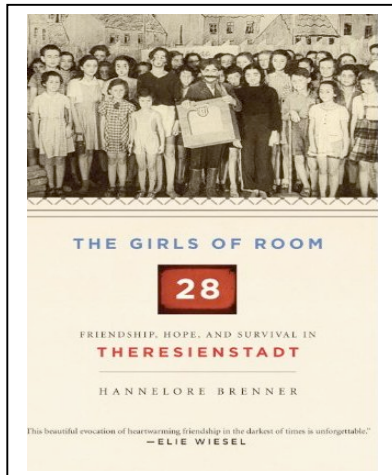


Use of Materials and Resources Related to the Holocaust

- The nature of the subject of the Holocaust and the possible associated emotional impact means that teachers must take special care to preview all materials in their entirety.
- This is particularly true of the supplemental resources found for the study of the Holocaust.
- Age, grade level and content area suggestions need to be considered as well.
- Each class is unique and what is appropriate for one class might not be suitable for another.
- A designation by the publisher for the intended audience (Primary, Intermediate, Middle School, etc.) does not always accurately take into consideration the ages, reading level, or emotional maturity of the students.
- Picture books may still contain content that is not appropriate for primary or intermediate elementary students.
- Visual materials (videos, DVDs) need to be viewed in their entirety prior to use. This includes materials in the media center.
- Make sure that the school-based administrator is aware of any materials that are being used prior to a reaction from parents or the community.
- Use all procedures/processes that are in place at your school site regarding the showing of videos.
- Many times, students have seen movies or read books with their parents or guardians. This does not mean the same materials are appropriate for classroom viewing or use.
- Use common sense when choosing materials in print, auditory or visual formats.
- Use the expertise of the school's administration or District curriculum staff.



The Girls of Room 28 Friendship, Hope, and Survival in Theresienstadt

By Hannelore Brenner, trans. from the German by John E. Woods and Shelley Frisch.

Background Information

From 1942 to 1944, twelve thousand children passed through the Theresienstadt internment camp, near Prague, on their way to Auschwitz. Only a few hundred of them survived the war. In *The Girls of Room 28*, ten of these children—mothers and grandmothers today in their seventies—tell us how they did it.

The Jews deported to Theresienstadt from countries all over Europe were aware of the fate that awaited them, and they decided that it was the young people who had the best chance to survive. Keeping these adolescents alive, keeping them whole in body, mind, and spirit, became the priority. They were housed separately, in dormitory-like barracks, where they had a greater chance of staying healthy and better access to food, and where counselors (young men and women who had been teachers and youth workers) created a disciplined environment despite the surrounding horrors. The counselors also made available to the young people the talents of an amazing array of world-class artists, musicians, and playwrights—European Jews who were also on their way to Auschwitz. Under their instruction, the children produced art, poetry, and music, and they performed in theatrical productions, most notably *Brundibar*, the legendary “children’s opera” that celebrates the triumph of good over evil.

In the mid-1990s, German journalist Hannelore Brenner met ten of these child survivors—women in their late-seventies today, who reunite every year at a resort in the Czech Republic. Weaving her interviews with the women together with excerpts from diaries that were kept secretly during the war and samples of the art, music, and poetry created at Theresienstadt, Brenner gives us an unprecedented picture of daily life there, and of the extraordinary strength, sacrifice, and indomitable will that combined—in the girls and in their caretakers—to make survival possible. Brenner, a Berlin-based journalist, focuses on 10 former child survivors, women in their late 70s, who went through the Theresienstadt concentration camp during the Holocaust. The handful of women of Room 28 in the camp's Girls' Home, now scattered around the world, reunited for the first time in 1991. The insights of the survivors and stories of the camp's victims are unforgettable and full of poignant humanity, conveyed through letters, photos, diaries and remembrances. Forced into exile and almost certain death under the Nazi regime, the children confronted

hunger, cold, terror and the soul's endurance as many of the girls of Room 28 were slowly eliminated; the small band of survivors is committed to keeping their memory alive. Well-detailed and inspiring, Brenner's book, especially her heartfelt epilogue, pays glowing tribute to these heroic survivors.

For additional information:

<http://www.room28projects.com/english/activities/index.html>

<http://www.room28projects.com/english/brundibar/index.html>

<http://holocaustmusic.ort.org/places/theresienstadt/brundibar/>

Discussion/Question Guide

From 1942 to 1944, twelve thousand children passed through the Theresienstadt internment camp, near Prague, on their way to Auschwitz. Only a few hundred of them survived the war. In *The Girls of Room 28*, ten of these children—mothers and grandmothers today in their seventies—tell us how they did it.

This book can be used with students at the secondary level. The book also offers interesting discussion points for older students who understand more of the details about the Holocaust.

The following can be used to explore the book's story; please select the questions that are appropriate to the level of understanding of the readers.

Before Reading

- When you look at the cover of *The Girls of Room 28*, how does it make you feel? What do you think the story is about?
- The title of the book includes “Friendship, Hope and Survival in Theresienstadt”. How do you think these three words are related to the story told by Ms. Brenner?
- What was the Holocaust?
 - Why is it important to study it?
- About six million Jews, nearly half of the world's Jewish population at the time, Roma & Sinti (Gypsies), mentally or physically disabled patients and others totaling approximately eleven million were killed during the Holocaust. Among those, 1.5 million were children.
 - What do you think life was like for Jewish children in Europe before the Holocaust?
 - How do you think it changed once the Holocaust began?

- What are ghettos?

- Why did they exist?

After Reading

- The adults who were responsible for taking care of the children did everything they could to create a refuge for them. However, there were many rules, restrictions, regulations and prohibitions that the girls in room 28 needed to follow.
 - Why do you think that the counselors felt this was important to the girls' survival?
- "Friendship was everything to these girls—life, love, the future."
 - Why was friendship so important?
 - Discuss the importance of friendship in your own lives.
 - Why do you think that some of the girls feared making friends?
- What was *Brundibar*?
 - Why does the author refer to it as 'light in the darkness'?
- Fifteen of *The Girls of Room 28* were liberated at the war's end.
 - How did they feel about what they went through?
 - Were they able to leave the past behind?
 - Why did it take so long for the girls of Room 28 to connect again?
 - What continues to bind the girls/women together?
- Discuss the following quote:

"We are witnesses to a miracle. Everyone here ... experienced the Holocaust first-hand and survived. Those girls are now grandmothers. Each has a unique personality, temperament, and outlook, and each has traveled a different road. But despite all these differences and despite the scars that life has left on them, just look at how cheerful they all are, how they laugh and sing. How happy they are here together. Life has proved stronger. Isn't that a miracle?"

Abraham Weingarten (husband of Hanka) to the author
- The Holocaust is defined as genocide. (For older readers)

- What does that mean?
- Have there been other genocides since the Holocaust?

This provides an opportunity to talk about situations in Darfur, Kosovo, the Armenian Genocide and other genocides.

- Some people say that the Holocaust never happened.
 - Why do they say this?
 - After reading *The Girls of Room 28*, how would you respond?
 - Are there lessons to be learned from experience?
 - What are they?

Additional Discussion Questions

- Throughout much of the story, the girls of Room 28 use memory, imagination and other tactics to create a more peaceful place in their minds to help deal with the real dangers and fright that they are facing.
 - Can you think of a time when you were faced with something horrifying?
 - How did you manage to cope?
 - Create a journal entry that will describe that situation and how you dealt with it.
- *The Girls of Room 28* shows how important friendship is to survival. Friends and family are important to all of us.
 - Has there been a time in your life when you had to be separated from your family and didn't want to be?
 - Has there been a time in your life when your friends were crucial to your well-being?
 - In a group discuss what that felt like. Share your stories and how these events might have affected you.
- Propaganda plays an important role in *The Girls of Room 28*.
 - Define propaganda.
 - Describe and give examples of how propaganda is used in *The Girls of Room 28*.
 - Who used propaganda during this period of history?

- Describe and give current examples of propaganda.
- Create examples of propaganda. Students might select a written format, a skit or commercial, a power point presentation or video. The possibilities are endless.

Reading Strategy I:

Post Reading: **Research and Technology**

Activity: **The Words of Others**

Read the following poem by Hannah Senesh.

*There are stars that twinkle in the sky
although they burned out long ago
and people who bring light to the world
although they are no longer with us
their light shines especially bright
in the darkness of night
they show the way for us all*

Why do you think that the author (Hannelore Brenner) included the poem at the beginning of the book?

What significance does poetry contribute to *The Girls of Room 28*?

Use the poem as a springboard for students to research Hannah Senesh and her part in the Holocaust.

What do Hannah's poems and writings reveal about her?

Give students options for reporting. They might select a written research paper, a skit, or a power point presentation.

<http://www.jewishvirtuallibrary.org/jsource/biography/szenes.html>

Reading Strategy II:

Post Reading: **Compare/Contrast and Evaluate**

Activity: **Creating a Time Line**

Have students create a time line that encompasses the time period from 1939 to the end of WWII in 1945. They must include 10 – 15 major occurrences in Europe, also including on parallel time lines of at least 10–15 major events that were happening in other places in the world. Encourage students to be creative as they design their time lines. For example they can use a linear format, a flow chart format, or a mapping format.

After studying the parallel time lines each student created, have him or her answer the following:

As you study the events that were going on in Europe and the rest of the world from 1939 – 1945, explain how one event might have affected other events. Describe in full detail the value of being knowledgeable and aware of important events in our own community, state and country, as well as the world around us. Make sure to include specific information.

Reading Strategy III:

Post Reading: Research and Technology

Activity: The Words of Others

Using the following quote from Dr. Margaret Meade as a springboard to having students research a time in history when a group of citizens worked toward changing the world. It might even have been a change in their school, local community, state, country or a worldwide issue.

“Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it is the only thing that ever has.”

Dr. Margaret Meade

Give students options for reporting. They might select a written research paper, a skit, or a power point presentation.

Interdisciplinary Connections

The following are suggestions for using *The Girls of Room 28* in an interdisciplinary, cross-curricular integration to meet **FS 1003.42 Required Holocaust Education Mandate Public School Instruction**. Activities and information to support these suggestions are on the Professional Development CD distributed to all participants.

Language Arts:

<http://www.sunshineconnections.org/Curricula/Pages/LanguageArts.aspx>

- Journal Writing
- Timelines
- Content Reading
- Poetry
- Research
- Technology
- Compare/Contrast
- Graphic organizers
- Maps
- Use of related materials and resources

Social Studies:

<http://www.sunshineconnections.org/Curricula/Pages/SocialStudies.aspx>

- Journal Writing
- Timelines
- Content Reading
- Poetry
- Research
- Technology
- Compare/Contrast
- Graphic organizers
- Maps
- Use of related materials and resources

Fine Arts:

<http://www.sunshineconnections.org/Curricula/Pages/FineArts.aspx>

- Journal Writing
- Timelines
- Content Reading
- Poetry
- Research
- Technology
- Compare/Contrast
- Graphic organizers
- Maps
- Use of related materials and resources
- Music
 - *Brundibar*
 - Composers
 - Performers
- Art
 - Childrens' Art
 - Frieda Dicker Brandeis
- Poetry
 - ... *I never saw another butterfly...*

The study of the Holocaust may also be integrated into the following curricula areas:

Mathematics:

<http://www.sunshineconnections.org/Curricula/Pages/Mathematics.aspx>

Science:

<http://www.sunshineconnections.org/Curricula/Pages/Science.aspx>

Foreign Language:

<http://www.sunshineconnections.org/Curricula/Pages/ForeignLanguage.aspx>

Physical Education:

<http://www.sunshineconnections.org/Curricula/Pages/PhysicalEducation.aspx>

Health:

<http://www.sunshineconnections.org/CURRICULA/Pages/Health.aspx>

Journal Writing

Objective: To understand the importance of recording thoughts and feelings especially in relation to our surroundings.

- Much of the information we have about the Holocaust comes from diaries, letters and journals kept by men, women, and children. The most well known is *Anne Frank: The Diary of a Young Girl*. The journals and diaries of *The Girls of Room 28* give us insight into their lives
- Diaries, letters, and journals have become ways for us to look into the past to see what life was like during this time in history. During this time (1933–1945) there were no televisions, computers, or video cameras. Telephones were not as widely used as the way we use them today. Radio was the main method of communication.
- E-mail, chat rooms and social networking sites have become present day ways to communicate thoughts and feelings.
- Keeping a journal during the study of the Holocaust is a good way for teachers and students to gain insight into this time period. It also allows for self-discovery and serves as an emotional outlet for many of the moral and human issues that are presented during the course of study.
- Journals can also be used to:
 - Set and clarify learning goals.
 - Work through issues and find solutions.
 - Record encounters, feelings, dreams, and ideas.
 - Provide a record of material presented.
- Journal writing is different from other kinds of writing. There are no set rules for writing in a journal. It can also lead to self-discovery and understanding of others.
- Some suggestions for journal writing include:
 - Write for yourself.
 - Be spontaneous and write fast to keep the thoughts flowing.
 - Don't censor your thoughts and/or feelings.
 - Don't be judgmental of your thoughts.
- In order to make journal writing a successful activity for the study of the Holocaust it is important to set aside 5–10 minutes every day. Participants will benefit from keeping a journal and should all write at the designated time. Journal writing is encouraged at other times as well.

- Participants may have the opportunity to share their journals.
- All journal writers should be allowed privacy. Writings should not be subjected to grammar, punctuation, spelling or content scrutiny.
- Journal writing is a very effective way of allowing students to deal with the large amount of information as well as the emotional issues that are presented in the study of the Holocaust.

Music and the Holocaust

Brundibár

Brundibár is a small opera written for children, no more than forty minutes long. Composed by Hans Krása with lyrics by Adolf Hoffmeister in 1938 as an entry for a children's opera competition, it received its premiere in German-occupied Prague, performed by children at the Jewish Orphanage in Belgicka St. *Brundibár* had one additional performance in the Hagibor building, before the mass transports of Bohemian and Moravian Jews began to Terezín in 1942. In July 1943, the score of *Brundibár* was smuggled into camp, where it was re-orchestrated by Krása for the various instrumentalists who were available to play at that time, and the premiere of the Terezín version took place on 23 September 1943 in the hall of the Magdeburg barracks. Realising the propagandistic potential of this enormously popular artistic endeavor, the Nazis arranged a special new staging of *Brundibár* for the propaganda film Theresienstadt directed by Kurt Geron, and the same production was performed for the inspection of Terezín by the International Red Cross in September 1944. This would be the last of the fifty-five performances in the Terezín Ghetto; two weeks later, transportation of artists began to Auschwitz and other destinations East, silencing this, the most popular theatrical production in Terezín.

<http://holocaustmusic.ort.org/>

<http://holocaustmusic.ort.org/places/theresienstadt/>

<http://holocaustmusic.ort.org/places/theresienstadt/brundibar/>

BRUNDIBAR Timeline

1938 – First performed in Prague in 1938, *Brundibar* was smuggled into Terezin, the notorious Nazi concentration camp used as a showpiece way station before refugees were sent to Auschwitz. At Terezin, the camp's children performed *Brundibar*, an allegory about good triumphing over bullying that made it a public relations triumph for Third Reich propaganda, which masked the camp's real purpose for visitors such as the International Red Cross.

A unique history of performances has made the problematical opera *Brundibar*, written in Prague in the pivotal year 1938, a venerable treasure: Music on the Brink of Life, the affecting title of Milan Kuna's book serves to give only a hint of the opera's status.

1942 – The opera, first staged in a Jewish orphanage in Prague, is a charming folk tale with delightful music. Intended for a cast of children, it tells the story of two children singing to raise money to buy milk for their sick mother. An evil organ grinder (*Brundibar*) throws them out of the town square. A sparrow, a cat, a dog and a chorus of children come to their aid, helping them sing over the organ grinder and collect enough money to help their mother.

Krása's children's opera, *Brundibar*, had its premiere, with piano accompaniment in Prague in 1942, shortly before the composer's arrest. Taking advantage of the presence of other accomplished instrumentalists at Terezín, Krása adapted the piece for a small orchestra. The opera was performed at the camp, fifty-five times: not only was it popular among the inmates but the Nazis also exploited the generally uplifting piece.

Krása was sent to Terezín on August 10, 1942. While disease, starvation, and brutality accompanied daily life there, the Nazis did permit the composition and performance of serious and cabaret-style music. Krása led the music section of the Administration of Leisure Activities, and he composed the Overture for Small Orchestra after revising his children's opera *Brundibar*. The overture was probably never performed in Terezín.

1943 – In September 1943, this same group, all inmates of Terezin, staged a new, co-ed production of *Brundibar* using the camp's imprisoned children. Krasa brilliantly orchestrated the piano score for a small ensemble, taking advantage of the fact that some of Czechoslovakia's best musicians were prisoners in Terezin. The production was directed by Zelenka and choreographed by Camilla Rosenbaum, and was shown 55 times in the following year. A set was designed by Frantisek Zelenka, formerly a stage manager at the Czech National Theatre: several flats were painted as a background, in the foreground was a fence with drawings of the cat, dog and lark and holes for the singers to insert their heads in place of the animals' heads.

The opera became a hit among the inmate population. *Brundibar* is a political allegory, an almost undisguised cry for resistance to Hitler.

It helped to make the tragic fate of the prisoners more human and bearable to those who played in the opera and of those who went to see the more than fifty performances of it. The famous first night of *Brundibar* in Terezín took place on September 23rd 1943 in the hall of Magdeburg barracks. "The children liked the opera from the very first. Both the music and the text. Both are childlike, the music is modern and melodious..."

Transports resume. Five thousand are sent to Auschwitz.

1944 – *Brundibar*, Terezin's jazz orchestra, the Ghetto Swingers, and the string orchestra playing the premiere of Pavel Haas's Study for Strings. They all appeared in a Nazi propaganda film, made in 1944, showing the "happy life" of the Jews at Terezin.

Shooting of the film began on February 26, 1944. Directed by Kurt Gerron, it was meant to show how well the Jews lived under the "benevolent" protection of the Third Reich. After the shooting, most of the cast, and even the filmmaker himself, were deported. The guests enjoyed the performance of a children's opera, *Brundibar*, written by inmate Hans Krása. The hoax was so successful for the Nazis that they went on to make a propaganda film (*Theresienstadt*) at Theresienstadt.

The La Roche Quartet plays Hans Krasa's chamber music, including the breathtaking Three Rimbaud Songs premiered at Theresienstadt on Aug. 7, 1944. It was his last concert. Two months later, all the musicians involved including Krasa were sent to their deaths at Auschwitz. But perhaps the best memory of Krasa – what the composer himself would have wanted the world to remember – is the triumphant hope embodied in his children's opera *Brundibar*.

Before Krása's deportation to Auschwitz, where he was killed in autumn 1944, *Brundibar* was performed over 50 times at the camp. The piece, which lasts about half an hour, became a symbol for music itself in Theresienstadt.

Brundibar was performed 55 times at Terezín and was given a special staging for the International Red Cross in September 1944. Krása was killed at Auschwitz one month later.

1970 – On a late summer's day in Prague in 1970, Holocaust survivor Eliška Kleinová opened a briefcase and handed a pile of music manuscripts to Joza Karas, a Czech-American who was in the early stages of research to unearth and revive music written in the Terezin concentration camp during World War II. Among the manuscripts--including six pieces written by Kleinová's late brother, Gideon Klein--was the piano reduction and complete orchestral version.

For additional information:

Brundibar: How The Nazis Conned The World – CBS News

www.cbsnews.com/8601-100_162-2508458-4.html

www.talkinbroadway.com/regional/sanfran/s714.html

www.musicofremembrance.org/brundibar

www.naxos.com/mainsite/blurbs_reviews.asp

www.enquirer.com/editions/2000/10/19

History of Terezin

Terezin (in Czech, the Germans called it Theresienstadt) is a fortified city in the North West of Czechoslovakia. From November 1941 elderly Jews from Bohemia and Moravia, together with prominent Jews with special privileges from Czechoslovakia, Germany and some western European countries, were sent to Terezin. From there they were to be deported to the death camps.

During the first few months the conditions in the ghetto were similar to those in most of the Nazi concentration camps. In January 1942 the deportations to the

death camps began with 2,000 Jews sent to Riga. Now the threat of deportation constantly hung over the ghetto. Later there were some improvements in the living conditions and, with the removal of the non-Jewish population by July 1942, Terezin became almost a free society within its confines. Then thousands of deportees began to arrive from Germany and Austria, mostly elderly and, in many cases, decorated for valor in World War I.

In September 1942 the population of the ghetto reached its peak – 53,000 inhabitants in an area of 115,000 square meters. From October there were continual deportations to the death camps of Treblinka and Auschwitz. In 1944, when these deportations ended, there were only some 11,000 Jews remaining in the ghetto.

The crowded conditions, poor sanitation and appalling nutrition caused severe outbreaks of disease and epidemics. The mortality rate was extremely high, although, as time went by, the ghetto health council managed to set up hospitals and to begin inoculations and testing for early diagnosis of diseases. This led to a drop in the death rate.

On 3 May 1945, three days before the Red Army liberated the ghetto, the Nazis handed over control of the ghetto to the Red Cross. The last Jews left Terezin on 17 August 1945.

The council of elders, the Altestenrat, elected from among the Jewish leadership, ran life within the ghetto. The ghetto inmates included many scholars, artists and writers, who organized intensive cultural activities – orchestras, opera, theater, light entertainment and satire. There were lectures and study groups and a library of some 60,000 volumes. Considerable attention was given to Judaism and Jewish studies. The Nazis exploited this cultural activity for their own purposes. A number of well-known artists were put to work in the graphics and technical drawing department of the camp, including Leo Haas, Otto Ungar, Ferdinand Bloch and Bedrich Fritta.

This work enabled those employed there to see other parts of the ghetto. They used this opportunity to make sketches of ghetto life. This had to be done under cover, in an attic or amidst a thick throng of people, so that the SS would not discover them. The drawings depict many topics – the search for food, people waiting to be deported, inhabitants being moved from one building to another, streets and buildings, as well as portraits of inmates, the old, the sick, the dying and the dead. Haas, Fritta and Ungar used to meet frequently at night to work on their drawings, which resulted in a large collection of drawings and paintings depicting many aspects of life in Terezin.

At the end of 1943, when rumors were beginning to spread about the death camps, the Germans decided to open Theresienstadt to the investigative committee of the International Red Cross. Beforehand there were further deportations to Auschwitz, so that the overcrowding was reduced. Fake stores, cafes, kindergartens, schools, and a bank were set up and flowerbeds sprung

up all over the town. In order to ensure that the truth would not be revealed, the Nazis began to hunt through the artists' work and materials in the technical department. They had hidden their drawings in various places in the ghetto. Fritta's pictures were buried underground in a metal box; Ungar concealed his drawings in a niche that he had hollowed out of the wall, while Haas hid his works in the attic. The Nazis also searched the premises of the art dealer Leo Strauss, who, because of his "Aryan" family and close connections with the Czech police in the ghetto, managed to smuggle pictures documenting life in Terezin beyond the borders of the Reich – probably to Switzerland. He hoped that they might rouse public opinion, or, at least, document the events, even if the artists themselves did not survive.

A few days before the Red Cross visit the artists were warned by a colleague in the technical department who was a member of the Altestenrat, that they would be taken for interrogation the next day. Ungar, Fritta, Haas and Bloch were summoned to the Nazi headquarters, where Adolf Eichmann interrogated them. The Nazis wanted to find out who had produced the smuggled drawings and who their outside contacts were. The artists were then taken to an underground cell, where they found Strauss, who had been arrested a few days earlier. They kept their silence and, after severe interrogation, were transferred to the Gestapo prison in the "Small Fortress" (Kleine Festung). Their families were also brought there.

On 23 July 1944 the Red Cross committee made their inspection. Afterwards the Nazis made a propaganda film on the new life of the Jews under the Third Reich. Once the film was made, most of the participants, included many of the Jewish leaders and the children, were sent to the gas chambers of Auschwitz.

The artists of Terezin – including Malva Schalek, Amalie Seckbach, Charlotte Buresova, Leo Haas and Karel Fleischmann – left extensive documentation of life in the ghetto. Their works reveal the rich artistic life of the ghetto, but they also document the endless queues for food, the crowding and the deportations. They testify to the contradictory facets of the "model camp" of Terezin.

THE THERESIENSTADT GHETTO



1. Children's House and School
2. Post Office, Bank, Theatre
3. Home for young people
4. Home for girls aged eight to sixteen
5. Tent for forced labour tasks (1,000 prisoners)
6. Ghetto shop used for clothing
7. Café, cabaret shows
8. SS Camp Command Headquarters
9. Housing for elderly Jews, hospital
10. Jewish Ghetto Guard (100 men)
11. Infant school, kitchen, bakery
12. Homes for children and apprentices, and a library
13. Barracks of Czech gendarmes guarding perimeter
14. Craft workshops
15. SS dormitory and restaurant

16. SS Archives brought here from Berlin, 1943
17. Confiscated belongings sorted here
18. Women's barracks, concert performances, football in the yard
19. Housing for mothers and children under three years old
20. Playground for children; only allowed during the making of Nazi propaganda film
21. Central hospital, public baths, showers
22. Home for old and insane deportees

23. Disinfection centre, laundry, shower room
24. Joiners workshop
25. Jewish Council of Elders office and rooms; theatrical performances
26. Men's barracks
27. Bakery and central food store
28. Railway siding
29. Main women's barracks later used for deportees to Auschwitz
30. Barracks for very old deportees
31. Sports arena
32. Earliest deportees lived here
33. Jews with encephalitis housed here briefly; a culture hall and synagogue during the making of a Nazi propaganda film
34. Columbarium: urns with ashes placed here; the limit of mourners' journey
35. Alotments and a garden - these existed only during the making of the Nazi propaganda film

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Resources to Supplement Teaching *The Girls of Room 28*

The following resources can be used to supplement *The Girls of Room 28* or as an introduction for students in grades 4 and higher.



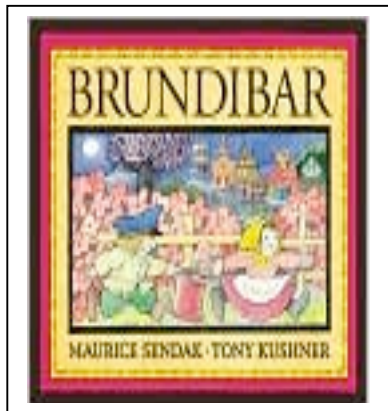
The Cat with the Yellow Star

Susan Goldman Rubin with Ela Weissberger

This incredible memoir with a strong curriculum tie-in about a young Holocaust survivor's coming of age in the Terezin concentration camp.

Ela Stein was eleven years old in February of 1942 when she was sent to the Terezin concentration camp with other Czech Jews. The horrendous three-and-a-half years she spent there were full of sickness, terror, separation from loved ones, and loss, yet Ela forged lifelong friendships with other girls from Room 28 of her

barracks. Adults working with the children tried their best to keep up the youngest prisoners' spirits. A children's opera called *Brundibár* was even performed, and Ela was chosen to play the pivotal role of the cat. Full of sorrow, yet persistent in its belief that humans can triumph over evil, this unusual memoir tells the story of an unimaginable coming of age.

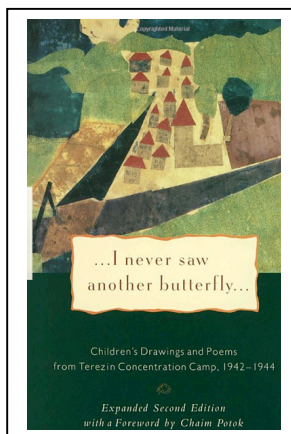


Brundibar

Maurice Sendak & Tony Kushner

When Aninku and Pepicek discover one morning that their mother is sick, they rush to town for milk to make her better. Their attempt to earn money by singing is thwarted by a bullying, bellowing hurdy-gurdy grinder, *Brundibar*, who tyrannizes the town square and chases all other street musicians away. Befriended by three intelligent talking animals and three hundred helpful schoolkids, brother and sister

sing for the money to buy the milk, defeat the bully, and triumphantly return home. *Brundibar* is based on a Czech opera for children that was performed fifty-five times by the children of Terezin, the Nazi concentration camp.



... I never saw another butterfly ...

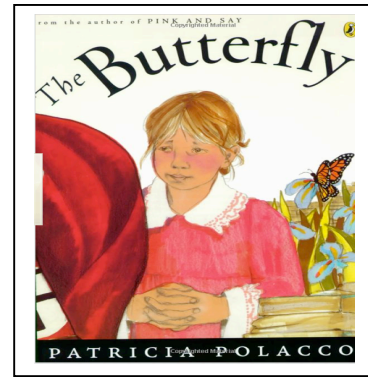
Hana Volavkova

Fifteen thousand children under the age of fifteen passed through the Terezin Concentration Camp. Fewer than 100 survived. In these poems and pictures drawn by the young inmates, we see the daily misery of these uprooted children, as well as their hopes and fears, their courage and optimism. 60 color illustrations.

The Butterfly

Patricia Polacco

Lying in bed one moonlit night, Monique awakens to see what she thinks is a little ghost sitting at the foot of her bed, petting her cat. In the time that her French village has been occupied by Nazi troops, Monique has come to believe that nothing can surprise her anymore. But when she discovers that the little ghost is in fact a Jewish girl named Sevrine, who is living in a hidden room in Monique's own basement, she is very surprised indeed! The two become secret friends, whispering and giggling late at night after their families have gone to bed. An unfortunate and alarming moment of discovery by a neighbor forces the girls to reveal their friendship to Monique's mother, who has been harboring Sevrine's family and others throughout the Nazi occupation.



Based on the true experiences of the author's great aunt, Marcel Sollilage, this poignant story is a good introduction to the terrors of Nazism, racism, and World War II. The emphasis is on simple friendship and quiet heroism, with an occasional lapse into clichéd metaphor (butterfly as symbol of freedom). Any child can relate to the bewilderment the two friends experience in the face of prejudice.

All the resources, including class sets, are available throught the FAU Center for Holocaust and Human Rights Education. Contact Rose Gatens at rgatens@fau.edu for information about these and other resources and materials related to teaching the Holocaust and related subjects.

Resources for Teaching

United States Holocaust Memorial Museum

<http://www.ushmm.org/>

Yad Vashem The Holocaust Martyrs' and Heroes' Remembrance Authority

<http://www.yadvashem.org/>

Finding a Voice: Musicians in Terezin Study Guide

<http://www.facinghistory.org/resources/publications/finding-a-voice-musicians-t>

Terezin Memorial-National Cultural Monument

<http://www.pamatnik-terezin.cz/showdoc.do?docid=164>

BRUNDIBAR and the Children of Terezín

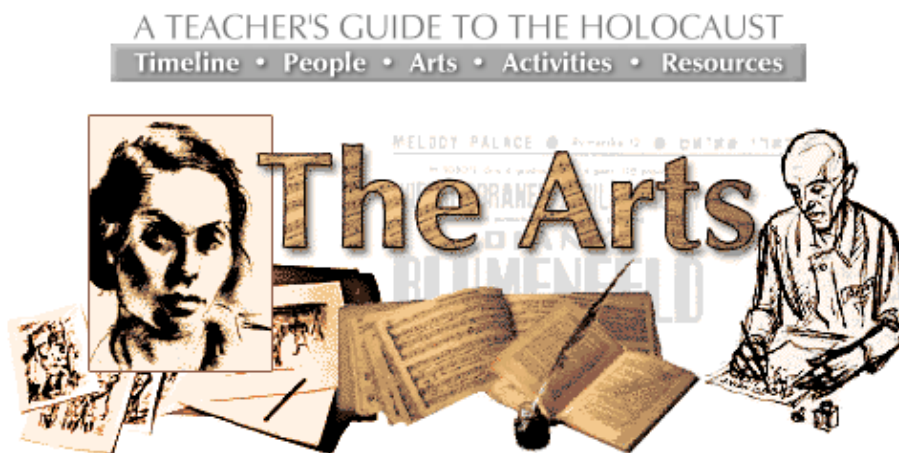
<http://www.pbs.org/now/arts/brundibar.html>

MUSIC BEHIND WALLS ... Composers First ... Hans Krasa
<http://www.interdisciplinary.neu.edu/terezin/music/krasa.html>

The Holocaust and Music
<http://holocaustmusic.org/>

Hans Krása's Brundibár, and the Surreal Cultural Life of Theresienstadt
http://music.minnesota.publicradio.org/programs/spco/features/0401_theresi.html

Learning About the Holocaust Through Art
<http://art.holocaust-education.net/home.asp?langid=1&submenu=>



The 1920s were marked by a period of exploration and creativity in the arts. New possibilities and genres were being explored in painting, writing and music.

Then, on October 29, 1929 (Black Monday) the Wall Street stock market crashed causing a chain reaction of catastrophic events. Banks failed, businesses closed, and rampant unemployment left governments powerless to stop the worldwide economic collapse.

In Germany, Adolf Hitler blamed the Jews not only for the economic crises, but also for the alleged degrading effects of contemporary art movements. The Jewish presence within Germany was declared a threat to the purity of the German State. When discussing the arts, Nazi leaders used the terms "Jewish" and "degenerate" interchangeably.

* Art. This section explores art made by inmates of the ghettos and camps, art that was classified as "degenerate" by the Nazis, art and architecture approved by the Third Reich, and art which has been created in response to the Holocaust.

* Literature. This overview of Holocaust literature offers helpful summaries of recommended works in each of the following categories: the voices of victims

survivor testimony, accounts of resistance, stories of rescue and heroism, the German experience, and response and reflection.

* Music. The music section includes sound files to contrast music of the ghettos and camps with the music preferred by the Nazi leaders. There is also a discussion of "degenerate" music and a listing of compositions created in response to the Holocaust.

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