

Lesson Title: In the Ghettos and Camps: The Artists of Terezin

<b>Lesson Details:</b>		
<u>Unit:</u> The Final Solution: The Transition to Mass Murder/Genocide		<u>Duration:</u> One to two 45-50 minute class periods, not including extension activities
<b>Lesson Notes for Teachers:</b>		
<p>Even though the ghettos are often considered the last intermediate step before the “Final Solution”, it is appropriate to study them in this unit dealing with the transition to mass murder and genocide for four reasons:</p> <ul style="list-style-type: none"> <li>• The brutal conditions imposed within the ghettos caused mass death. The rising Jewish death toll made it easier for the Nazis to make the final decision to carry out genocidal mass-murder of Jews, since many were dying anyway.</li> <li>• The majority of mass shootings carried out by the <i>Einsatzgruppen</i> to the east of Poland were done at the high point of the ghetto period (June 1941 – December 1942).</li> <li>• It was during the ghetto period that awareness of the mass murder program began to spread among Jews. Of course, this didn’t happen all at once, and many people had a hard time believing it. Nevertheless, Jews in ghettos began to formulate their varied responses to the deportations and killings as awareness grew.</li> <li>• Even though the ghettos were places of large-scale deprivation and death, still Jews had some ability to try to act in their own defense, especially in seeking to preserve life and dignity in the face of overwhelming odds.</li> </ul> <p>As the reality of their situation came into clearer focus, some of the people imprisoned in ghettos and labor camps expressed their anguish, fears, and hopes in writing and in art. This was true also in the “model ghetto” of Theresienstadt (Note: Theresienstadt is sometimes called a ghetto and sometimes a camp. It had elements of each.) Some of these artists and poets were children.</p>		
<b>Design Questions/Lesson Focus/Marzano Elements:</b>		
<ol style="list-style-type: none"> <li>1. How can art and other forms of cultural expression be used as a form of resistance to persecution?</li> <li>2. How can art and other forms of cultural expression assert the right of people to be treated with dignity and respect?</li> <li>3. How can art and other forms of cultural expression from the past be used to build a deeper understanding of history?</li> </ol>		
<u>X</u> Introducing New Knowledge DQ2 Main Element: 12 Helping students record and represent knowledge	<u>X</u> Deepening or Practicing DQ3 Main Element: 17 Helping students to examine similarities and differences	<u>X</u> Generating Hypotheses DQ4 Main Element: 22 Engaging students in cognitively complex tasks involving hypothesis generation and testing
<b>Focus Standards/Benchmarks:</b> Please note – These lessons are designed to be flexible for use in a variety of Florida-approved middle and high school Social Studies and ELA courses. With minor adaptations, the activities described in the lesson may be used in a variety of settings. Only a few of the standards and benchmarks listed below will be used in any particular class. Teachers should choose the main skill and content standards/benchmarks that are most applicable for the courses they teach.		
<p>LAFS.K12.R.3.7-Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</p> <p>SS.912.H.1.2-Describe how historical events, social context, and culture impact forms, techniques, and purposes of works in the arts, including the relationship between a government and its citizens.</p> <p>SS.912.A.6.3 Analyze the impact of the Holocaust during World War II on Jews as well as other groups.</p> <p>SS.912.W.7.6 Analyze the restriction of individual rights and the use of mass terror against populations in the Soviet Union, Nazi Germany, and occupied territories.</p> <p>SS.912.W.7.8 Explain the causes, events, and effects of the Holocaust (1933-1945) including its roots in the long tradition of anti-Semitism, 19th century ideas about race and nation, and Nazi dehumanization of the Jews and other victims.</p>		

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Daily Learning Goal and Scale (Student-friendly language)		
Students will analyze works of art and poetry created by young people imprisoned at Terezin to assess the diversity of responses to persecution and to evaluate cultural expression as a form of resistance during the Holocaust.		
<p><u>2.0 Simpler Content</u> Students will:</p> <ol style="list-style-type: none"> <li>List the challenges that young people faced who were imprisoned at Terezin who created art and poetry in response to their persecution.</li> <li>Recognize the capacity of art and poetry to accurately describe life in the ghettos and camps and the role it played in the struggle to resist the dehumanizing conditions.</li> <li>Recall similarities and differences in the ways different children used cultural expression to respond to their circumstances during the Holocaust.</li> </ol>	<p><u>3.0 Target</u> Students will:</p> <ol style="list-style-type: none"> <li>Analyze how the challenges faced by young people imprisoned at Terezin shaped the art and poetry they created in response to their persecution.</li> <li>Assess the capacity of art and poetry to accurately describe life in the ghettos and camps and the role it played in the struggle to resist the dehumanizing conditions.</li> <li>Compare the ways different children used cultural expression to respond to their circumstances during the Holocaust.</li> </ol>	<p><u>4.0 More Complex</u> Students will:</p> <p>Create cultural expressions in art and/or poetry to commemorate the lives of people who were persecuted in the Holocaust that are personally relevant and expressive of what has been learned in the lesson.</p> <p>Create cultural expressions in art and/or poetry for the purpose of persuading others to engage in activism to prevent human rights abuses and genocide in the modern world and assess the potential challenges that would need to be overcome to achieve success.</p>
Formative Assessment Strategies/Monitoring for Desired Effect:		
<ul style="list-style-type: none"> <li>Teacher observation and questioning of groups and individuals at each step of the instructional process and during transitions between activities.</li> <li>Teacher use of probing and redirecting questions based on the selected text and poetry readings and on discussions from viewing children’s art.</li> <li>Student written and oral responses to the art and poetry handouts.</li> <li>Student created art and poetry in response to the lesson</li> <li>Exit slip: At the end of the activity, have students complete the statement: “The line of poetry that inspired me the most was _____ because _____.” -or- “The artistic image that moved me the most was _____ because _____.”</li> </ul>		
Lesson Sequence:		
<p><u>Introduction/Hook:</u> (May be done with students individually or organized into small groups.)</p> <p>Have students read the following quote from Petr Ginz, a teenager who was interned at Terezin before he was deported to Auschwitz and murdered.</p> <p style="padding-left: 40px;">"They tore us unjustly away from the fertile ground of work, joy, and culture, which was supposed to nourish our youth. They do this for only one purpose - to destroy us not physically, but spiritually and morally. Will</p>		

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they succeed? Never! Deprived of our former sources of culture, we shall create new ones. Separated from the sources of our old happiness, we shall create a new and joyfully radiant life!"

Ask students to respond to the following questions:

1. To whom do you think Petr was writing? (Who did he think would receive his message?)
2. What do you think he was trying to accomplish?
3. Based on this quote, how do you think Petr would have defined success?

Instruction Steps:

1. Pass out the textbooks.
2. Have student read (or read aloud) Chapter 14 entitled, "A 'Model' Concentration Camp: Theresienstadt" on pages 115-123. Discuss the reading, especially the section about the children helping the elderly. As an activity, how does this compare with creating art and poetry?
3. Pass out the handouts.
4. Read and discuss the meaning of the poems and drawings in the text and in the handouts. Compare and contrast the messages and styles of expression.
5. Have students create art and poetry of their own. Student works can be done from the any of the following perspectives:
  - Through the eyes of a prisoner at Terezin
  - From our perspective looking back on and studying the Holocaust
  - As memorials to the victims of the Holocaust
6. As they are working, allow students to use ...I Never Saw Another Butterfly as a reference book and for ideas and inspiration. If the book is not available, students may access some of the same information and images from <http://www.jewishmuseum.cz/en/explore/permanent-collection/children-s-drawings-from-the-terezin-ghetto-1942-1944/>

**Adaptation/Differentiation Strategies:**

The teacher may divide the text reading selection into smaller chunks and check for understanding at key points or may substitute an oral presentation of the content.

The teacher may divide the poetry readings into smaller chunks and check for understanding at key points.

The teacher may group students to work together on interpreting the art and poetry from Terezin and for creating their own art and poetry.

The teacher may identify key terms in the text and in the poems prior to use and introduce this vocabulary prior to the lesson.

The teacher may provide the students with basic background information about the Terezin Ghetto/Concentration Camp to help students understand the circumstances under which the art and poetry was produced.

**Extended Learning:**

1. There are several good websites that deal with the subject of Holocaust art. Some of the art was created during the Holocaust era and some was produced later to commemorate the victims or to reflect upon the events. Some of the best sources are:
  - <https://fcit.usf.edu/holocaust/arts/art.htm>
  - <http://www.yadvashem.org/yv/en/exhibitions/art/index.asp>
  - <http://www.iwm.org.uk/history/artists-responses-to-the-holocaust>
  - <https://cla.umn.edu/chgs/holocaust-genocide-education/teaching-genocide/teaching-through-art> and <http://chgs.elevator.umn.edu/search#3cb4562f-1fbe-40eb-aa3f-2cffe8e1641d> (both from the University of Minnesota's Center for Holocaust and Genocide Studies)

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2. Students may study other artists and writers from the Holocaust and compare their work to artists who were their contemporaries. They could also compare “Holocaust art” with art produced in other periods or under different conditions.
3. The web site of the United States Holocaust Memorial Museum contains a page dedicated to Holocaust poetry with links to sources and an extensive bibliography. <https://www.ushmm.org/collections/bibliography/holocaust-poetry>.

**Of course, teachers should view the contents of these online collections before recommending them for students.**

4. Teachers may appreciate an excellent lesson plan for teaching about the Holocaust with selected art and poetry from Yad Vashem at [http://www.yadvashem.org/yv/en/education/lesson\\_plans/poems\\_paintings.asp](http://www.yadvashem.org/yv/en/education/lesson_plans/poems_paintings.asp).
5. An exciting new book of commemorative art and poetry entitled, Beneath White Stars: Holocaust Profiles in Poetry has just been published by Orlando area author Holly Mandelkern, with illustrations by Brandon Marshall. You may learn more about this volume and educational resources for using it in the classroom at <http://www.hollymandelkern.com/book/beneath-white-stars-holocaust-profiles-in-poetry/>

#### **Resources and Materials:**

1. The textbook - The Holocaust: A History of Courage and Resistance (one per student)
2. The three handout sheets “Children’s Art and Poetry from Terezin”
3. Drawing paper
4. Colored pencils or crayons
5. The book – ...I Never Saw Another Butterfly: Children’s Drawings and Poems From Terezin Concentration Camp, 1942-1944 (Feel free to choose other poems and drawings from this book that you find suitable for this activity.)