your family members before the war and during the war.
- What kind of games did you play growing up?
- How did you feel about your life before and during the war?
- How did you change as a person? Do you look at life differently?
- Discuss how past events and diary entries impact current and future events?
- How powerful are the diaries and journals in sending a message to others?
- Discuss the *Nobel Peace Prize* and Time for Kids (TFK) 2014 Person of the Year Malala Yousafzai (Age 17 in 2014). How did her diary entries impact children's lives? Is she still influencing children's lives? Read her biography (See Appendix) and some of her diary/blog entries. Would you have stood up to the bully Taliban?

Writing Prompts: (Action and Expression, Engagement)*

- Culminate Children of War Unit with a reflections journal entry. Discuss as a whole class.
- Students will develop their own diary entry in response to a "child of war" diary entry as if to carry on the conversation with that person.
- Write a journal entry about a small moment in your own life where you were faced with a challenging situation. How did you deal with this?
- What are some ways you can make a difference in promoting non-bullying activities?

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Extension Activity: (Action and Expression, Engagement)*

- Create a Word Poem using words cut from magazines, newspapers to reflect feelings and experiences of children of war. Words should be all shapes, colors, sizes and fonts.
- Create a one-act play about one or more *children of war* and perform for other classes, or family members.
- Using words and pictures from current newspaper, magazines and the internet, have students create a colorful poster collage to make a connection between events of “then” and “now.” Images and metaphors should express feelings and attitudes as well as behaviors and events. The effect of the collage should reflect student’s viewpoint on whether the present world has learned lessons of history. Students should focus on only 1 theme-or several issues they find relevant to their own lives.

Example:

- Comparing the experiences of children living under war conditions **with** children living in non-war conditions.
- How is life a different experience for children living with privileges such as a home, clothing, and education, and children who live in poverty, under poor conditions, perhaps homeless and hungry? What changes would you make to improve the lives of children in poverty?

Experiences:

You can watch survivor testimony of those who were children during wartime. You can have a survivor come to speak to your class or take a trip to a local Holocaust Memorial or Museum.

Resources:

BOOKS

- War is not Pretty book by Maya Angelou
- Zlata’s Diary by Zlata Filipovic
- A Picture Book of Anne Frank by David A. Adler, Karen Ritz
- A Convenient Hatred by Phyllis Goldstein.
- The Oxford Handbook of Holocaust Studies edited by Peter Hayes, John K. Roth
- Images form the Holocaust, A Literature Anthology by Jean E. Brown, Elaine C. Stephens, Janet E. Rubin, eds., Chicago: National Textbook Company, 1997.
- *To Honor All Children: From Prejudice, to Discrimination, to Hatred...to Holocaust*---5-8th Grade Holocaust/Genocide Curriculum from the State of New Jersey Commission on Holocaust Education.
- Teaching and Studying the Holocaust by Feinberg, S. And Totten, S. (Ed.)
- United States Holocaust Memorial Museum, Teaching About the Holocaust; A Resource Book for Educators, 1-8 (Washington, DC: United States Holocaust Memorial Museum, 2001)
- We Are Witnesses: Diaries of Five Teenagers Who Died in the Holocaust by Jacob Boas. (True diaries from five teenagers who died in the Holocaust.)
- Terrible Things by Eve Bunting

WEBSITES

- <http://iwitness.usc.edu/SFI/> (Survivors’ video testimonies)
- http://www.yadvashem.org/yv/en/education/learning_environments/testimony.asp (Use of Video testimonies in the classroom)
- <http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/index>
- <http://www.ushmm.org/>

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- <http://www.ushmm.org/wlc/en/article.php?ModuleId=10007315>
(Vocabulary of the Holocaust)
- <http://www.yadvashem.org/>
- www.state.nj.us/njded/holocaust for teacher lessons and student/teacher programs
- Youthforhumanrights.org Free Teacher materials
- Facing History and Ourselves: Combats racism, anti-Semitism, and prejudice and nurtures democracy through education programs worldwide (www.facinghistory.org)
- <http://www.historyplace.com/worldwar2/holocaust/timeline.html>

Zlata's Diary:

<http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/zlata.html>

Malala Yousafzai:

www.biography.com/people/malala-yousafzai-21362253

Book:

I Am Malala by Malala Yousafzai

Northern Ireland Children's Diaries:

<http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/ireland.html>

BIBLIOGRAPHY OF YOUNG WRITERS' DIARIES

- Zapruder, Alexandra. Salvaged Pages: Young Writers' Diaries of the Holocaust. New Haven and London: Yale University Press, 2002.
- Bauman, Janina. Winter in the Morning: A Young Girl's Life in the Warsaw Ghetto and Beyond. New York: The Free Press, 1986.

[This is, in fact, a memoir of Mrs. Bauman's life but it contains extracts of her diary written in the Warsaw Ghetto and in hiding after the family's escape from there. The original diary was stolen from Mrs. Bauman's luggage, presumably by Polish authorities, when she emigrated from Poland to Israel in 1968. The only surviving part of her diary is a series of extracts had been copied by her mother at an earlier date.]

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- Jacoby, Ingrid. My Darling Diary: A Wartime Journal – Vienna 1937-39, Falmouth 1939-44. Great Britain: United Writers Publications Ltd., 1998.
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LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

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[Excellent anthology of children’s writings in prose and poetry from Terezin.]

Suggested Time Frame: 4 Days

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

N.J.S.A. 18A:35-28

Year: 1994

Title: An Act Mandating Holocaust Education In Schools

Website: http://www.state.nj.us/education/holocaust/about_us/mandate.html

Legislation:

In 1994 the New Jersey legislature passed an act mandating Holocaust/genocide education for all New Jersey schools. The legislation states: "1. The Legislature finds and declares that a. New Jersey has recently become the focal point of national attention for the most venomous and vile of ethnic hate speeches. b. There is an inescapable link between violence and vandalism and ethnic and racial intolerance. The New Jersey Department of Education itself has formally recognized the existence of the magnitude of this problem in New Jersey schools by the formation of a Commissioners Task Force on Violence and Vandalism. c. New Jersey is proud of its enormous cultural diversity. The teaching of tolerance must be made a priority if that cultural diversity is to remain one of the State's strengths. d. National studies indicate that fewer than 25% of students have an understanding of organized attempts throughout history to eliminate various ethnic groups through a systematic program of mass killings or genocide. e. The New Jersey Commission on Holocaust Education created pursuant to P.L.1991c.193 (C.18A:4A-1 et seq.), several years ago expanded its mission to study and recommend curricular material on a wide range of genocides. The Holocaust Commission is an ideal agency to recommend curricular materials to local districts. 2. a. Every board of education shall include instruction on the Holocaust and genocides in an appropriate place in the curriculum of all elementary and secondary school pupils. b. The instruction shall enable pupils to identify and analyze applicable theories concerning human nature and behavior: to understand that genocide is a consequence of prejudice and discrimination; and to understand that issues of moral dilemma and conscience have a profound impact on life. The instruction shall further emphasize the personal responsibility that each citizen bears to fight racism and hatred whenever and wherever it happens."

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APPENDICES

"Older men declare war. But it is youth that must fight and die. And it is youth who must inherit the tribulation, the sorrow, and the triumphs that are the aftermath of war."

Herbert Hoover
June 27, 1944

<http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/index.html>

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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CREATE A CHART WITH STUDENTS

What do you need to live happily?

- List all responses on the board and discuss why each of these items is needed (friends for companionship and security; pets for companionship; radio for entertainment)
- Build a hierarchy of needs on the chart as a class, categorizing the types of needs.
- Begin with the absolute basics - Physical Needs (water , air, food etc.)
- Then continue down discussing why.
- Distribute handout and have students complete it independently (below):

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Name _____

Freedom

Rights & Freedom

1. Think of the freedom the following rights allow you and your family, and think of the ways you and your family would be affected if these rights were revoked (taken away). Remember that if they were revoked, this would mean giving up things you already have. Rank these independently first.

Rank these rights from 1 to 5 --- 1 being MOST important to you.

The right to...

_____ own or use a telephone

_____ be friends with whomever you chose

_____ own an iPod, computer, Wii U, PS4, or Xbox One

_____ own a pet

_____ leave your house whenever you choose (You would still be able to leave the house, but there would be strict limitation on when you could go out.)

2. Discuss your decisions and work to come to a consensus to re-rank the rights as a group. Be ready to share the individual and group responses and support with reasons.
3. Display a time line of what happened to the Jewish people's rights during Hitler's reign (this can be made by teacher).

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Name _____

Background Information: Anne Frank was a German Jewish girl whose family was under attack, like all Jewish families, from the Nazi government led by Adolf Hitler during World War II. Anne, her family, a neighboring family, and a family friend spent about two years hiding from the Nazis in Amsterdam before being captured and sent to the Bergen-Belsen concentration camp. She died nine months after her arrest. Her diary was published around the world in many languages and her family's life story has been portrayed in numerous ways such as plays, T.V. specials and movies.

Directions: Read the excerpts from Anne Frank's diary. Answer the following questions in complete sentences.

1. What do you think Anne felt as she wrote about her "Jewish friends and acquaintances...taken away in droves?"

2. Anne wrote that she "doesn't care if she lives or dies." What do you think could drive a person to feel this way?

3. Why has Anne Frank's diary become such an important primary source? Why do many students in the U.S. and throughout the world read it?

4. Why does the writing of a child have such a profound (important) effect on so many people?

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5. How do you suppose writing the diary helped Anne Frank deal with living under war conditions?

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UNIVERSAL DESIGN FOR LEARNING

Anne Frank Diary Excerpts

On the Deportations

"Our many Jewish friends and acquaintances are being taken away in droves. The Gestapo is treating them very roughly and transporting them in cattle cars to Westerbork, the big camp in Drenthe to which they're sending all the Jews....If it's that bad in Holland, what must it be like in those faraway and uncivilized places where the Germans are sending them? We assume that most of them are being murdered. The English radio says they're being *killed*." - October 9, 1942 (Pages 38-40)

On Nazi Punishment of Resisters

"Have you ever heard the term 'hostages'? That's the latest punishment for saboteurs. It's the most horrible thing you can imagine. Leading citizens--innocent people--are taken prisoner to await their execution. If the Gestapo can't find the saboteur, they simply grab five hostages and line them up against the wall. You read the announcements of their death in the paper, where they're referred to as 'fatal accidents.'" - October 9, 1942 (Pages 38-40)

On Writing and Her Diary

"When I write, I can shake off all my cares." - April 5, 1944 (Pages 195-196)

Describing her Despair

"I've reached the point where I hardly care whether I live or die. The world will keep on turning without me, and I can't do anything to change events anyway. I'll just let matters take their course and concentrate on studying and hope that everything will be all right in the end." - February 3, 1944 (Pages 147-150)

"...but the minute I was alone I knew I was going to cry my eyes out. I slid to the floor in my nightgown and began by saying my prayers, very fervently. Then I drew my knees to my chest, lay my head on my arms and cried, all huddled up on the bare floor. A loud sob brought me back down to earth..." - April 5, 1944 (Pages 195-196)

On Her Old Country, Germany

"Fine specimens of humanity, those Germans, and to think I'm actually one of them! No, that's not true, Hitler took away our nationality long ago. And besides, there are no greater enemies on earth than the Germans and Jews." - October 9, 1942(Pages 38-40)

On Still Believing

"It's a wonder I haven't abandoned all my ideals, they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart.

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It's utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world being slowly transformed into a wilderness, I hear the approaching thunder that, one day, will destroy us too, I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more" - July 15, 1944 (Pages 259-264)

World War II Diaries
Excerpts from Children in the Holocaust and World War II—Their Secret Diaries
(Laurel Holliday. New York: Washington Square Press, 1995.)

Janine Phillips - Poland - 10 years old - August 23, 1939

"Papa says that war is inevitable. I asked Papa why Hitler wants to attack us and Papa said because he's a greedy bully. ... Grandpa remembers many wars and he says that a war not only kills people but it also kills people's souls."

Tamarah Lazerson - Lithuania - 13 years old - December 5, 1943

"I am weighed down by my enslavement and have no time or strength to write, to think, or even to read. I am mired in a morass, into which I sink as I daily labor from early morning to night with the slave gang. Around me is darkness. I thirst for light..."

Yitskhok Rudashevski - Lithuania - 14 years old

"We live in the ghetto as owners of white certificates. The mood of slaughter has not yet disappeared. What has been will soon be repeated. Meanwhile life is so hard. The owners of white certificates do not go out to work. ... You hear people shout, 'We wish, we also wish to eat!' ... Police are beating, chasing people. ... The policemen are urging us on to go more quickly. The frightened people feel that they ought not to go. I sensed the craftiness of the exterminators."

Macha Rolnikas - Lithuania - 14 years old - June, 1941

"New decrees have been posted in the town: all the Jews—adults and children—must wear insignias, a white piece of cloth, ten square centimeters, and in the middle the yellow letter 'J.' Is it possible that the invaders no longer regard us as human beings and brand us like cattle? One can not accept such meanness. But who dares to oppose them?"

Sarah Fishkin - Poland - 17 years old - July 24, 1941

"There seems to be no future for the Jewish population."

"For the Jew the light of day is covered with a thick veil: his road is overgrown with tall wild grasses. Every horizon upon which his eye rests is stained with the tears of lost children searching for their mothers in the dense woods. Convulsed with sobbing until their little souls expired, the youngsters are now lifeless, at eternal rest. Only the quivering trees know of their death and will later on bear witness about the sacrifice of these little ones."

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“No human heart can remain untouched and unpained by all of this. It is beyond human endurance to see so much trouble and so much suffering experienced. It is painful to see people tortured by people until life is ended. Where is the human conscience, to demand truth, to cry out?”

<http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/index.html>

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Zlata Filipovic

Sarajevo, Bosnia

Zlata's Diary

Excerpts from Zlata's Diary: A Child's Life in Sarajevo

(Zlata Filipovic. New York: Penguin Books, 1994.)

Sunday, April 12, 1992

"I keep thinking about the march I joined today. It's bigger and stronger than war. That's why it will win. The people must be the ones to win, not the war, because war has nothing to do with humanity. War is something inhuman."

Monday, June 29, 1992

"That's my life! The life of an innocent eleven-year-old schoolgirl!! A schoolgirl without school, without the fun and excitement of school. A child without games, without friends, without the sun, without birds, without nature, without fruit, without chocolate or sweets, with just a little powdered milk. In short, a child without a childhood. A wartime child. I now realize that I am really living through a war, I am witnessing an ugly, disgusting war. I and thousands of other children in this town that is being destroyed, that is crying, weeping, seeking help, but getting none. God, will this ever stop, will I ever be a schoolgirl again, will I ever enjoy my childhood again? I once heard that childhood is the most wonderful time of your life. And it is. I loved it, and now an ugly war is taking it all away from me."

Monday, March 15, 1993

"There are no trees to blossom and no birds, because the war has destroyed them as well. There is no sound of birds twittering in springtime. There aren't even any pigeons—the symbol of Sarajevo. No noisy children, no games. Even the children no longer seem like children. They've had their childhood taken from them, and without that they can't be children. It's as if Sarajevo is slowly dying, disappearing. Life is disappearing. So how can I feel spring, when spring is something that awakens life, and here there is no life, here everything seems to have died."

Thursday, November 19, 1992

"I keep wanting to explain these stupid politics to myself, because it seems to me that politics caused this war, making it our everyday reality. War has crossed out the day and replaced it with horror, and now horrors are unfolding instead of days. It looks to me as though these politics mean Serbs, Croats and Muslims. But they are all people. They are all the same. They look like people, there's no difference. They all have arms, legs and heads, they walk and talk, but now there's 'something' that wants to make them different."

Saturday, July 17, 1993

"Suddenly, unexpectedly, someone is using the ugly powers of war, which horrify me, to try to pull and drag me away from the shores of peace, from the happiness of wonderful friendships, playing and love. I feel like a swimmer who was made to enter the cold water, against her will. I feel shocked, sad, unhappy and frightened and I wonder where they are forcing me to go, I wonder why they have taken away my peaceful and lovely shores of my childhood. I used to rejoice at each new day, because each was beautiful in its own way. I used to rejoice at the sun, at playing, at songs. In short, I enjoyed my childhood. I had no need of a better one. I have less and less strength to keep swimming in these cold waters."

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So take me back to the shores of my childhood, where I was warm, happy and content, like all the children whose childhood and the right to enjoy it are now being destroyed.”

Monday, December 28, 1992

“...I look over at Mommy and Daddy. ... Somehow they look even sadder to me in the light of the oil lamp. ... God, what is this war doing to my parents? They don’t look like my old Mommy and Daddy anymore. Will this ever stop? Will our suffering stop so that my parents can be what they used to be—cheerful, smiling, nice-looking?”

Saturday, July 10, 1993

“I’m sitting in my room. Cici is with me. She’s enjoying herself on the armchair—sleeping. As for me, I’m reading through my letters. Letters are all I’ve got left of my friends. I read them and they take me back to my friends.”

Monday, August 2, 1993

“Some people compare me with Anne Frank. That frightens me, Mimmy. I don’t want to suffer her fate.”

<http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/index.html>

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

Diaries of Northern Ireland

Excerpts from Children of “The Troubles” Our Lives in the Crossfire of Northern Ireland.

(Laurel Holliday. New York: Washington Square Press, 1997.)

Glyn Chambers - Belfast - 17 years old

Two Communities

We live in this street, they live in that street,
yet both communities live in Belfast.
We follow this religion, they follow that religion,
yet both communities believe in God.
We vote for these parties, they vote for those parties,
yet both communities recognize each other’s mandate.
We feel bound to one country, they feel bound to another country,
yet both communities are bound to Northern Ireland.
We think they are troublemakers, they think we are troublemakers,
yet both communities have contributed to the Troubles.
We claim they get too much, they claim we get too much,
yet both communities wish to create a prosperous, equal society with opportunities for all.
Two communities, but what are the differences?

Gemma McHenry - Ballycastle, County Antrim

“Being a child of the Troubles in Belfast was normal for me. I didn’t know anything else. Just like children in the slums of cities all over the world who know no better, we knew there was a big world out there but this was our world. The love and security we had at home made up for all the madness going on around us.”

“I was brought up in a mixed area (Protestant and Catholic) and I had mixed friends and thought nothing of it. We were all innocent children. I would be asked by my Protestant friends to say the Hail Mary. To me it was the only difference between us. Sometimes I needed to say it to prove I was a Catholic!”

“Those were happy days of innocence, but reality hit us with a bomb when a Protestant neighbor was shot by Republican paramilitaries for being a member of the Security Forces. And then a Catholic neighbor was shot for being a Catholic.”

“As a Catholic family it became too dangerous for us to continue living there.”

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Jeffrey Glenn - Dromore, County Down

“That was the day (Bloody Friday, January 30, 1972) that brought home to me what ‘terrorism’ means because I felt terrorized. My mood was just total black despair. We seemed to be entering some sort of apocalyptic world where your worst nightmares ran for twenty-four hours a day. You couldn’t go on a bus or a train for wondering if either it or the station would be blown up. You couldn’t walk down a street where cars were parked for wondering if one of them contained a bomb. You couldn’t leave your car on to be fixed because when you went back to collect it the workshop was probably now a hole in the ground. Every day some landmark that you loved or a favorite store was bombed or burnt.”

“I remember coming into Belfast one afternoon and finding the giant Co-Op store blazing from end to end. That was the final straw. I put my head in my hands and found tears running down my cheeks.”

Natasha Ritchie - Belfast - 18 years old

Pain or Peace?

Lying in bed you hear a bomb in the distance
Close your eyes and forget, try to keep your innocence
Watching the news, there’s twelve more dead
Maybe a sigh or a shake of your head.
There’s nothing you can do, there’s nothing you can say
You can’t stop the pain, make the hurt go away.
So you go out to your friends and play your games
You’re only young, you can’t make it change
You learn to ignore, pretend it never happened
When you let it get to you that’s when childhood ends.

And now there’s a cease-fire, now we have peace
How long will it last? A few months? A few weeks?
You don’t know what to think, a whole new way of life
You’re just not sure, but the other way wasn’t right.
There’s always been trouble, since before you were born
People fighting, people killing, families forlorn
Now there’s a new way to live where nobody dies
But should we believe it, or is it all just more lies?
Will we have a new life where there’s no need to grieve
It’s going to take time before I can believe.

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UNIVERSAL DESIGN FOR LEARNING

Colm O'Doherty - Derry, County Derry - 10 years old

Riots!

There's riots! There's riots!
Oh what a shame,
It's children like us who get all the blame,
The banging of the bullets,
The bumping of horns,
Oh what a shame,
The riots are on.

The crying of children filled with gas,
The ticking of bombs which mostly come last.
The smell of petrol all over the ground
Oh my goodness!
My head's going round.
The whizzing of stones flying through the air,
This is one thing I just can't bear.

Laragh Cullen - Dungannon, County Tyrone - 11 years old

A Dream of Peace

Peace in our country.
A truce in our land,
Harmony in our world,
All war banned.

I live in Dungannon,
I've never known peace,
I'm tired of the choppers,
Soldiers and police.

I'm tired of the sirens
The town's like a cage,
I wish there was peace,
I'm eleven years of age

<http://school.discoveryeducation.com/lessonplans/activities/childrenofwar/index.html>

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

Louise Ogawa Japanese Internment Camp 1942-U.S.

Arcadia, Calif., April 30, 1942

(93.75.31HV)

Gift of Elizabeth Y. Yamada

Description

1 letter and envelope from Louise Ogawa to Clara Breed.

Transcription:

District 1/Barrack 7 Unit 1 Ave. 7/Santa Anita Assembly Cen./Arcadia, California / April 30, 1942/

Dear Miss Breed,

Oh! Miss Breed, I think I am the luckiest girl in this camp to have such a kind generous friend as you. I don't know how to begin to thank you for sending me another nice book. I thought Roxana Rampant and Betty Blake O.T. were such interesting books they have become one of my favorites. Margaret Ishino is reading Betty Blake O.T. now and I won't be surprised if I read it again after she is through.

After hearing that the afternoon mail came in, I hurried to the post office. Yes, as usual the line was a block long and that meant I was at the end of the line and oh what a long wait that was. But my patience was rewarded. I was told that I had a package awaiting me. Then such thoughts as, maybe someone sent me something by mistake--could it be a cake or maybe a box of cookies or candies--oh--I know it couldn't be a book rushed through my head. But to my surprise it was a book. And I was so happy I felt like shouting. Thank you ever so much for the nice book! I wish I knew a better word than thank you to show my appreciation. THANK YOU, Miss Breed!

This afternoon I ate one of the nicest lunch. It was-hamburger, 2 slices of tomato, rice, and baked potato. It was delicious.

For the past 2 days people from L.A. have been coming in. This place is gradually getting full.

We have a library now but there are no books as yet just magazines. I imagine there will be books in the near future. At least I hope so. But I am certain no library will be able to replace the San Diego Library.

There does not seem to be much news today so I'll close now. Thank you again Miss Breed!

Sincerely,
Louise Ogawa

Please give my best to Miss McNary

<http://www.janm.org/collections/item/93.75.31HV/>

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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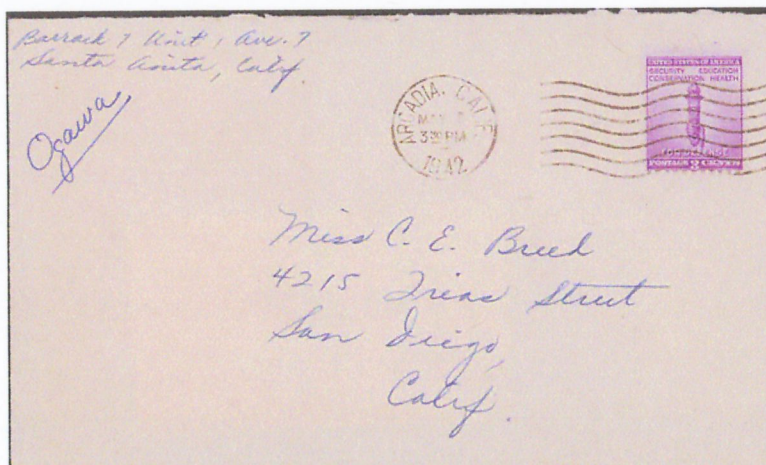
UNIVERSAL DESIGN FOR LEARNING

District 1
Barrack 7 Unit 1 Box 7
Santa Anita Assembly Cen.
Arcadia, California
April 30, 1942

Dear Miss Breed,

Oh! Miss Breed, I think I am the luckiest girl in this camp to have such a kind generous friend as you. I don't know how to begin to thank you for sending me another nice book. I thought Roxana Rampant and Betty Blake O.T. were such interesting books they have become one of my favorites. Margaret Ishier is reading Betty Blake J.T. now and I won't be surprised if I read it again after she is through. After hearing that the afternoon

mail came in, I hurried to the post office. Yes, as usual the line was a block long and that meant I was at the end of the line and oh what a long wait that was. But my patience was rewarded. I was told that I had a package awaiting me. Then such thoughts as, maybe someone sent me something by mistake - could it be a cake or maybe a box of cookies or candies - oh - I know it couldn't be a book rushed through my head. But to my surprise it was a book. And I was so happy I felt like shouting. Thank you ever so much for the nice book!! I wish I knew a better word than thank you to show my appreciation. THANK YOU, Miss Breed!
This afternoon I ate one of the nicest lunches. It was - Hamburgar, 2 slices of tomato, rice, and salad



LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

[Letter to Helen McNary from Louise Ogawa, Poston, Arizona, November 30, 1942]

Gift of Elizabeth Y. Yamada

Description

1 letter and envelope from Louise Ogawa to Helen McNary.

Transcription:

November 30, 1942

Dear Miss McNary,

Since I didn't do any house moving in Santa Anita, I'm doing double duty here. I've moved and my new address is: Blk. 328-11-A

After six weeks of school life in camp, everything has become similar to the life in San Diego. We now have a school paper. At the present there is a contest going on--submitting names for the school. The winning title will receive a year's subscription to Life Magazine.

Friday, Nov. 27th, I enjoyed the movie, How Green Was My Valley. With it I saw a news reel about the sailors in training in San Diego. When I saw Balboa park and the Naval Training Station, I became too homesick for words. All the former San Diegans began to clap and cheer as soon as they saw a glimpse of our hometown.

I hope you had a very nice Thanksgiving, even though the world is in such turmoil. We had a wonderful Thanksgiving. The mess hall was beautifully decorated with artificial flowers. On the sides of each table was a vase of flowers and in the center was a spray of fresh fruits on fresh green leaves. We had turkey, stuffing, cranberry sauce, mince pie, peas, potatoes, fruit salad, and a choice of fresh fruits. The whole block consisting of 350 people sat before the beautiful decorated table, gave their thanks and ate together--recalling the happy moments of the past and hoping for a brighter future. It was a wonderful meal!!! I never expected to have such a nice Thanksgiving dinner this year. But I certainly have much more to be thankful for.

The boys who went out to work on the sugar beets in Colorado came home just in time to enjoy the Thanksgiving dinner with their families. All the boys who went out to work--Idaho, Colorado, Nebraska, Wyoming--are all back home now in the best of health. But there are still a few boys out working in Oregon. They transferred from Idaho to Oregon.

One discouraging thing which occurred here is the building of the fence. Now there is a fence all around this camp. I hope very soon this fence will be torn down.

Is soap rationed in San Diego? I was just wondering if laundry soap was being rationed outside. It is being rationed here. For about 3 weeks the canteen sold no soap. When it did come in, they sold 1 box to a family.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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I always seem to rattle on and on about myself. Pretty soon I'll be writing an autobiography.

I do hope you are just fine! I can just see you scurrying around the library without a moment of rest. Please don't overwork yourself and be doubly careful of your health for these wintery days are certainly cold.

Most sincerely,

Louise Ogawa

Please do write during your leisure time.

<http://www.janm.org/collections>

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

Malala Yousafzai Biography

Women's Rights Activist, Children's Activist (1997–)

QUICK FACTS:

NAME: Malala Yousafzai

OCCUPATION: Women's Rights Activist, Children's Activist

BIRTH DATE: July 12, 1997

PLACE OF BIRTH: Mingora, Pakistan

AKA: Gul Makai

FULL NAME: Malala Yousafzai



As a young girl, Malala Yousafzai defied the Taliban in Pakistan and demanded that girls be allowed to receive an education. She was shot in the head by a Taliban gunman in 2012, but survived.

Quotes

“If I win Nobel Peace Prize, it would be a great opportunity for me, but if I don't get it, it's not important because my goal is not to get Nobel Peace Prize, my goal is to get peace and my goal is to see the education of every child.”—Malala Yousafzai

Synopsis

Malala Yousafzai was born on July 12, 1997, in Mingora, Pakistan. As a child, she became an advocate for girls' education, which resulted in the Taliban issuing a death threat against her. On October 9, 2012, a gunman shot Malala when she was traveling home from school. She survived, and has continued to speak out on the importance of education. She was nominated for a Nobel Peace Prize in 2013. In 2014, she was nominated again and won, becoming the youngest person to receive the Nobel Peace Prize.

Early Life

On July 12, 1997, Malala Yousafzai was born in Mingora, Pakistan, located in the country's Swat Valley. For the first few years of her life, her hometown remained a popular tourist spot that was known for its summer festivals. However, the area began to change as the Taliban tried to take control.

Initial Activism

Yousafzai attended a school that her father, Ziauddin Yousafzai, had founded. After the Taliban began attacking girls' schools in Swat, Malala gave a speech in Peshawar, Pakistan, in September 2008. The title of her talk was, "How dare the Taliban take away my basic right to education?"

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

In early 2009, Yousafzai began blogging for the BBC about living under the Taliban's threats to deny her an education. In order to hide her identity, she used the name Gul Makai. However, she was revealed to be the BBC blogger in December of that year.

With a growing public platform, Yousafzai continued to speak out about her right, and the right of all women, to an education. Her activism resulted in a nomination for the International Children's Peace Prize in 2011. That same year, she was awarded Pakistan's National Youth Peace Prize.

Targeted by the Taliban

When she was 14, Malala and her family learned that the Taliban had issued a death threat against her. Though Malala was frightened for the safety of her father—an anti-Taliban activist—she and her family initially felt that the fundamentalist group would not actually harm a child.

On October 9, 2012, on her way home from school, a man boarded the bus Malala was riding in and demanded to know which girl was Malala. When her friends looked toward Malala, her location was given away. The gunman fired at her, hitting Malala in the left side of her head; the bullet then traveled down her neck. Two other girls were also injured in the attack.

The shooting left Malala in critical condition, so she was flown to a military hospital in Peshawar. A portion of her skull was removed to treat her swelling brain. To receive further care, she was transferred to Birmingham, England.

After the Attack

Once she was in the United Kingdom, Yousafzai was taken out of a medically induced coma. Though she would require multiple surgeries—including repair of a facial nerve to fix the paralyzed left side of her face—she had suffered no major brain damage. In March 2013, she was able to begin attending school in Birmingham.

The shooting resulted in a massive outpouring of support for Yousafzai, which continued during her recovery. She gave a speech at the United Nations on her 16th birthday, in 2013. She has also written an autobiography, *I Am Malala: The Girl Who Stood Up for Education and Was Shot by the Taliban*, which was released in October 2013. Unfortunately, the Taliban still considers Yousafzai a target.

Despite the Taliban's threats, Yousafzai remains a staunch advocate for the power of education. On October 10, 2013, in acknowledgement of her work, the European Parliament awarded Yousafzai the Sakharov Prize for Freedom of Thought. That same year, she was nominated for a Nobel Peace Prize. She didn't win the prize, but was named a nominee again in March 2014. In August of the same year, Leanin.Org held a live chat on Facebook with Sheryl Sandberg and Yousafzai about the importance of education for girls around the world. She talked about her story, her inspiration and family, her plans for the future and advocacy, and she answered a variety of inquiries from the social network's users.

In October 2014, Yousafzai received the Nobel Peace Prize, along with Indian children's rights activist Kailash Satyarthi. At age 17, she became the youngest person to receive the Nobel Peace Prize. In congratulating Yousafzai, Pakistani Prime Minister Nawaz Sharif said: "She is (the) pride of Pakistan, she has made her countrymen proud. Her achievement is unparalleled and unequalled. Girls and boys of the world should take lead from her struggle and commitment." U.N. Secretary-General Ban Ki-moon described her as "a brave and gentle advocate of peace who through the simple act of going to school became a global teacher."

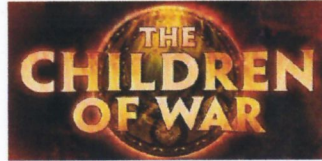
<http://www.biography.com/people/malala-yousafzai-21362253>

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

Theater Exercise



Theater Exercise: *Role Play*

Students will honor the memory of the children of war they have studied so far by getting to know them on a more individual basis. They will complete a graphic organizer in which they research one of the people studied thus far to learn as much about the person as possible. Students will transform themselves into one of the *children of war* studied in class.

During this transformation, the class will interview the character, asking questions about his or her life. Begin the session by telling the class that today they will take on the character and personality of one of the children they have studied in class. Prepare a nametag with the *child of war's* name on it, which the student can wear while in character, performing. Tell the class that the performer, as well as the audience/interviewers, must use their imaginations during the performance. Tell the class that, now that they have finished hearing about *the child of war*, you would like them to share some of the things they learned about his/her life. They will do that by pretending to be *the child of war*. Select a student to play the part. (Teacher note: You may want to ask a student in private if he or she would be willing to go first.)

Have the student come to the front of the room and turn his or her back to the audience. Remind the class that when the student turns around he or she will no longer be their classmate, but will be *the child of war*. Tell the "actor" that he or she can turn around when ready. When the student faces the audience, welcome *the child of war* by their name, to the classroom. (Talking to the character as *the child of war* will help the class become comfortable with this exercise.) Ask the class if anyone has any questions for *the child of war* about his/her life, such as how he/she felt when he spent time hidden in the attic, etc. Give the performer a few minutes to play the part before asking for other volunteers to continue the role-playing.

Culminate Children of War Unit with a reflections journal entry. Discuss as a whole class.

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UNIVERSAL DESIGN FOR LEARNING

Name: _____

Life Story

To help you recount the story of a character that you are studying, fill in information on this sheet for your chosen character. Pretend you are the character and write from his/her viewpoint. Use additional paper as necessary.

Character name: _____

I was born in _____ (location) in the year _____.

A brief chronology (time sequence) of important events or an important event in my life includes the following:

1. _____

2. _____

3. _____

4. _____

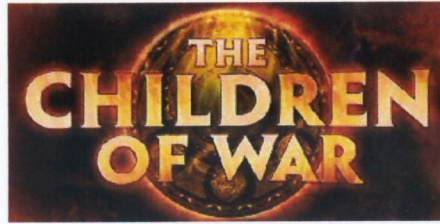
5. _____

Important things I've been witness to:

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING



Name _____

Theater Exercise

Theater Exercise/Game 1—Role Play:

During this exercise, you will be transforming yourself into one of the children of war we have studied in class. During this transformation, the class will interview the character, asking questions about his or her life. You will be asked to play the role of one of the following children we have studied or a child you have learned about on your own:

- Malala Yousafzai
- Anne Frank
- Zlata Filipovic
- A Child from Northern Ireland
- Louise Ogawa

When it's your turn, you will come to the front of the room and turn your back to the audience. You will be asked a series of questions by your classmates that may include the following:

- What were the conditions like where you lived during the war?
- What was most difficult about your experience during the war?
- What gave you comfort during the war?
- What did you miss most about your life before the war?
- How did life change for you in the days and months leading up to the war?

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

The History Place™

Holocaust Timeline

1933

January 30, 1933 - Adolf Hitler is appointed Chancellor of Germany a nation with a Jewish population of 566,000.

February 22, 1933 - 40,000 SA and SS men are sworn in as auxiliary police.

February 27, 1933 - Nazis burn Reichstag building to create crisis atmosphere.

February 28, 1933 - Emergency powers granted to Hitler as a result of the Reichstag fire.

March 22, 1933 - Nazis open Dachau concentration camp near Munich, to be followed by Buchenwald near Weimar in central Germany, Sachsenhausen near Berlin in northern Germany, and Ravensbrück for women.

March 24, 1933 - German Parliament passes Enabling Act giving Hitler dictatorial powers.

See also: [The History Place - Rise of Hitler](#)

April 1, 1933 - Nazis stage boycott of Jewish shops and businesses.

April 11, 1933 - Nazis issue a Decree defining a non-Aryan as "anyone descended from non-Aryan, especially Jewish, parents or grandparents. One parent or grandparent classifies the descendant as non-Aryan...especially if one parent or grandparent was of the Jewish faith."

April 26, 1933 - The Gestapo is born, created by Hermann Göring in the German state of Prussia.

May 10, 1933 - Burning of books in Berlin and throughout Germany.

July 14, 1933 - Nazi Party is declared the only legal party in Germany; Also, Nazis pass Law to strip Jewish immigrants from Poland of their German citizenship.

In July - Nazis pass law allowing for forced sterilization of those found by a Hereditary Health Court to have genetic defects.

In September - Nazis establish Reich Chamber of Culture, then exclude Jews from the Arts.

September 29, 1933 - Nazis prohibit Jews from owning land.

October 4, 1933 - Jews are prohibited from being newspaper editors.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

November 24, 1933 - Nazis pass a Law against Habitual and Dangerous Criminals, which allows beggars, the homeless, alcoholics and the unemployed to be sent to concentration camps.

1934

January 24, 1934 - Jews are banned from the German Labor Front.

May 17, 1934 - Jews not allowed national health insurance.

June 30, 1934 - The Night of Long Knives occurs as Hitler, Göring and Himmler conduct a purge of the SA (storm trooper) leadership.

July 20, 1934 - The SS (Schutzstaffel) is made an independent organization from the SA.

July 22, 1934 - Jews are prohibited from getting legal qualifications.

August 2, 1934 - German President von Hindenburg dies. Hitler becomes Führer.

August 19, 1934 - Hitler receives a 90 percent 'Yes' vote from German voters approving his new powers.

1935

May 21, 1935 - Nazis ban Jews from serving in the military.

June 26, 1935 - Nazis pass law allowing forced abortions on women to prevent them from passing on hereditary diseases.

August 6, 1935 - Nazis force Jewish performers/artists to join Jewish Cultural Unions.

September 15, 1935 - Nuremberg Race Laws against Jews decreed.

1936

February 10, 1936 - The German Gestapo is placed above the law.

In March - SS Deathshead division is established to guard concentration camps.

March 7, 1936 - Nazis occupy the Rhineland.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

June 17, 1936 - Heinrich Himmler is appointed chief of the German Police.

August 1, 1936 - Olympic games begin in Berlin. Hitler and top Nazis seek to gain legitimacy through favorable public opinion from foreign visitors and thus temporarily refrain from actions against Jews.

In August - Nazis set up an Office for Combating Homosexuality and Abortions (by healthy women).

1937

In January - Jews are banned from many professional occupations including teaching Germans, and from being accountants or dentists. They are also denied tax reductions and child allowances.

November 8, 1937 - 'Eternal Jew' travelling exhibition opens in Munich.

1938

March 12/13, 1938 - Nazi troops enter Austria, which has a population of 200,000 Jews, mainly living in Vienna. Hitler announces Anschluss (union) with Austria.

In March - After the Anschluss, the SS is placed in charge of Jewish affairs in Austria with Adolf Eichmann establishing an Office for Jewish Emigration in Vienna. Himmler then establishes Mauthausen concentration camp near Linz.

April 22, 1938 - Nazis prohibit Aryan 'front-ownership' of Jewish businesses.

April 26, 1938 - Nazis order Jews to register wealth and property.

June 14, 1938 - Nazis order Jewish-owned businesses to register.

In July - At Evian, France, the U.S. convenes a League of Nations conference with delegates from 32 countries to consider helping Jews fleeing Hitler, but results in inaction as no country will accept them.

July 6, 1938 - Nazis prohibited Jews from trading and providing a variety of specified commercial services.

July 23, 1938 - Nazis order Jews over age 15 to apply for identity cards from the police, to be shown on demand to any police officer.

July 25, 1938 - Jewish doctors prohibited by law from practicing medicine.

August 11, 1938 - Nazis destroy the synagogue in Nuremberg.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

August 17, 1938 - Nazis require Jewish women to add Sarah and men to add Israel to their names on all legal documents including passports.

September 27, 1938 - Jews are prohibited from all legal practices.

October 5, 1938 - Law requires Jewish passports to be stamped with a large red "J."

October 15, 1938 - Nazi troops occupy the Sudetenland.

October 28, 1938 - Nazis arrest 17,000 Jews of Polish nationality living in Germany, then expel them back to Poland which refuses them entry, leaving them in 'No-Man's Land' near the Polish border for several months.

November 7, 1938 - Ernst vom Rath, third secretary in the German Embassy in Paris, is shot and mortally wounded by Herschel Grynszpan, the 17-year-old son of one of the deported Polish Jews. Rath dies on November 9, precipitating Kristallnacht.

November 9/10 - Kristallnacht - The Night of Broken Glass.

November 12, 1938 - Nazis fine Jews one billion marks for damages related to Kristallnacht.

November 15, 1938 - Jewish pupils are expelled from all non-Jewish German schools.

December 3, 1938 - Law for compulsory Aryanization of all Jewish businesses.

December 14, 1938 - Hermann Göring takes charge of resolving the "Jewish Question."

1939

January 24, 1939 - SS leader Reinhard Heydrich is ordered by Göring to speed up the emigration of Jews.

January 30, 1939 - Hitler threatens Jews during Reichstag speech.

February 21, 1939 - Nazis force Jews to hand over all gold and silver items.

March 15/16 - Nazi troops seize Czechoslovakia (Jewish pop. 350,000).

April 19, 1939 - Slovakia passes its own version of the Nuremberg Laws.

April 30, 1939 - Jews lose rights as tenants and are relocated into Jewish houses.

In May - The St. Louis, a ship crowded with 930 Jewish refugees, is turned away by Cuba, the United States and other countries and returns to Europe.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

July 4, 1939 - German Jews denied the right to hold government jobs.

July 21, 1939 - Adolf Eichmann is appointed director of the Prague Office of Jewish Emigration.

September 1, 1939 - Nazis invade Poland (Jewish pop. 3.35 million, the largest in Europe). Beginning of SS activity in Poland.

See also: [The History Place - World War II in Europe Timeline](#)

September 1, 1939 - Jews in Germany are forbidden to be outdoors after 8 p.m. in winter and 9 p.m. in summer.

September 3, 1939 - Great Britain and France declare war on Germany.

September 4, 1939 - Warsaw is cut off by the German Army.

September 17, 1939 - Soviet troops invade eastern Poland.

September 21, 1939 - Heydrich issues instructions to SS Einsatzgruppen (special action squads) in Poland regarding treatment of Jews, stating they are to be gathered into ghettos near railroads for the future "final goal." He also orders a census and the establishment of Jewish administrative councils within the ghettos to implement Nazi policies and decrees.

September 23, 1939 - German Jews are forbidden to own wireless (radio) sets.

September 27, 1939 - Warsaw surrenders; Heydrich becomes leader of RSHA.

September 29, 1939 - Nazis and Soviets divide up Poland. Over two million Jews reside in Nazi controlled areas, leaving 1.3 million in the Soviet area.

In September - Quote from Nazi newspaper, Der Stürmer, published by Julius Streicher - "The Jewish people ought to be exterminated root and branch. Then the plague of pests would have disappeared in Poland at one stroke."

In October - Nazis begin euthanasia on sick and disabled in Germany.

October 6, 1939 - Proclamation by Hitler on the isolation of Jews.

October 12, 1939 - Evacuation of Jews from Vienna.

October 12, 1939 - Hans Frank appointed Nazi Gauleiter (governor) of Poland.

October 26, 1939 - Forced labor decree issued for Polish Jews aged 14 to 60.

November 23, 1939 - Yellow stars required to be worn by Polish Jews over age 10.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

In December - Adolf Eichmann takes over section IV B4 of the Gestapo dealing solely with Jewish affairs and evacuations.

1940

January 25, 1940 - Nazis choose the town of Oswiecim (Auschwitz) in Poland near Krakow as the site of a new concentration camp.

In January - Quote from Nazi newspaper, Der Stürmer, published by Julius Streicher - "The time is near when a machine will go into motion which is going to prepare a grave for the world's criminal - Judah - from which there will be no resurrection."

February 12, 1940 - First deportation of German Jews into occupied Poland.

April 9, 1940 - Nazis invade Denmark (Jewish pop. 8,000) and Norway (Jewish pop. 2,000).

April 30, 1940 - The Lodz Ghetto in occupied Poland is sealed off from the outside world with 230,000 Jews locked inside.

May 1, 1940 - Rudolf Höss is chosen to be kommandant of Auschwitz.

May 10, 1940 - Nazis invade France (Jewish pop. 350,000), Belgium (Jewish pop. 65,000), Holland (Jewish pop. 140,000), and Luxembourg (Jewish pop. 3,500).

June 14, 1940 - Paris is occupied by the Nazis.

June 22, 1940 - France signs an armistice with Hitler.

In July - Eichmann's Madagascar Plan is presented, proposing to deport all European Jews to the island of Madagascar, off the coast of east Africa.

July 17, 1940 - The first anti-Jewish measures are taken in Vichy France.

August 8, 1940 - Romania introduces anti-Jewish measures restricting education and employment, then later begins "Romanianization" of Jewish businesses.

September 27, 1940 - Tripartite (Axis) Pact signed by Germany, Italy and Japan.

October 3, 1940 - Vichy France passes its own version of the Nuremberg Laws.

October 7, 1940 - Nazis invade Romania (Jewish pop. 34,000).

October 22, 1940 - Deportation of 29,000 German Jews from Baden, the Saar, and Alsace-Lorraine into Vichy France.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

In November - Hungary, Romania, and Slovakia become Nazi Allies.

In November - The Krakow Ghetto is sealed off containing 70,000 Jews.

November 15, 1940 - The Warsaw Ghetto, containing over 400,000 Jews, is sealed off.

1941

In 1941 - Hans Frank, Gauleiter of Poland, states, "I ask nothing of the Jews except that they should disappear."

In January - Quote from Nazi newspaper, Der Stürmer, published by Julius Streicher - "Now judgment has begun and it will reach its conclusion only when knowledge of the Jews has been erased from the earth."

In January - A pogrom in Romania results in over 2,000 Jews killed.

February 22, 1941 - 430 Jewish hostages are deported from Amsterdam after a Dutch Nazi is killed by Jews.

In March - Hitler's Commissar Order authorizes execution of anyone suspected of being a Communist official in territories about to be seized from Soviet Russia.

March 1, 1941 - Himmler makes his first visit to Auschwitz, during which he orders Kommandant Höss to begin massive expansion, including a new compound to be built at nearby Birkenau that can hold 100,000 prisoners.

March 2, 1941 - Nazis occupy Bulgaria (Jewish pop. 50,000).

March 7, 1941 - German Jews ordered into forced labor.

March 26, 1941 - The German Army High Command gives approval to RSHA and Heydrich on the tasks of SS murder squads(Einsatzgruppen) in occupied Poland.

March 29, 1941 - A 'Commissariat' for Jewish Affairs is set up in Vichy France.

April 6, 1941 - Nazis invade Yugoslavia (Jewish pop. 75,000) and Greece (Jewish pop. 77,000).

May 14, 1941 - 3,600 Jews arrested in Paris.

May 16, 1941 - French Marshal Petain issues a radio broadcast approving collaboration with Hitler.

June 22, 1941 - Nazis invade Russia (Jewish pop. 3 million).

June 29/30 - Romanian troops conduct a pogrom against Jews in the town of Jassy, killing 10,000.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

Summer - Himmler summons Auschwitz Kommandant Höss to Berlin and tells him, "The Führer has ordered the Final Solution of the Jewish question. We, the SS, have to carry out this order...I have therefore chosen Auschwitz for this purpose.

In July - As the German Army advances, SS Einsatzgruppen follow along and conduct mass murder of Jews in seized lands.

In July - Ghettos established at Kovno, Minsk, Vitebsk and Zhitomer. Also in July, the government of Vichy France seizes Jewish owned property.

July 17, 1941 - Nazi racial 'philosopher' Alfred Rosenberg is appointed Reich Minister for the Eastern Occupied Territories to administer territories seized from the Soviet Union.

July 21, 1941 - In occupied Poland near Lublin, Majdanek concentration camp becomes operational.

July 25/26 - 3,800 Jews killed during a pogrom by Lithuanians in Kovno.

July 31, 1941 - Göring instructs Heydrich to prepare for Final Solution.

In August - Jews in Romania forced into Transnistria. By December, 70,000 perish.

In August - Ghettos established at Bialystok and Lvov.

August 26, 1941 - The Hungarian Army rounds up 18,000 Jews at Kamenets-Podolsk.

September 3, 1941 - The first test use of Zyklon-B gas at Auschwitz.

September 1, 1941 - German Jews ordered to wear yellow stars.

September 6, 1941 - The Vilna Ghetto is established containing 40,000 Jews.

September 17, 1941 - Beginning of general deportation of German Jews.

September 19, 1941 - Nazis take Kiev.

September 27/28 - 23,000 Jews killed at Kamenets-Podolsk, in the Ukraine.

September 29/30 - SS Einsatzgruppen murder 33,771 Jews at Babi Yar near Kiev.

In October - 35,000 Jews from Odessa shot.

October 2, 1941 - Beginning of the German Army drive on Moscow.

October 23, 1941 - Nazis forbid emigration of Jews from the Reich.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

In November - SS Einsatzgruppe B reports a tally of 45,476 Jews killed.

November 24, 1941 - Theresienstadt Ghetto is established near Prague, Czechoslovakia. The Nazis will use it as a model ghetto for propaganda purposes.

November 30, 1941 - Near Riga, a mass shooting of Latvian and German Jews.

December 7, 1941 - Japanese attack United States at Pearl Harbor. The next day the U.S. and Great Britain declare war on Japan.

December 8, 1941 - In occupied Poland, near Lodz, Chelmno extermination camp becomes operational. Jews taken there are placed in mobile gas vans and driven to a burial place while carbon monoxide from the engine exhaust is fed into the sealed rear compartment, killing them. The first gassing victims include 5,000 Gypsies who had been deported from the Reich to Lodz.

December 11, 1941 - Hitler declares war on the United States. President Roosevelt then asks Congress for a declaration of war on Germany saying, "Never before has there been a greater challenge to life, liberty and civilization." The U.S.A. then enters the war in Europe and will concentrate nearly 90 percent of its military resources to defeat Hitler.

December 12, 1941 - The ship "Struma" leaves Romania for Palestine carrying 769 Jews but is later denied permission by British authorities to allow the passengers to disembark. In February 1942, it sails back into the Black Sea where it is intercepted by a Russian submarine and sunk as an "enemy target."

December 16, 1941 - During a cabinet meeting, Hans Frank, Gauleiter of Poland, states - "Gentlemen, I must ask you to rid yourselves of all feeling of pity. We must annihilate the Jews wherever we find them and wherever it is possible in order to maintain there the structure of the Reich as a whole..."

1942

In January - Mass killings of Jews using Zyklon-B begin at Auschwitz-Birkenau in Bunker I (the red farmhouse) in Birkenau with the bodies being buried in mass graves in a nearby meadow.

January 20, 1942 - Wannsee Conference to coordinate the "Final Solution."

January 31, 1942 - SS Einsatzgruppe A reports a tally of 229,052 Jews killed.

In March - In occupied Poland, Belzec extermination camp becomes operational. The camp is fitted with permanent gas chambers using carbon monoxide piped in from engines placed outside the chamber, but will later substitute Zyklon-B.

March 17, 1942 - The deportation of Jews from Lublin to Belzec.

March 24, 1942 - The start of deportation of Slovak Jews to Auschwitz.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

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UNIVERSAL DESIGN FOR LEARNING

March 27, 1942 - The start of deportation of French Jews to Auschwitz.

March 28, 1942 - Fritz Sauckel named Chief of Manpower to expedite recruitment of slave labor.

March 30, 1942 - First trainloads of Jews from Paris arrive at Auschwitz.

In April - First transports of Jews arrive at Majdanek.

April 20, 1942 - German Jews are banned from using public transportation.

In May - In occupied Poland, Sobibor extermination camp becomes operational. The camp is fitted with three gas chambers using carbon monoxide piped in from engines, but will later substitute Zyklon-B.

May 18, 1942 - *The New York Times* reports on an inside page that Nazis have machine-gunned over 100,000 Jews in the Baltic states, 100,000 in Poland and twice as many in western Russia.

May 27, 1942 - SS leader Heydrich is mortally wounded by Czech Underground agents.

In June - Gas vans used in Riga.

June 1, 1942 - Jews in France, Holland, Belgium, Croatia, Slovakia, Romania ordered to wear yellow stars.

June 4, 1942 - Heydrich dies of his wounds.

June 5, 1942 - SS report 97,000 persons have been "processed" in mobile gas vans.

June 10, 1942 - Nazis liquidate Lidice in retaliation for Heydrich's death.

June 11, 1942 - Eichmann meets with representatives from France, Belgium and Holland to coordinate deportation plans for Jews.

June 30, 1942 - At Auschwitz, a second gas chamber, Bunker II (the white farmhouse), is made operational at Birkenau due to the number of Jews arriving.

June 30 and July 2 - *The New York Times* reports via the *London Daily Telegraph* that over 1,000,000 Jews have already been killed by Nazis.

Summer - Swiss representatives of the World Jewish Congress receive information from a German industrialist regarding the Nazi plan to exterminate the Jews. They then pass the information on to London and Washington.

July 2, 1942 - Jews from Berlin sent to Theresienstadt.

July 7, 1942 - Himmler grants permission for sterilization experiments at Auschwitz.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

July 14, 1942 - Beginning of deportation of Dutch Jews to Auschwitz.

July 16/17 - 12,887 Jews of Paris are rounded up and sent to Drancy Internment Camp located outside the city. A total of approximately 74,000 Jews, including 11,000 children, will eventually be transported from Drancy to Auschwitz, Majdanek and Sobibor.

July 17/18 - Himmler visits Auschwitz-Birkenau for two days, inspecting all ongoing construction and expansion, then observes the extermination process from start to finish as two trainloads of Jews arrive from Holland. Kommandant Höss is then promoted. Construction includes four large gas chamber/crematories.

July 19, 1942 - Himmler orders Operation Reinhard, mass deportations of Jews in Poland to extermination camps.

July 22, 1942 - Beginning of deportations from the Warsaw Ghetto to the new extermination camp, Treblinka. Also, beginning of the deportation of Belgian Jews to Auschwitz.

July 23, 1942 - Treblinka extermination camp opened in occupied Poland, east of Warsaw. The camp is fitted with two buildings containing 10 gas chambers, each holding 200 persons. Carbon monoxide gas is piped in from engines placed outside the chamber, but Zyklon-B will later be substituted. Bodies are burned in open pits.

In August - The start of deportations of Croatian Jews to Auschwitz.

August 23, 1942 - Beginning of German Army attack on Stalingrad in Russia.

August 26-28 - 7,000 Jews arrested in unoccupied France.

September 9, 1942 - Open pit burning of bodies begins at Auschwitz in place of burial. The decision is made to dig up and burn those already buried, 107,000 corpses, to prevent fouling of ground water.

September 18, 1942 - Reduction of food rations for Jews in Germany.

September 26, 1942 - SS begins cashing in possessions and valuables of Jews from Auschwitz and Majdanek. German banknotes are sent to the Reichs Bank. Foreign currency, gold, jewels and other valuables are sent to SS Headquarters of the Economic Administration. Watches, clocks and pens are distributed to troops at the front. Clothing is distributed to German families. By February 1943, over 800 boxcars of confiscated goods will have left Auschwitz.

October 5, 1942 - Himmler orders all Jews in concentration camps in Germany to be sent to Auschwitz and Majdanek.

October 5, 1942 - A German eyewitness observes SS mass murder.

October 14, 1942 - Mass killing of Jews from Mizocz Ghetto in the Ukraine.

October 22, 1942 - SS put down a revolt at Sachsenhausen by a group of Jews about to be sent to Auschwitz.

October 25, 1942 - Deportations of Jews from Norway to Auschwitz begin.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

October 28, 1942 - The first transport from Theresienstadt arrives at Auschwitz.

In November - The mass killing of 170,000 Jews in the area of Bialystok.

December 10, 1942 - The first transport of Jews from Germany arrives at Auschwitz.

In December - Exterminations at Belzec cease after an estimated 600,000 Jews have been murdered. The camp is then dismantled, plowed over and planted.

December 17, 1942 - British Foreign Secretary Eden tells the British House of Commons the Nazis are "now carrying into effect Hitler's oft repeated intention to exterminate the Jewish people of Europe." The U.S. declares those crimes will be avenged.

December 28, 1942 - Sterilization experiments on women at Birkenau begin.



Map of Concentration/Death Camps

1943

In 1943 - The number of Jews killed by SS Einsatzgruppen passes one million. Nazis then use special units of slave laborers to dig up and burn the bodies to remove all traces.

January 18, 1943 - First resistance by Jews in the Warsaw Ghetto.

January 29, 1943 - Nazis order all Gypsies arrested and sent to extermination camps.

January 30, 1943 - Ernst Kaltenbrunner succeeds Heydrich as head of RSHA.

In February - The Romanian government proposes to the Allies the transfer of 70,000 Jews to Palestine, but receives no response from Britain or the U.S.

In February - Greek Jews are ordered into ghettos.

February 2, 1943 - Germans surrender to Russian troops at Stalingrad in the first big defeat of Hitler's armies.

February 27, 1943 - Jews working in Berlin armaments industry are sent to Auschwitz.

In March - The start of deportations of Jews from Greece to Auschwitz, lasting until August, totaling 49,900 persons.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

March 1, 1943 - In New York, American Jews hold a mass rally at Madison Square Garden to pressure the U.S. government into helping the Jews of Europe.

March 14, 1943 - The Krakow Ghetto is liquidated.

March 17, 1943 - Bulgaria states opposition to deportation of its Jews.

March 22, 1943 - Newly built gas chamber/crematory IV opens at Auschwitz.

March 31, 1943 - Newly built gas chamber/crematory II opens at Auschwitz.

April 4, 1943 - Newly built gas chamber/crematory V opens at Auschwitz.

April 9, 1943 - Exterminations at Chelmno cease. The camp will be reactivated in the spring of 1944 to liquidate ghettos. In all, Chelmno will total 300,000 deaths.

April 19-30 - The Bermuda Conference occurs as representatives from the United States and Britain discuss the problem of refugees from Nazi-occupied countries, but results in inaction concerning the plight of the Jews.

April 19, 1943 - Waffen-SS attacks Jewish Resistance in Warsaw Ghetto.

In May - SS Dr. Josef Mengele arrives at Auschwitz.

May 13, 1943 - German and Italian troops in North Africa surrender to Allies.

May 19, 1943 - Nazis declare Berlin to be Judenfrei (cleansed of Jews).

June 11, 1943 - Himmler orders liquidation of all Jewish ghettos in occupied Poland.

June 25, 1943 - Newly built gas chamber/crematory III opens at Auschwitz. With its completion, the four new crematories at Auschwitz have a daily capacity of 4,756 bodies.

July 9/10 - Allied troops land in Sicily.

August 2, 1943 - Two hundred Jews escape from Treblinka extermination camp during a revolt. Nazis then hunt them down one by one.

August 16, 1943 - The Bialystok Ghetto is liquidated.

In August - Exterminations cease at Treblinka, after an estimated 870,000 deaths.

In September - The Vilna and Minsk Ghettos are liquidated.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

September 11, 1943 - Germans occupy Rome, after occupying northern and central Italy, containing in all about 35,000 Jews.

September 11, 1943 - Beginning of Jewish family transports from Theresienstadt to Auschwitz.

In October - The Danish Underground helps transport 7,220 Danish Jews to safety in Sweden by sea.

October 4 - Himmler talks openly about the Final Solution at Posen.

October 14, 1943 - Massive escape from Sobibor as Jews and Soviet POWs break out, with 300 making it safely into nearby woods. Of those 300, fifty will survive. Exterminations then cease at Sobibor, after over 250,000 deaths. All traces of the death camp are then removed and trees are planted.

October 16, 1943 - Jews in Rome rounded up, with over 1,000 sent to Auschwitz.

In November - The Riga Ghetto is liquidated.

In November - The U.S. Congress holds hearings regarding the U.S. State Department's inaction regarding European Jews, despite mounting reports of mass extermination.

November 3, 1943 - Nazis carry out Operation Harvest Festival in occupied Poland, killing 42,000 Jews.

November 4, 1943 - Quote from Nazi newspaper, Der Stürmer, published by Julius Streicher - "It is actually true that the Jews have, so to speak, disappeared from Europe and that the Jewish 'Reservoir of the East' from which the Jewish pestilence has for centuries beset the peoples of Europe has ceased to exist. But the Führer of the German people at the beginning of the war prophesied what has now come to pass."

November 11, 1943 - Auschwitz Kommandant Höss is promoted to chief inspector of concentration camps. The new kommandant, Liebehenschel, then divides up the vast Auschwitz complex of over 30 sub-camps into three main sections.

December 2, 1943 - The first transport of Jews from Vienna arrives at Auschwitz.

December 16, 1943 - The chief surgeon at Auschwitz reports that 106 castration operations have been performed.

1944

January 3, 1944 - Russian troops reach former Polish border.

January 24, 1944 - In response to political pressure to help Jews under Nazi control, President Roosevelt creates the War Refugee Board.

January 25, 1944 - Diary entry by Hans Frank, Gauleiter of Poland, concerning the fate of 2.5 million Jews originally under his jurisdiction - "At the present time we still have in the General Government perhaps 100,000 Jews."

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

In February - Eichmann visits Auschwitz.

March 19, 1944 - Nazis occupy Hungary (Jewish pop. 725,000). Eichmann arrives with Gestapo "Special Section Commandos."

March 24, 1944 - President Roosevelt issues a statement condemning German and Japanese ongoing "crimes against humanity."

April 5, 1944 - A Jewish inmate, Siegfried Lederer, escapes from Auschwitz-Birkenau and makes it safely to Czechoslovakia. He then warns the Elders of the Council at Theresienstadt about Auschwitz.

April 6, 1944 - Nazis raid a French home for Jewish children.

April 7, 1944 - Two Jewish inmates escape from Auschwitz-Birkenau and make it safely to Czechoslovakia. One of them, Rudolf Vrba, submits a report to the Papal Nuncio in Slovakia which is forwarded to the Vatican, received there in mid June.

April 14, 1944 - First transports of Jews from Athens to Auschwitz, totaling 5,200 persons.

In May - Himmler's agents secretly propose to the Western Allies to trade Jews for trucks, other commodities or money.

May 8, 1944 - Rudolf Höss returns to Auschwitz, ordered by Himmler to oversee the extermination of Hungarian Jews.

May 15, 1944 - Beginning of the deportation of Jews from Hungary to Auschwitz.

May 16, 1944 - Jews from Hungary arrive at Auschwitz. Eichmann arrives to personally oversee and speed up the extermination process. By May 24, an estimated 100,000 have been gassed. Between May 16 and May 31, the SS report collecting 88 pounds of gold and white metal from the teeth of those gassed. By the end of June, 381,661 persons - half of the Jews in Hungary - arrive at Auschwitz.

In June - A Red Cross delegation visits Theresienstadt after the Nazis have carefully prepared the camp and the Jewish inmates, resulting in a favorable report.

June 6, 1944 - D-Day: Allied landings in Normandy on the coast of northern France.

June 12, 1944 - Rosenberg orders Hay Action, the kidnapping of 40,000 Polish children aged ten to fourteen for slave labor in the Reich.

Summer - Auschwitz-Birkenau records its highest-ever daily number of persons gassed and burned at just over 9,000. Six huge pits are used to burn bodies, as the number exceeds the capacity of the crematories.

In July - Swedish diplomat Raoul Wallenberg arrives in Budapest, Hungary, and proceeds to save nearly 33,000 Jews by issuing diplomatic papers and establishing 'safe houses.'

July 24, 1944 - Russian troops liberate the first concentration camp, at Majdanek where over 360,000 had been murdered.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

August 4, 1944 - Anne Frank and family are arrested by the Gestapo in Amsterdam, then sent to Auschwitz. Anne and her sister Margot are later sent to Bergen-Belsen where Anne dies of typhus on March 15, 1945.

August 6, 1944 - Lodz, the last Jewish ghetto in Poland, is liquidated with 60,000 Jews sent to Auschwitz.

October 7, 1944 - A revolt by Sonderkommando (Jewish slave laborers) at Auschwitz-Birkenau results in complete destruction of Crematory IV.

October 15, 1944 - Nazis seize control of the Hungarian puppet government, then resume deporting Jews, which had temporarily ceased due to international political pressure to stop Jewish persecutions.

October 17, 1944 - Eichmann arrives in Hungary.

October 28, 1944 - The last transport of Jews to be gassed, 2,000 from Theresienstadt, arrives at Auschwitz.

October 30, 1944 - Last use of the gas chambers at Auschwitz.

November 8, 1944 - Nazis force 25,000 Jews to walk over 100 miles in rain and snow from Budapest to the Austrian border, followed by a second forced march of 50,000 persons, ending at Mauthausen.

November 25, 1944 - Himmler orders destruction of the crematories at Auschwitz.

Late 1944 - Oskar Schindler saves 1200 Jews by moving them from Plaszow labor camp to his hometown of Brunnlitz.

1945

In 1945 - As Allied troops advance, the Nazis conduct death marches of concentration camp inmates away from outlying areas.

January 6, 1945 - Russians liberate Budapest, freeing over 80,000 Jews.

January 14, 1945 - Invasion of eastern Germany by Russian troops.

January 17, 1945 - Liberation of Warsaw by the Russians.

January 18, 1945 - Nazis evacuate 66,000 from Auschwitz.

January 27, 1945 - Russian troops liberate Auschwitz. By this time, an estimated 2,000,000 persons, including 1,500,000 Jews, have been murdered there.

April 4, 1945 - Ohrdruf camp is liberated, later visited by General Eisenhower.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

April 10, 1945 - Allies liberate Buchenwald.

April 15, 1945 - Approximately 40,000 prisoners freed at Bergen-Belsen by the British, who report "both inside and outside the huts was a carpet of dead bodies, human excreta, rags and filth."

April 23, 1945 - Berlin is reached by Russian troops.

April 29, 1945 - U.S. 7th Army liberates Dachau.

April 30, 1945 - Hitler commits suicide in his Berlin bunker.

April 30, 1945 - Americans free 33,000 inmates from concentration camps.

May 2, 1945 - Theresienstadt taken over by the Red Cross.

May 5, 1945 - Mauthausen liberated.

May 7, 1945 - Unconditional German surrender signed by General Alfred Jodl at Reims.

May 9, 1945 - Hermann Göring captured by members of U.S. 7th Army.

May 23, 1945 - SS-Reichsführer Himmler commits suicide while in British custody.

November 20, 1945 - Opening of the Nuremberg International Military Tribunal.

Holocaust Statistics

1946

March 11, 1946 - Former Auschwitz Kommandant Höss, posing as a farm worker, is arrested by the British. He testifies at Nuremberg, then is later tried in Warsaw, found guilty and hanged at Auschwitz, April 16, 1947, near Crematory I. "History will mark me as the greatest mass murderer of all time," Höss writes while in prison, along with his memoirs about Auschwitz.

October 16, 1946 - Göring commits suicide two hours before the scheduled execution of the first group of major Nazi war criminals at Nuremberg. During his imprisonment, a (now repentant) Hans Frank states, "A thousand years will pass and the guilt of Germany will not be erased." Frank and the others are hanged and the bodies are brought to Dachau and burned (the final use of the crematories there) with the ashes then scattered into a river.

December 9, 1946 - 23 former SS doctors and scientists go on trial before a U.S. Military Tribunal at Nuremberg. Sixteen are found guilty, with 7 hanged.

LESSON TITLE: Perseverance/Overcoming Obstacles During the Holocaust

Grade Level/s: 5

UNIVERSAL DESIGN FOR LEARNING

1947

September 15, 1947 - Twenty one former SS-Einsatz leaders go on trial before a U.S. Military Tribunal in Nuremberg. Fourteen are sentenced to death, with only 4 (the group commanders) actually being executed - the other death sentences having been commuted.

1960

May 11, 1960 - Adolf Eichmann is captured in Argentina by the Israeli secret service.

1961

April 11 - August 14 - Eichmann on trial in Jerusalem for crimes against the Jewish people, crimes against humanity and war crimes. Found guilty and hanged at Ramleh on May 31, 1962. A fellow Nazi reported Eichmann once said "he would leap laughing into the grave because the feeling that he had five million people on his conscience would be for him a source of extraordinary satisfaction."

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