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An Examination of Holocaust Curricula for Jewish Supplementary Schools, Jewish Day Schools, and a Public High School

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Thesis submitted in partial fulfillment
of the requirements for Ordination

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Referees: Professor Alfred Gottschalk
Professor Samuel K. Joseph

Dedications

For Matt who has stood by me and been my strength and support
through all these years of school and writing.
It is true,
By Two Is More Easily Completed.

For my parents, Moreen and Chuck
You taught Shelly and me that we can be anything
And we are....

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Thank you to my teachers Professor Samuel Joseph and Professor Alfred Gottschalk without whose ideas, suggestions and encouragement I could not have completed this thesis.

Thank you to my teacher and friend Frank Toler. It was because of your inspiration and encouragement many years ago that I found a passion for Holocaust education and the desire to never let the world forget.

Thank you to Rabbi Zwerin who believed me when I first told you I wanted to grow up and become a rabbi, just like you!

To all the educators who shared their ideas and curricula with me. Hopefully this work will guide others in an effort to teach tolerance and that knowledge is power.

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DIGEST

The Holocaust is a subject area of learning which requires passion and commitment. "As [Elie] Wiesel said in an interview: 'Call it passion, fervor, obsession but we are all obsessed. That is the special impact that this world -- the world of Auschwitz -- has on us. And all of us who lived it through or those who deal with it: as scholars, as writers, as commentators. Once you enter it you are obsessed; you are no longer the same person. You are inhabited by its fire. ...you don't enter that world with impunity.'"[1] The fire of knowledge burns within each of us, either as teacher or student. Those who yearn to teach the Holocaust have found that this difficult subject is powerful and emotional, yet also highly rewarding for students of all ages. There are numerous reasons why one may choose to teach the Holocaust, be it personal connections through family members who are survivors, or a desire to bring students to a new level of understanding regarding morality, choice, and respect for life. Or one may see education as a tool that will ensure nothing like this will ever happen again. As the Ba'al Shem Tov said, "To forget is to prolong the exile and to remember is the beginning of redemption."[2] It is with this devotion that one teaches the Holocaust -- so it can never happen again.

This thesis will examine Holocaust curricula for Jewish supplementary schools, Jewish day schools and one public high school. In doing so, this thesis will briefly examine the history of Holocaust education and how it has changed, either for the

[1]Elisabeth Maxwell, *Why Should the Holocaust Be Remembered and Therefore Taught?* (Oxford: The Oxford Centre for Postgraduate Hebrew Studies, 1988) 3.

[2]Ba'al Shem Tov. Inscribed at Yad Va'Shem, Jerusalem.

better or worse, to that which is presented in today's schools. During this presentation, suggestions will be made for educators as to how to best use the material available for them today, such as literature, multi-media resources, museums and memorials, and the program Facing History and Ourselves.

Educators will find Chapter Two useful in that it will present goals and possible methodology for the use of videos, survivor testimony and literature, including a review of a number of literature for children through adults. Chapter three will discuss the role of museums and memorials in Holocaust education and how they can best be incorporated into a curriculum. This will include a close examination of museums and memorials around the country. Chapter Four will examine and review the Facing History and Ourselves program which can be used both in Jewish schools and public high schools. And finally, Chapter Five will present a number of considerations and criticisms educators should consider when creating a Holocaust educational program that will best meet their needs and the needs of their students.

CHAPTER ONE

THE FIRE OF KNOWLEDGE

WHO IS HOLOCAUST EDUCATION FOR AND HOW SHOULD IT BE TAUGHT?

The Holocaust is not a subject area for one group of people, namely the Jews. Rather, it is a subject for all people. Every nation, religion, and race has the potential for being a victim of genocide. "Both the concept and the word (combining the Greek genos, meaning 'race' or 'descent,' and a Latin suffix, meaning 'kill' or 'slay') were invented by Raphael Lemkin, a Polish Jew, most of whose family was murdered in Warsaw by the Germans during the World War II. Lemkin wanted the word to become a generic term that would define a crime in international law, and indeed as such it was encoded in the Genocide Convention which the United Nations adopted in 1949."[1]

For whatever reason a teacher may have, the first time s/he tackles this subject s/he may find difficulty in bringing this complex subject within the grasp of their students. A study of four major curricula[2] of Holocaust education examines some of the difficulties faced by educators and students. "To teach about the Holocaust is to walk a narrow ridge. It involves the constant torment of trying to recognize and respect the facts without preaching. It involves trying, more than anything else, to prevent a recurrence -- yet not allowing the subject to become a propaganda instrument -- however well intentioned."[3]

The issues regarding Holocaust education go deeper than the above philosophy, one must also examine outside opposition. The most common example of

[1]Lucy S. Dawidowicz, "How They Teach the Holocaust," *Commentary* December 1990: 29.

[2]*American Youth and the Holocaust: A Study of Four Major Holocaust Curricula* has no date attributed to its publication..

[3]Mary T. Glynn, Geoffrey Bock, and Karen Cohn, *American Youth and the Holocaust: A Study of Four Major Curricula* (National Jewish Resource Center) xiii.

opposition is that of the Revisionists. This includes people who argue that the Holocaust never happened and is a propaganda instrument used by Jews for any number of reasons, such as, the State of Israel or other political issues that would "enhance" Jewish standing in the world.

Elisabeth Maxwell in her essay, *Why Should the Holocaust Be Remembered and Therefore Taught?,*[4] mentions other reasons Holocaust education is threatened, such as,"trivialization of the event and by the argument that it is not unique or specific; and by insistence that it should be put behind us and forgotten as temporary aberration."[5]

When the New York City Board of Education introduced its own curriculum for a mandatory unit on the Holocaust, *The Holocaust: A Study of Genocide,*[6] (1977) it too met opposition. "M.T. Mehdi, head of the American Arab Relations Committee, decried it as, 'an attempt by the Zionists to use the city educational system for their evil propaganda purposes.' The president of the German-American Committee for Greater New York said, 'it created a bad atmosphere toward German Americans in this country' and added, that 'there is no real proof that the Holocaust actually did happen.'"[7] Others disagree. They say there is proof and there is a desire to teach the Holocaust.

In 1972 began a new era of education and curiosity about the recent past. For example, Professor Yaffa Eliach created the systematic oral history project. But the most asked question for educators was how to teach the Holocaust? Should they

[4]Maxwell.

[5]Maxwell 4.

[6]Glynn, Bock, and Cohn.

[7]Dawidowicz 25-26.

create lessons focussing on the graphic images that came from the Holocaust; do they discuss both the Nazi and Jewish perspectives; what kind of materials should be included -- films, literature, survivors? Programs were being developed and presented in Jewish schools, communities and camps. Following close examination and evaluation of these lessons Holocaust education changed to meet the needs of the time it was being taught. And as more curricula were being developed for Holocaust studies, "a case could be made that the Holocaust, its causes, its history, its effect, its resonances in contemporary times not only should be included in every high school curriculum but should have a privileged place of emphasis."[8]

The Holocaust becomes more than a history lesson. Holocaust education becomes vital in the "understanding of the nature of prejudice, the consequences of totalitarianism and the reality of genocide in the twentieth century."[9] Because, as Elisabeth Maxwell stresses, "it is therefore incumbent upon survivors and educators, Jews and Christians alike, to create captive audiences and to teach professional responsibility; it cannot be relegated to elective courses or departments of religion, history or philosophy."[10] The subject can range from a general examination of values, to decision making, to an exploration of value differences in other cultures and times.[11] Therefore, the Holocaust can find its place in any number of courses and can be taught in any number of ways.

In 1974, when *Teaching and Commemorating the Holocaust* [12] was published,

[8]Glynn, Bock, and Cohn 10.

[9]Glynn, Bock, and Cohn 1.

[10]Maxwell 11.

[11]Joseph M. Kirman, "Preparing Teacher Candidates to Teach About Genocide and Holocaust," *One World* Spring 1982: 4.

Goelman called for better designed, more readable, and attractive Holocaust curricula. Because Holocaust education was relatively new to the educational scene, there was a need for more audio visual materials, objective tests to gauge students progress, more complete suggested guidelines for teachers, and local and/or regional teacher training programs to prepare teachers properly.[13] Although the Holocaust was being taught on a minimal level[14] in America, problems arose as to "how" and "what" was being taught. Some of these problems were discussed in a study sponsored by the National Jewish Resource Center in which it defined three kinds of Holocaust teachers: memorializers -- teaching the Holocaust in order that students should honor the memory of those who died; guilt layers -- using guilt as a way in which students will never let such an atrocity occur again; and educators -- those who strive to teach every aspect of the Holocaust and how the events and lessons effect the students' lives. The ultimate goal, as discussed from the study (and within *Facing History and Ourselves*) is to be an educator.[15]

Before examining what works within the area of Holocaust education, it is necessary to look at some of the problems and issues faced by Holocaust educators in the early 1970s.

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[12]Elazar Goelman, "Highlights of a Survey - A Preliminary Report," *Teaching and Commemorating the Holocaust* (New York: National Curriculum Research Institute of the American Association for Jewish Education, 1974).

[13]Goelman 4.

[14]"Minimal level" meaning only teaching major dates, such as January 1933, and places, such as Germany, Auschwitz, etc.

[15]Dawidowicz 25.

CHALLENGES WITHIN HOLOCAUST EDUCATION

When a curriculum is developed and presented for the first time, there are issues that need to be worked out. This is the case with Holocaust education. And even to this day, with numerous new methods and philosophies, there are still problems with Holocaust curricula, both pedagogically and philosophically.

One of the first issues is the pedagogical, the "how" to teach the Holocaust. A most common problem is that of "frightening" students away from such a subject. *American Youth and the Holocaust* summarized the teacher as needing "chutzpah" to teach such an impossible course.[16] Other counterproductive approaches include: mere-memorializing, a "chamber of horror" approach, portraying genocide as a victim's normal destiny, omitting moral responsibility and accountability, and portraying genocide as a past activity.[17]

But the bigger problem within Holocaust education is the philosophical, the "what is" being taught, or in some cases, the "what is not" being taught. There is a risk of "scholarly 'gleichschaltung', i.e., to smooth away the jagged edges, then wrap the whole matter up in rational academic categories that obscure the elements of the unassimilable surd in this historical event."[18] World War II includes so much information that one cannot simply ignore the subject, yet it is possible to be buried in the huge amount of material available. Unfortunately, as is discussed in the *American Youth and the Holocaust*, many teachers are omitting all information of the world that was before the Holocaust.[19] Lucy Dawidowicz agrees that it is important to discuss this

[16]Glynn, Bock, and Cohn xxviii.

[17]Kirman 5.

[18]Glynn, Bock, and Cohn vi.

previous history so students understand that antisemitism had a history before Hitler.[20] At the same time there is a world beyond the historical. The Holocaust has the potential to be a lesson for morality and tolerance.

Lucy Dawidowicz notes that, "they [Facing History and Ourselves] try to instill respect for racial, religious, and cultural differences, and to foster a commitment to democratic values. A bare handful discuss the sanctity of human life."[21] Without exploring issues of preserving human life and basic morality, students are left asking the question which no one can fully answer, "Why?" Students see pictures of mothers and children and ask, "why was there no (armed) resistance?' instead of asking the much more accurate question, 'How many mothers trudged along to come nearer to the shooting squads because, after twenty four hours of holding a child screaming for water, the shooting place was a blessed relief?'"[22] These are discussions students and teachers should be having in order to create a moral society. Students and teachers alike must learn from the past to create a better future.

In doing so, however, some would argue that this may be crossing the border between church and state. Lucy Dawidowicz strongly disagrees and says, "if that is so, something is clearly wrong with both our system of education and our standards of morality."[23] But how far beyond the border of only presenting the stark reality (such as only teaching dates and places) does an educator go?

Another Holocaust education problem focuses on education for Jewish

[19]Glynn, Bock, and Cohn xxiii.

[20]Dawidowicz 26.

[21]Dawidowicz 27.

[22]Glynn, Bock, and Cohn ix.

[23]Dawidowicz 31.

students alone and education for Jewish and non-Jewish students together. As of 1982, no materials had been developed for general teacher education. What was available was material for Jewish children alone. This material was deemed too specific for non-Jewish children.[24] Another related element is how to discuss the history of Christian antisemitism, its relation to teaching about the Holocaust, and not suppress the facts and hypocrisy. Can this be accomplished while preserving the integrity of Christian faith and its doctrines.[25]

As educators develop Holocaust educational programming, there is a need for sensitivity to what the student can and cannot relate. The Jews in Nazi Germany had to make real life or death decisions. One cannot ask American students to try and imagine themselves in the same type of situation. "What kind of answers can come from American children who think of the Gestapo as the name of a game?"[26]

Lucy Dawidowicz claims that the use of games in teaching such a difficult and emotionally charged subject can do nothing but harm. "These exercises (simulation games) have been known to produce unprecedented emotional tensions in the classroom, among some students arousing fear, panic, and over identification with Jewish victims and, among others, releasing sadomasochistic urges, violent responses, and over identification with murderers."[27]

One final issue to consider is that of textbooks. In 1990, Lucy Dawidowicz noted that, "the textbooks adopted by major school systems usually contain a couple

[24]Kirman 4.

[25]Dawidowicz 28.

[26]Dawidowicz 31.

[27]Dawidowicz 27.

of pages about the Holocaust, though the information may not always be coherent or even correct."[28] This has been an issue since at least the 1960s.

> As far back as 1961 the Anti-Defamation League published a study on 'The Treatment of Minorities in Secondary School Textbooks.' Fewer than one out of five of the books surveyed - only nine in all - offered reasonably accurate presentations of the systematic persecution and murder of the six million Jews or the many millions more of Third Reich victims - Poles, Gypsies, political dissenters, old and young - who were sent to the death camps. A study by Michael B. Kane entitled 'Minorities in Textbooks,' published by the Anti-Defamation League a decade later, showed little or no improvement.[29]

The same is seen in college textbooks in which they take 151 lines to discuss the persecution of Jansenists and Huguenots by Louis XIV, but only eight lines to discuss the persecution of Jews during World War II.[30] In Chapter Two, there will be an in-depth discussion of the use of literature as textbooks and multi-media in Holocaust education.

BASIC OBJECTIVES FOR HOLOCAUST EDUCATION

There are a number of common themes that emerge when discussing objectives for teaching the Holocaust. An educator may choose to examine some of the underlying goals of Holocaust education, e.g. prejudice, racism, or intergroup relations. Or one might consider how much to generalize historical events in order to

[28]Dawidowicz 26.

[29]Theodore Freedman, "Introduction: Why Teach About the Holocaust," *Social Education Official Journal of the National Council for the Social Studies: The Holocaust* 42.4 (April 1978): 263.

[30]Freedman 263.

compare these events to contemporary events. However, along with creating these objectives, strong consideration should be made as to what material should be presented to students.

Some general goals educators might consider are:

- Learn about causes of prejudice and racism and develop an awareness of each.
- Know the history of the Holocaust and also the facts that led up to this point.
- Understand the history in such a way that one could find relevant issues from that time period and compare them to issues from today.
- Take individual responsibility for decisions: how would one face a prejudicial act?
- Understand the complexity of decisions: think about the justifications for actions from a number of different points of view.[31]

Joseph Kirman discusses a number of objectives which he believes should be included in a curriculum. They are:

- Know what genocide is.
- Learn the history of genocide.
- Examine twentieth century genocide.
- Analyze events leading up to the Holocaust and Armenian massacre.
- Know genocide can happen to any group, that it is a universal situation.
- Know what events could lead to genocide.
- Know what to do to prevent genocide.[32]

Along with developing academic objectives, educators should decide what

[31]Glynn, Bock, and Cohn 50-51.

[32]Kirman 5.

some of their expectations will be, both emotional and intellectual, of the students. *American Youth and the Holocaust* found the following expectations to be the most common:

- This experience will be very emotional.
- Hold the students' interests because the material is challenging and can generate excitement.
- Help the students learn about prejudice, racism and antisemitism.
- Increase the students' awareness of other people.
- Increase the students' abilities to draw parallels to contemporary situations.[33]

Overall, many curricula have similar objectives -- to provide students with basic information, a moral education, and explanations as to "what" happened rather than "why" it happened. The challenge lies in the methodology.

METHODOLOGY AND ORGANIZING CURRICULA

It is common for a teacher to develop a curriculum in such a manner that it will work best with his/her own teaching style. For some, they may choose to focus on lectures while others will choose to have more classroom discussions. In some ways, teaching the Holocaust is similar to any other social studies course in that there are lectures, discussions, homework and tests.[34] There is also room to use literature as a method for teaching the Holocaust, as will be discussed in Chapter Two.

American Youth and the Holocaust discusses some of the goals a teacher should strive to reach when teaching such a subject. They include:

[33]Glynn, Bock, and Cohn 52.

[34]Glynn, Bock, and Cohn 58.

1. To provide tools, books, skills and ideas in an open atmosphere in which to explore the period of the Holocaust and its many interpretations.
2. To assist students in probing the complexities of human beings' behavior under conditions of stress.
3. To organize Holocaust materials so students might apply concepts to own lives and time as well as to other historical events.
4. Develop skills in communicating, writing, etc.
5. Measure using evaluative techniques.[35]

The *American Youth and the Holocaust* curriculum study also created a board to establish an informal framework for their study. This board consisted of educators, historians, philosophers, and social scientists. Together, they developed a list of critical factors which they believed should be found in every Holocaust curriculum. They included:

- The structure should fit the students' cognitive levels, the material be developmentally appropriate, and teachers be adequately prepared;
- The content impress on students the uniqueness of the Holocaust while relating it in a meaningful way to other historical events and to students' personal concerns;
- The results help students develop greater moral sensitivities to human dilemmas, greater awareness of human behavior in individual and group settings, and greater knowledge of both the function and disfunction (sic) of modern political systems.[36]

Once educators determine their overall objectives they should consider what

[35]Glynn, Bock, and Cohn 11-12.

[36]Glynn, Bock, and Cohn 4.

kind of conclusions they hope to reach at the end of their course and how they wish to prepare their curriculum. In organizing the material, educators may choose to start from already prepared curricula or speak to a clergy person as they organize material. Teachers should also consider organizing material in terms of their own understanding of events, their vision of the course, and their sensitivity to their own' needs and students' concerns.[37]

The next section will include a brief overview of some curricula which incorporate a number of these goals and objectives.

FOUR CURRICULA DEVELOPED IN THE 1970s

According to *American Youth and the Holocaust* the following curricula were among the first created in the 1970s. They were also the four curricula examined by the study sponsored by the National Jewish Resource Center. They are:

- *Facing History and Ourselves*: 1978
- Great Neck Public Schools, New York Social Studies - *Holocaust Curriculum*: 1976
- Board of Education of the City of New York - *The Holocaust: A Study of Genocide*: 1979
- The School District of Philadelphia, Pennsylvania - *The Holocaust - A Teacher Resource*: 1979[38]

According to the study, each of these are good examples of what was first being done in Holocaust education and create a basis for Holocaust education today.

Facing History and Ourselves was first implemented in 1976. It began as an

[37]Glynn, Bock, and Cohn 2.

[38]Glynn, Bock, and Cohn 12.

eight to ten week unit in eighth grade social studies units. It was also incorporated into Art, History, English, and Law classes in the high school setting. During its inception, *Facing History and Ourselves* was heavily criticized. One of its main critics was Lucy Dawidowicz. In discussing the program, Dawidowicz said,"putatively a curriculum to teach the Holocaust, *Facing History* was also a vehicle for instructing thirteen-year-olds in civil disobedience and indoctrinating them with propaganda for nuclear disarmament."[39] She went on to claim that the *Facing History and Ourselves* curriculum made parallels between the Holocaust and a potential nuclear holocaust.[40] Phyllis Schlafly agrees with Dawidowicz in which she claims that *Facing History and Ourselves* is a curriculum that does not teach morality to children, rather it confuses them.[41]

Opposing Dawidowicz's claims is Charles J. Meyers who said that Lucy Dawidowicz's claim is that *Facing History* "is a vehicle for instructing thirteen-year-olds in civil disobedience."[42] He goes on to say that, "*Facing History* presents complex moral situations within a historical framework and asks that students apply rational standards of moral reflection to reach considered judgments."[43] Michael Berenbaum also concurs with Meyers and adds that *Facing History and Ourselves* is one of the few curricula that does go into the history of antisemitism and the Christian roots of antisemitism.[44] This thesis will examine the *Facing History and Ourselves* curriculum

[39]Dawidowicz 25.

[40]Dawidowicz 30.

[41]Nat Kameny, "et al.," "Letters," *Commentary* March 1991: 8.

[42]Kameny 6.

[43]Kameny 6.

[44]Kameny 6.

more closely in Chapter Four.

The next curriculum examined by the National Jewish Resource Center is that of the Great Neck Public Schools in New York. The community is 80-85% Jewish and teachers go through a summer workshop in preparation for teaching this curriculum. The curriculum is designed for the ninth grade but has the flexibility to be used on other secondary levels. Its rationale is that teachers have a responsibility to today's students who will be tomorrow's leaders, to examine issues the Holocaust poses. The universal issue presented is, "people's inhumanity to other people, genocide as a threat to all humanity, the implications of modern technology for the human race, and the importance of active citizenship participation."[45]

Six major themes incorporated into the curriculum are as follows:

- The importance of studying the Holocaust
- Historical prologue
- Perpetrators and Victims
- The world's reaction
- The aftermath
- Application to today's world[46]

A main objection to the curriculum raised by the National Jewish Resource Center is that "the teaching units are not very detailed and the themes might be more clearly expressed and directly related to the learning objectives and the outline of understandings presented at the beginning of the guide."[47]

Third, the New York City curriculum, *The Holocaust: A Study of Genocide*,

[45]Glynn, Bock, and Cohn 25.

[46]Glynn, Bock, and Cohn 28.

[47]Glynn, Bock, and Cohn 30.

originated following the Arab attack on Israel in 1973 when people asked if Jews had forgotten the Holocaust. This curriculum was designed to examine subjects such as racism and group hatred while stressing the need to value human life.[48] The curriculum's rationale stated that although this chapter of history is painful the story must be told. Students should understand prejudice and methods used to gain acceptance of racism and antisemitism; how technology can lead to destroy a people; the difficulty of maintaining human dignity under cruel, dehumanizing conditions; how the world reacted to the Holocaust; and finally, the relationship between the Holocaust and the creation of the state of Israel.[49]

Unfortunately, there was no significant teacher training offered for this curriculum, however, there were some enrichment courses offered if teachers chose to take them. Teachers were presented with a six hundred page paperback which included the scope and sequence of learning and actual lesson plans. Overall, the strength came from the lesson plans since it included clear objectives.[50] Finally, in the revised edition of this curriculum in 1988, excerpts from *Mein Kampf* were included to show how racist hatred extended to all groups considered to be "others."[51]

The final curriculum examined by the National Jewish Resource Center was that from the School District of Philadelphia, Pennsylvania - *The Holocaust - A Teacher Resource*. This curriculum's rationale centered around the concept that learning is a method of prevention -- such a horror is not a phenomenon peculiar to one place,

[48]Glynn, Bock, and Cohn 31.

[49]Glynn, Bock, and Cohn 33.

[50]Glynn, Bock, and Cohn 40-41.

[51]Dawidowicz 27.

people, time or issue.[52]

Unlike New York, teacher training was a prerequisite which also included a highly structured and detailed manual and bibliography. The objectives were clearly stated and a variety of learning activities were provided for teachers. Overall, it was readable and easy to follow.[53]

One particular objection raised by Lucy Dawidowicz vis a vis this phyla curriculum was that of a particular project in which students were sent out to search for the value of war toys sold in the United States and discuss if it says anything about the culture. These activities, she argued, reflect the influence of the "peace-education" movement as part of curricula in the 1980s.[54] After further examination, the Pennsylvania board removed this activity from its curriculum. However, Gary M. Grobman of the Pennsylvania Jewish Coalition argued that these activities were created to stimulate and provoke discussion amongst students and stretch their minds on contemporary issues. He also commented that the Pennsylvania board had a natural tendency to be risk-averse to any criticism valid or not. He felt this fear contributed to the lack of depth in many curricula on the issue of Christian antisemitism.[55]

Overall, these curricula have many themes in common not only with each other but also with numerous other Holocaust curricula. Therefore, in order for an educator to find a good curriculum that will best suit his/her needs and the needs of

[52]Glynn, Bock, and Cohn 43.

[53]Glynn, Bock, and Cohn 48-49.

[54]Dawidowicz 30.

[55]Kameny 3.

his/her students, some form of evaluation is necessary.

HOLOCAUST CURRICULA EVALUATION

There are numerous methods available in which a curriculum may be evaluated. In the end, the most important factor will be how a teacher is able to use a curriculum and present it in such a way that students are able to fulfill all presented objectives. The *Guidelines for Evaluating Holocaust Curricula* is one such tool teachers may use to evaluate and find the one curriculum that best fits their needs. "This manual grew out of that initial effort to take a more critical look at the multitude of Holocaust curricula on the market today."[56]

Guidelines for Evaluating Holocaust Curricula divides curricula into four categories. They are:

1. Curriculum as Product: This is best described as the course listings, syllabi, curricular guides, all which are the direct result of planning or development. This type of curriculum provides the teacher with a concrete framework to develop their lesson plans.
2. Curriculum as Program: This is seen more than as a document. It focuses on where and how learning takes place.
3. Curriculum as Intended Learning: Curriculum is a concept of idea rather than a product. "It focuses on curriculum as the knowledge, content, skills, attitudes and behaviors that students are supposed to learn over the course of time."
4. Curriculum as the Experience of the Learner: This area refers to the curriculum specifically as the experiences of the learner. Experiences should occur so that learning will take place.[57]

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[56]Sharin Dobkin and Maureen Klein, *Guidelines for Evaluating Holocaust Curricula* (Tennessee (Ninth Annual Convention): Association of Holocaust Organizations, 1994) 2.

> The study that led to the creation of the *Guidelines* found that, for the most part, Holocaust curricula fall under the category of Curriculum as Product. In order to move Holocaust curricula into other categories which are more complex, the curricula will necessitate more experience with Holocaust history, literature, and film.[58] Finally, the study notes that some curricula are developed for mass consumption and/or profit, hence they run the risk of containing hidden agendas. Critical evaluation of curricula will minimize the tendency to impose personal biases in the evaluation process.[59]

Guidelines for Evaluating Holocaust Curricula also presents eight essential components for a comprehensive Holocaust curriculum:

1. Rationale: Goals and objective that describe why students should learn about the Holocaust and what lessons this will teach.
2. Table of Contents: The body that should follow the rationale. It should describe exactly what will be covered in the course.
3. Instructional Methodology: Suggestions of how to most effectively teach the course.
4. Supplemental Aids: These should enrich and add to the overall experience.
5. Teaching Tips: Suggestions as to how to teach the course so teachers do not have to reinvent the wheel.
6. Guide for Adaptability: This guideline would assist teachers with different age students and specific time constraints.
7. Professional Development Opportunities: Conferences and teacher training institutes.
8. Evaluation Techniques: It is recommended that this be an ongoing

[57]Dobkin and Klein 3-4.

[58]Dobkin and Klein 4.

[59]Dobkin and Klein 5.

process. There are numerous methods the teacher may choose from.[60]

It should be noted that the *Guidelines* state that not every good curriculum has to have all eight components.

Overall, a teacher must strive to find the curriculum and supporting material which will open a world of passion and obsession with this event in world history. "If the teacher can enable the student -- and the teacher -- to enter into that world, however briefly, and to be emotionally as well as intellectually shattered by entering that world, that is the fundamental achievement."[61]

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[60]Dobkin and Klein 8.

[61]Glynn, Bock, and Cohn xiii.

CHAPTER TWO

AN EXAMINATION OF HOLOCAUST EDUCATIONAL RESOURCES

Teaching the Holocaust requires appropriate material that will not only enhance their student's experience but also their own. Finding the right books, videos, guest speakers, or other multi-media material is a difficult task. Teachers must evaluate whether a text is appropriate, readable and attractive, if a video is appropriate for the age level of their class, or use guidelines from a local or regional Holocaust training program to supplement their curriculum.[1]

This chapter will examine some of the criteria for selecting videos, bringing survivors or survivor testimony into the classroom, and selecting appropriate texts for a class. The chapter will also suggest the best uses for selected resources so as to fulfill both teacher and student goals for the class.

VIDEOS

The use of different types of educational resources is very important when discussing a complex subject such as the Holocaust. A variety of tools not only stimulates student interest, but also provides other means by which students will better understand the Holocaust. Teachers, however, must be keenly aware as to what material is brought into the classroom and how it is presented. "Much of the attention being paid by the media, film-makers, and writers is distorted. Often the focus is on the dehumanization of the victims in a way that makes them seem responsible, at least in part, for their own destruction."[2] However, a video that does not do the above can be valuable.

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[1]Elazar Goelman, "Highlights of a Survey - A Preliminary Report," *Teaching and Commemorating the Holocaust* (New York: National Curriculum Research Institute of the American Association for Jewish Education, 1974) 4.

[2]Theodore Freedman, "Introduction: Why Teach About the Holocaust," *Social Education Official Journal of the National Council for the Social Studies: The Holocaust* (April 1978): 263.

Videos are one of the many powerful tools that present students with a visual image of the Holocaust. There are a number of questions a teacher should consider before choosing a video for their class.

First, a video should be chosen because of its educational quality and be readily available to the teacher. In selecting a video, the teacher should decide if it is age appropriate, being aware that some tapes are graphic and should be handled in a sensitive manner. There are a number of videographies, such as that found in *Teaching About the Holocaust: A Resource Book for Educators*[3] or the *Annotated Videography On Holocaust and Related Subjects*,[4] which present good descriptions of videos and recommended viewing ages.

If using a docu-drama teachers should also keep in mind that film makers use creative licensing and their personal biases are not always historically accurate.[5] Therefore, teachers should look for credible videos that present history in a truthful manner.

Overall considerations in selecting a video might include:

- Authenticity/Treatment: Is the material accurate; is the video objective and credible.
- Appropriateness: Is the vocabulary and concepts clear for this age group; is the video done in good taste in regard to the subject; is the material presented in a constructive manner.
- Scope/Theme: Is the video relevant to what is currently being studied; how clear is the message.

[3]*Teaching About the Holocaust: A Resource Book for Educators* (Washington D.C.: United States Holocaust Memorial Museum).

[4]Dr. William L. Shulman and Alfred Lipson, eds., *Annotated Videography On Holocaust and Related Subjects: Videotape Library Database* (New York: Holocaust Resource Center and Archives Queensborough Community College, June 1996).

[5]*Teaching About the Holocaust* 63-65.

- Interest: Can the viewer relate to the video; is the video stimulating and motivating; does it sustain the viewer's interest.
- Structure/Organization: Does the story-line move too quickly or too slowly; is there a clear structure.
- Visual Quality: How clear is the video; how vibrant is the color or are the contrasts clear if black and white.
- Sound Quality: Is the sound audible; are the voices clear enough to be understood; if there is music, is it appropriate.
- Motion Quality: Is there good use of animation or live action; if there are still photos, are they clear and have purpose.
- Aesthetic Quality: Is the video creative; what is the overall effect of the video for this subject.[6]

SURVIVOR TESTIMONY

> "I saw in *Shoah* the place (Lodz ghetto) where my 21-year-old brother died of starvation, and the mass grave (Chelmno) where my 12-year-old brother lies buried," recounted University Heights resident Gita Frankel, still moved by that experience. So powerful were those images that Frankel, a very private person, decided, for the first time, to share her own experiences with others.[7]

It has taken some survivors years until they have been able to discuss what happened during the times spent in concentration camps, in hiding, or on the run. Yet, there are others who will never tell their story, not even to their own families. Those who do come forward do so out of a sense of need and responsibility to the community. "Facing death, victims felt the importance of saving some shred of their

[6]*Evaluating Non-Book Material* form provided by Rabbi Samuel Joseph. See Appendix ___ for copy of complete evaluation form.

[7]Leatrice B. Rabinsky and Carol Danks, eds., *The Holocaust: Prejudice Unleashed* (Ohio: Material and Curriculum Committee of the Ohio Council on Holocaust Education,1989).

experiences from obliteration, knowing that the Jewish future - if there would be any - would depend on a valid transmission of the past."[8]

Oral history supplements written historical sources such as memoirs, memorial books, governmental records, and trial transcripts.[9] The records either from Nazis or American and Allied Liberators do not have the ability to tell the full history of the Holocaust. They provide some details but it is oral history that presents the students with in-depth details.[10] The survivor's testimony also presents a new perspective and reality to the history that the student would not otherwise be able to experience. Afterall, "history itself is made of an amalgam of testimonies from victims, from survivors and from perpetrators. The historians just put that onto cards and computers! But survivors like Simone Veil wish to say more than appears on the historians' cards."[11] They wish to keep the memory alive.

The use of oral history is precious in that "each interview is wholly unique and taps new valuable material of historic, social, and psychological value."[12] It would be ideal if teachers were able to bring survivors into the classroom to interact directly with students. However, if this is not possible, video testimonies are an option for classroom use.

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[8]Nora Levin, "The Importance of Survivor Testimony," *Elements of Time: Holocaust Testimonials*, eds. Mary Johnson and Margot Stern Strom (Boston: Facing History and Ourselves, 1989) 279.

[9]Mary Johnson and Margot Stern Strom, eds., *Elements of Time: Holocaust Testimonials* (Boston: Facing History and Ourselves, 1989) 277.

[10]Brana Gurewitsch, "Transforming Oral History: From Tape to Document," *Elements of Time: Holocaust Testimonials*, eds. Mary Johnson and Margot Stern Strom (Boston: Facing History and Ourselves, 1989) 285.

[11]Elisabeth Maxwell, *Why Should the Holocaust Be Remembered and Therefore Taught?* (Oxford: The Oxford Centre for Postgraduate Hebrew Studies, 1988) 7.

[12]Levin 280.

With the assistance of twentieth century technology, we can record oral memories, verify them, and add them to our historical records.[13] In an effort to merge historical data and first-hand accounts, Professor Yaffa Eliach, in 1972, created an oral history project similar to that of film director, Steven Spielberg's Shoah Foundation.[14] She and her colleagues developed a systematic process of verification of survivor testimony by having interviewers include historical data in their interviews. In doing so, the interviewer must not only be sympathetic toward the survivor, but also knowledgeable in Holocaust history. The result is that "if the interviewer demonstrates knowledge of specific facts and events, the interviewee will feel less 'alone' with the material."[15]

Before using a video testimonial or bringing a survivor into the classroom, the teacher should first preview the material or meet with the survivor. As with written material, the teacher needs to be prepared, yet at the same time, keeping in mind that written history and oral history are very different.[16] The experience is also much more intense and emotional then that of reading a testimonial.[17] Oral testimony is limited to the amount of time of an interaction, unlike written or video testimony where one may stop, consult other books or experts and return to the original material.

Just as the teacher is prepared, so too must the students be prepared before

[13]Gurewitsch 288.

[14]As of July, 1997, the Shoah Foundation has videotaped over 32,000 survivor interviews to be used for educational purposes.

[15]Gurewitsch 286.

[16]Lawrence Langer, "Preliminary Reflections on Using Videotaped Interviews in Holocaust Education," *Elements of Time: Holocaust Testimonials*, eds. Mary Johnson and Margot Stern Strom (Boston: Facing History and Ourselves, 1989) 291.

[17]Langer, "Preliminary" 292.

viewing an oral testimony. Professor Eliach required her interviewers have a working knowledge of Holocaust events before going into an interview, so too must students have a strong grasp on the material before meeting with a survivor or watching a video.

Another requirement is for viewers to put aside their agendas and submit themselves to the visible and audible realities presented on the video. This can be especially difficult for those with years of background in Holocaust studies.[18]

In the end, no taped interview or personal interview, regardless of length, can present every detail. The student and teacher realize that no matter how hard they try, no one can fully experience that which the survivor tries to convey.

LITERATURE

Just as oral history can move the listener, so too can literature transport the reader to another time and place making history more tangible. Any type of literature is a textbook if it is assigned for students use in a particular course.[19] Courses use textbooks not only as historical guides but also as a tool giving students another understanding and perspective of a specific period. In the absence of a substantial amount of textbooks, teachers can use literature as a course textbook. How the material is presented will determine its effectiveness.

"Appealing to emotion and imagination as well as to reason, Holocaust literature presumes both that we have a knowledge of the rudiments of this history and that history is not enough to tell the whole story."[20] Working on both levels, the

[18]Langer, "Preliminary" 293.

[19]Randolph L. Braham, ed., *The Treatment of the Holocaust in Textbooks: The Federal Republic of Germany, Israel, the United States of America* (New York: Columbia University Press, 1987) 239.

emotional and intellectual, may not answer the question "why," yet, using Holocaust literature in the classroom students may have a clearer understanding of "how." Unfortunately, "most students come to this subject with very little background, in part because history classes have inadequately covered the period and because so many students are ahistorical, i.e., caught up in the present and uninterested in the past. Therefore, students need a larger context in which to place the literature."[21]

"With some historical background, the teacher will be faced with the difficult task of selecting works for inclusion."[22] In the case of elementary and secondary schools,[23] states create a list of approved textbooks that may be used in the classroom. Some states, however, allow teachers to use other books not on the list as long as they meet certain criteria. On the college level, professors may select whatever textbooks they choose. Unfortunately, many of the texts used for all ages do not give a near complete or acceptable amount of historical data.[24]

The Treatment of the Holocaust in Textbooks[25] summarized nine elementary [history] textbooks' coverage of the Holocaust. The findings include:

- There are a total of nine sentences dealing directly with the Holocaust.
- Only one book gives a separate paragraph to the topic.
- No book includes any reference to non-Jewish victims.
- Two books make reference to Jews as scapegoats, but no books explain why Jews were killed.

[20]Thomas Klein and Jan Darsa, "Holocaust Literature: The Perils of Breaking the Silence," *The CEA Critic* 56 (Winter 1994): 35.

[21]Klein and Darsa 34-35.

[22]Klein and Darsa 35.

[23]Secondary school refers to grades seven through twelve. Elementary is through grade six.

[24]Braham 233-237.

[25]Braham .

•One book refers to the pre-war period of oppression.

•One book includes a picture.

•No book names or describes the camps.

•One book uses the term Holocaust, and no book uses the term genocide.

•No books refer to resistance, although one book mentions Polish freedom fighters.

•Three books mention survivors, although in a misleading manner.

•One book has a question for students, although the answer to the question is not in the book.

•No book refers to the Nuremberg trials.

•No book has suggested readings for the students.

•No book refers to any role the United States may have played before and during the Holocaust, and one book implies our immigration policies were much more relaxed than they were.[26]

On the secondary level, "world history texts give a better treatment than the United States history texts. The median coverage is 20 lines with one book having 278 lines."[27] In spite of the generally inadequate coverage, some communities developed their own instructional material. However, "Most of the material and curriculum guides have a broad scope of study and do not focus exclusively on the Holocaust. They usually include a study of the nature of people in general and other historical events."[28]

The same is seen in college textbooks in which 151 lines discuss the persecution of Jansenists and Huguenots by Louis XIV, but only eight lines discuss the persecution of Jews during World War II.[29]

[26]Braham 242-243.

[27]Braham 307.

[28]Braham 309.

In comparing many of the public school history textbooks, they are faulted on three major counts:

- They do not give the Holocaust the treatment it deserves in its own right;
- They do not give students instruction in the lessons we need to learn from the Holocaust in order to safeguard our future;
- They do not draw upon examples from the Holocaust which would enhance the instruction in the concepts of various disciplines they are attempting to teach.[30]

To create a more powerful and meaningful course, teachers must strive to find the most appropriate text for their class possible. *The Treatment of the Holocaust in Textbooks*[31] recommends fifteen topics teachers of elementary and secondary students should consider when selecting literature for their course. They are:

1. What was the total amount of coverage given to the Holocaust?
2. Did the Holocaust coverage receive at least one separate paragraph?
3. What was the coverage of non-Jewish victims?
4. Who caused the Holocaust? Why?
5. What was the coverage of the pre-war period of oppression?
6. Were pictures included?
7. Were particular camps identified?
8. Were the terms genocide or Holocaust used?
9. What was the coverage of resistance to the Holocaust?
10. What was the coverage of Holocaust survivors?
11. Were questions to students or suggested activities given?
12. Were the Nuremberg trials discussed?
13. Were suggested readings given?

[29]Freedman 263.

[30]Braham 307.

[31]Braham.

14. Was the tone of the author critical of the events or simple, objective reporting?

15. What was included about the role of the United States relative to the Holocaust?[32]

Despite having a good textbook, the teacher must supplement the reading in order to create a more complete experience. In doing so, the teacher must grapple with complicated questions of method and content. James E. Young mentions that a "central dilemma in teaching this subject matter is the risks and dangers of trivialization, mystification, and historical inaccuracy."[33] Other problems arise as a teacher gives in to the temptation of moralizing about good and evil. "Such simplistic and reductive sentiments prove ineffective and counterproductive."[34] Lawrence Langer agrees in that a "teacher must not preach moral platitudes, become a missionary, or shout about evil but rather help the student enter the world of atrocity and extreme suffering."[35]

The Holocaust writer makes an attempt to represent the unspeakable. It is critical that the teacher ask what happened, present testimonies, diaries, novels, poems, plays, and reports with their student and then reflect on the ways the materials affect both teacher and student. Langer explains that a Holocaust writer must "find a style and form to present the atmosphere or landscape of atrocity, to make it compelling, to coax the reader into cruelty - and ultimately, complicity."[36]

[32]Braham 239-240.

[33]Klein and Darsa 33.

[34]Klein and Darsa 31.

[35]Klein and Darsa 31-32.

[36]Klein and Darsa 32.

The reader, however, may find it difficult to fully understand that which the writer attempts to convey. There are events that are beyond comprehension. The reader cannot possibly feel that which the writer is trying to express. "When we use words such as 'hunger' or 'cold,' we know what we mean because we have all skipped a meal or been chilled. But when we use these terms in the context of the concentration camp, we can no longer imagine that kind of hunger or cold."[37] Therefore, the reader must make a leap of imagination and trust the description given by the author.

> On a more practical level, it is clear that literature can make the events of the Holocaust more accessible to students by providing narrative frames and images that allow a personal sense of identification often lacking in history. By giving us images of persons struggling to survive under unprecedented conditions, literature provides what Langer calls a 'resonance and universality,' inviting an entry largely absent from the historian's fidelity to 'factuality.' Inviting the reader into the world of the poem and the images of atrocity, the poet says, 'surrender, submit, lose your normal bearings.'[38]

Holocaust literature differs from most traditional literature in that "there is no redemption in the suffering and death. We are confronting an event that appears to have no inherent reason or justification, even as we desperately seek to exact meaning so that we can at least imagine that we have some power over its darkness and repetition."[39] A book should not skirt the issue of the horrors of the Holocaust, yet at the same time it should not only be about horrors.[40]

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[37]Klein and Darsa 32.

[38]Klein and Darsa 34.

[39]Klein and Darsa 38.

[40]*Teaching About the Holocaust* 17-18.

The following section presents a number of books suggested by *Teaching About the Holocaust: A Resource Book for Educators.*[41] The bibliography is divided into three age categories; middle school, high school, and adult. Within each category are five common themes; History - General, History - Specialized, Biography, Fiction, and Memoir. When creating the list, the United States Holocaust Memorial Museum took into account not only the books' individual merit but that they address particular aspects of the Holocaust experience.

The reviews may be a tool for teachers when deciding which and what kind of literature to bring into the classroom. It is interesting to note that there are no discussion questions in any of the books presented in these reviews. However, this should not deter teachers from creating their own questions to accompany either the book or selected chapters. Also, there are no suggested activities in any of the following books, but just as these reviews made suggestions for further study, so too should the teacher feel confident in creating activities to enhance the students' experience in the class.

Finally, the books reviewed are only a sampling of that which is available in Holocaust literature. Teachers may use the criteria presented below or throughout this chapter to evaluate other books for classroom use.

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[41] *Teaching About the Holocaust* .

BOOK REVIEWS

HISTORY - GENERAL

1. Bibliography:

A. Author: Susan D. Bachrach

B. Title: *Tell Them We Remember: The Story of the Holocaust*

C. Publisher: Little, Brown and Company Boston

D. Copyright Date/Edition: 1994

E. Summary: "Bachrach tells the story of the Holocaust as presented in the United States Holocaust Memorial Museum in brief, thematic segments illustrated by artifacts and historical photographs. Sidebars tell the personal stories of more than twenty young people of various social and religious backgrounds and nationalities who suffered or died during the Holocaust."[42]

2. Age/Grade Level: Middle School

3. Aesthetic: 109 pages; Pictures accompany every subject; Easy to read print; Glossary of terms; Chronology; Suggestions for further reading.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? Book definitely reflects historical reality.

6. Does the book present the truth without traumatizing the reader? The book presents the truth in a very factual manner. It discusses Nazi atrocities in a very matter-of-fact way. However, there are no pictures of corpses that may traumatize the

[42]*Teaching About the Holocaust* 19.

reader.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? Yes, especially in how the book allows the reader to follow the stories of twenty young people, all of whom did not survive, and their experiences during the war.

8. Does the book engage the reader to encourage further study and remembrance? The book engages the reader but can be overwhelming if read all at once. There is opportunity for further study in such areas as, Righteous Gentiles, life in the ghettos, and living in hiding.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? Each section is relatively short, therefore, the teacher may choose to ask students to write a response to a particular section, or have a classroom discussion on some of the more difficult topics.

B. Does the book offer opportunities to explore a variety of important issues and themes? This is an excellent introduction to the Holocaust. The teacher may choose to do more in-depth study or projects on any number of topics.

HISTORY - SPECIALIZED

1. Bibliography:

A. Author: Milton Meltzer

B. Title: *Rescue: The Story of How Gentiles Saved Jews in the Holocaust*

C. Publisher: Harper and Row Publishers New York

D. Copyright Date/Edition: 1988

E. Summary: "This work focuses on the non-Jews who risked their lives to save Jews throughout Nazi-occupied Europe. The author uses material excerpted from diaries and letters, personal interviews, and eyewitness accounts."[43]

2. Age/Grade Level: Middle School

3. Aesthetic: 168 pages; Map accompanies each chapter to show the area being described; Bibliography.

4. Are there any discussion questions or activities presented in the text? There are no discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? The book reflects historical reality in two ways. First, there is an historical overview in regard to the specific region of concentration for that chapter. Second, the book presents true stories about Righteous Gentiles and their attempts to save lives.

6. Does the book present the truth without traumatizing the reader? The truth is presented in a very descriptive, yet non-traumatizing manner. Each chapter is filled with stories of individuals who risked their lives to save others.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The book is full of human experiences and draws the

[43]*Teaching About the Holocaust* 20.

reader into each story.

8. Does the book engage the reader to encourage further study and remembrance? Yes. The reader may be inspired to read more about Righteous Gentiles and others who risked their lives to save others.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? There are numerous opportunities for discussion and writing projects. Each chapter can stand on its own and may be assigned without reading the whole book at one time.

B. Does the book offer opportunities to explore a variety of important issues and themes? Teachers may choose to use this as a text to integrate into teaching about Righteous Gentiles and other stories of survival.

BIOGRAPHY

1. Bibliography:

A. Author: Ina R. Friedman

B. Title: *Flying Against the Wind: The Story of a Young Woman Who Defied the Nazis*

C. Publisher: Lodgepole Press

D. Copyright Date/Edition: 1995

E. Summary: "This well-written biography tells the little-known but compelling story of Cato Bjontes van Beek, a non-Jewish German executed at the age of 22 for writing and circulating anti-Nazi flyers. Before her arrest, Cato had also aided Jews in hiding, smuggled refugees over the Alps, and helped starving French prisoners of war. This biography is one of the few books on German resistance for younger readers."[44]

2. Age/Grade Level: Middle School

3. Aesthetic: Paperback; 220 pages; Large print; Some pictures and drawings throughout; Chronology; Glossary in Appendix; List of characters in beginning of book.

4. Are there any discussion questions or activities presented in the text? There are no discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? The story refers to historical dates and events chronologically. The book is written in very easy to read English so the reader is able to follow the events.

6. Does the book present the truth without traumatizing the reader? Yes. There are

[44] *Teaching About the Holocaust* 21.

some suspenseful moments but the details are not overly traumatizing.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The book offers recognizable human experiences, but the reader identifies not with a Jewish victim, but rather a non-Jew fighting against the German government.

8. Does the book engage the reader to encourage further study and remembrance? The reader may choose to read more about those who disagreed with Nazi policies and Righteous Gentiles.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects?

Teachers may ask for students reactions to Cato's experiences either in writing or through discussions. Projects may be assigned on the topic of the Righteous Gentiles.

B. Does the book offer opportunities to explore a variety of important issues and themes? Yes. Teachers may choose to focus on issues of Cato's belief in non-violent methods of survival or how students deal with confrontations without violence.

FICTION

1. Bibliography:

A. Author: Uri Orlev

B. Title: *The Man From the Other Side*

C. Publisher: Houghton Mifflin Company Boston

D. Copyright Date/Edition: 1991

E. Summary: "This is the story of a non-Jewish boy living outside the Warsaw ghetto who joined his stepfather in smuggling goods into and people out of the ghetto. The author himself was a child in the ghetto and based his novel on the actual experiences of a childhood acquaintance."[45]

2. Age/Grade Level: Middle School

3. Aesthetic: 186 pages.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? The book reflects historical reality from inside the ghetto. There are few references to events outside the ghetto.

6. Does the book present the truth without traumatizing the reader? Yes.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The reader is closely drawn into Marek's life, yet, like most stories of this kind, it is difficult to fully identify with his situation. However, the author vividly describes each event.

8. Does the book engage the reader to encourage further study and remembrance? The reader may choose to learn more about Warsaw or other Jewish uprisings, such as

[45]*Teaching About the Holocaust* 23.

Sobibor and Auschwitz. The reader may also consider learning more about the Righteous Gentiles who assisted in these uprisings.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? There are some opportunities for classroom discussion, however, the teacher may find it more useful to ask students to react to Marek and his actions by writing in a journal or notebook. Teachers may also consider creative projects focusing on the Warsaw Ghetto or other ghettos in Europe.

B. Does the book offer opportunities to explore a variety of important issues and themes? Again, because the book focuses on the Warsaw Ghetto uprising and Righteous Gentiles, teachers may choose to further develop these topics in their curriculum.

MEMOIR

1. Bibliography:

A. Author: Nelly S. Toll

B. Title: *Behind the Secret Window: A Memoir of a Hidden Childhood During World War Two*

C. Publisher: Dial Books New York

D. Copyright Date/Edition: 1993

E. Summary: "Toll recounts the details of her family life in Lwow, Poland, before World War II and her experiences, told from a child's perspective, of her eighteen months in hiding with her mother. The readable narrative is accompanied by twenty-nine reproductions of Toll's colorful and poignant watercolor paintings that she created during those difficult months."[46]

2. Age/Grade Level: Middle School

3. Aesthetic: 161 pages. Included are reproductions of Nelly's paintings done while in hiding.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? The book reflects reality in that it is a biography of one woman's life and her family.

6. Does the book present the truth without traumatizing the reader? The book is not too traumatizing, yet there is suspense as the Germans occasionally come close to finding their hiding place.

7. Does the book offer recognizable human experiences, and foster identification with

[46]*Teaching About the Holocaust* 25.

the victims and survivors? The book clearly offers recognizable human experiences and identification with the girl and her family while they are in hiding.

8. Does the book engage the reader to encourage further study and remembrance? Yes. The reader may be intrigued with this story that they choose to read one of the many others that are available.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? Teachers may create some good discussion questions from events in the book, but they will have to be creative.

B. Does the book offer opportunities to explore a variety of important issues and themes? There are not many other areas to explore except other stories from those who were in hiding. Teachers may also choose to discuss such issues as morality and putting other's needs ahead of their own. This book is also a good alternative to reading *Diary of Ann Frank*.

HISTORY - GENERAL

1. Bibliography:

A. Author: Raul Hilberg

B. Title: *Perpetrators Victims Bystanders: The Jewish Catastrophe 1933-1945*

C. Publisher: Harper Collins Publishers New York

D. Copyright Date/Edition: 1992

E. Summary: "In his most recent work, Hilberg expands his focus from the study of the perpetrator alone to include, as the title indicates, victims and bystanders. He also includes rescuers and Jewish resisters, groups which he ignored in his earlier work; however, the attention he gives to these groups is minimal. His main focus continues to be on the destruction and those responsible for it. Hitler's role is more central here than in the earlier work. This is Hilberg's most accessible book."[47]

2. Age/Grade Level: High School

3. Aesthetic: 340 pages. Extensive end-notes.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities

5. Does the book reflect historical reality, even if fiction? The book reflects historical reality in a very cut and dry manner.

6. Does the book present the truth without traumatizing the reader? There are some graphic stories, but overall, nothing too traumatizing for this age group

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? There are brief recognizable human experiences. Some of

[47] *Teaching About the Holocaust* 27.

the biographical material is used to illustrate the period in history which the author is describing.

8. Does the book engage the reader to encourage further study and remembrance? The book is very cut and dry in its approach. It is not engaging for the reader but is good for producing brief historical accounts. It may be used as an advanced introductory text in which the student is given an intense overview and then goes on to study a topic in more detail.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? The book offers minimal discussion opportunities. One may use such chapters as "The Allies" to start discussions or investigations regarding the role of America in World War II and the Holocaust. The book may be a good starting point for group or individual projects by assigning a chapter to students and asking them to use the end-notes as a resource or to enhance their research.

B. Does the book offer opportunities to explore a variety of important issues and themes? The book is very diverse and attempts to explore a variety of issues in a very limited space. Therefore, teachers may want to use this as one reference source in their curriculum.

HISTORY-SPECIALIZED

1. Bibliography:

A. Author(s): Alan Adelson and Robert Lapides, eds.

B. Title: *Lodz Ghetto: Inside a Community Under Siege*

C. Publisher: Viking New York

D. Copyright Date/Edition: 1989

E. Summary: "As the source book for the Lodz ghetto film, this work is an excellent supplement to the documentary, but it also stands on its own. It contains both German and ghetto documents as well as the personal expressions of ghetto residents in a variety of forms, including diaries, speeches, paintings, photographs, essays, and poems."[48]

2. Age/Grade Level: High School

3. Aesthetic: 526 pages. A number of pictures, both black and white and color; Diary entries; Speeches; German orders; Orders from Chairman Mordechai Chaim Rumkowski; Posters; Short stories.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? The book reflects historical reality from both Jewish and Nazi perspectives. All events were carefully catalogued and included in this extensive book

6. Does the book present the truth without traumatizing the reader? There are instances when the book can be traumatizing for the reader by presenting exploitive descriptions of executions, conditions in the ghetto, and children's lives.

[48]*Teaching About the Holocaust* 28.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The reader can clearly recognize human experiences in diary entries and short stories written by those in the ghetto. Also, one is able to follow a person's life throughout the book since entries from most diaries are included in every section.

8. Does the book engage the reader to encourage further study and remembrance? Because of the wide variety of material and people presented in this book, the reader may choose to study more about ghetto life in general or find one specific aspect to examine. Considerations may include reading more about Jewish leaders, such as Chairman Rumkowski, and what they were asked to do on behalf of the Nazis. One might also consider studying more about other Jewish centers around Eastern and Western Europe.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? The book may offer opportunities for discussions, especially if the students follow a particular family or group within the ghetto. The book is designed in such a way that the teacher may assign excerpts to study more in-depth rather than presenting the whole book as one assignment.

B. Does the book offer opportunities to explore a variety of important issues and themes? The book is easily divided into different sections, therefore, the teacher may choose focus on a number of different issues. Some issues to consider are: child labor; continuing to run a business or factory for German profit; religion when there seems to be no faith.

BIOGRAPHY

1. Bibliography:

A. Author: Art Spiegelman

B. Title: Maus (Volumes I, II, and CD-ROM)

C. Publisher: Pantheon Books New York

D. Copyright Date/Edition: 1991

E. Summary: "Spiegelman uses his talents as a cartoonist to present his parents' experiences during the Holocaust in a unique way; here cartoon characters represent people, with the Jews portrayed as mice and the Nazis as cats. In the first volume, the author relates the real-life trials of his parents at Auschwitz. The second volume continues their story from Auschwitz to America. The cartoon format will appeal to reluctant readers, and the satirical irony of these works make them appropriate for a wide audience."[49]

2. Age/Grade Level: High School

3. Aesthetic: Vol. I, 159 pages; Vol. II; 136 pages; Comic book in style; CD-ROM -- not only with the text from the book but also interviews with Spiegel's father; videos and audio materials; all which correspond directly to the text. There are also sketches and drafts that lead to the final product. The CD-ROM also includes a series of maps, family tree, and transcripts from all of the interviews between Art and his father, Vladik.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? The books reflect historical

[49]*Teaching About the Holocaust* 32.

reality, yet, Art Spiegelman mentions that Vladik does not always remember everything in chronological order and would add details as he remembered events.

6. Does the book present the truth without traumatizing the reader? The reader is presented with the truth in a very different manner than other texts. Although the book is in comic book format, the reader is still emotionally drawn to this family and their history.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? Although the characters are presented as cats and mice, there are recognizable human experiences.

8. Does the book engage the reader to encourage further study and remembrance? The book and CD-ROM are very engaging. The CD can be used as a tool to study more about the main character's life by being able to listen to actual interviews between the author and survivor.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? There are numerous opportunities for classroom discussions, such as students' reactions to survivors being portrayed in a comic book format. Projects may include students using the CD-ROM to learn more about events by going through the interview transcripts. Students may notice that there were some stories left out of the final text and discuss why these elements were omitted. Since the CD is a searchable database, teachers can assign specific chapters or events for further study.

B. Does the book offer opportunities to explore a variety of important issues

and themes? The book offers opportunities for students to explore identity issues. One question may be, how should Francois be portrayed - as a frog or a mouse? Francois, herself, argues that she should be a mouse it was her decision to convert and should be seen as equal to other Jews. Other discussions may include reactions to Art Spiegel and how he chose to portray the Holocaust and his family's history and/or how might his book, which has been translated to a number of languages, affect people and teach them about the Holocaust?

FICTION

1. Bibliography:

A. Author: Cynthia Ozick

B. Title: *The Shawl*

C. Publisher: Alfred A. Kropf New York

D. Copyright Date/Edition: 1989 third edition

E. Summary: "Originally published as two separate stories in *The New Yorker*, the title story tells of a mother witnessing her baby's death at the hands of camp guards. Another story, "Rose," describes that same mother 30 years later, still haunted by that event. This is Holocaust fiction at its best, brief but unforgettable."[50]

2. Age/Grade Level: High School

3. Aesthetic: 70 pages

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? This is not a book that presents a clear historical picture. There are some historical facts when the main character tells about her time in Warsaw or the concentration camp, but even these do not present much detail.

6. Does the book present the truth without traumatizing the reader? The book presents truth in that it describes the events of one survivor, Rosa, who is alone and far away from her only living relative. It is not historical truth, yet it portrays a story which may not be that uncommon amongst survivors trying to make a new life in a

[50]*Teaching About the Holocaust* 33.

new country.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? There are recognizable human experiences in that the reader follows Rosa during her daily routines. However, the reader may be confused as the text shifts from the first person narrative to the third without cause.

8. Does the book engage the reader to encourage further study and remembrance? The reader may choose to study more about survivors and how they began a new life following World War II.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? Teachers may ask students to react to Rosa and her life.

B. Does the book offer opportunities to explore a variety of important issues and themes? This book may act as another vehicle for students to learn more about survival post-Holocaust. It may even be used in a psychology course setting.

MEMOIR

1. Bibliography:

A. Author: Yehuda Nir

B. Title: *The Lost Childhood: A Memoir*

C. Publisher: Harcourt, Brace, Jovanovich San Diego

D. Copyright Date/Edition: 1989

E. Summary: "This compelling memoir chronicles six extraordinary years in the life of a Polish Jewish boy, his mother, and his sister, who all survived the Holocaust by obtaining false papers and posing as Catholics. Yehuda Nir lost almost everything, including his father, his possessions, his youth and innocence, and his identity, but he managed to live with the help of chance, personal resourcefulness, and the support of his family."[51]

2. Age/Grade Level: High School

3. Aesthetic: 256 pages

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities.

5. Does the book reflect historical reality, even if fiction? This book reflects historical reality in that it allows the reader to experience events from outside the ghettos and camps. The reader learns about life in cities and towns both in and out of Germany. The author is careful to describe how the Nazis treated citizens - either in a very controlling or lax manner.

6. Does the book present the truth without traumatizing the reader? The author is very graphic in detail yet not gory.

[51] *Teaching About the Holocaust* 35.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? Because of the nature of this book, there are clearly recognizable human experiences. However, the book may not foster identification with the main character since the reader may not be able to relate to their experiences. At the same time, High school students may relate to the author's coming-of-age issues that he deals with during the war.

8. Does the book engage the reader to encourage further study and remembrance? The book is very engaging especially since it is a different type of survivor story. This survivor and his family fight for their lives by hiding their Jewishness and successfully living amongst non-Jews.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? Teachers may take the opportunity to discuss reactions to Julius' survival tactics and his maturation under unusual circumstances.

B. Does the book offer opportunities to explore a variety of important issues and themes? There are opportunities to explore how other Jews survived, especially those who were able to pass themselves off as non-Jews and live in the community. Teachers may choose to study different methods of survival and the emotional and physical cost of each circumstance.

HISTORY - GENERAL

1. Bibliography:

A. Author: Michael Berenbaum, Ph.D.

B. Title: *The World Must Know: The History of the Holocaust as Told in the United*

States Holocaust Memorial Museum

C. Publisher: Little, Brown and Company Boston

D. Copyright Date/Edition: 1993

E. Summary: "As indicated by the title, the book tells the story of the Holocaust as presented in the museum. It includes over 200 photos from the museum's archives and artifact collection and many eyewitness accounts from the museum's oral and video history collections. The three parts of the book, which correspond to the three main exhibition floors, cover the rise of the Nazis to power; the ghettos and camps; and rescue, resistance, and the postwar period."[52]

2. Age/Grade Level: Adult

3. Aesthetic: 240 pages. Pictures; Maps; Witness testimony; Forward about the museum; Bibliographical notes. Well organized with subject headers within each chapter.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities

5. Does the book reflect historical reality, even if fiction? Overall, this book gives a brief account of Holocaust history.

6. Does the book present the truth without traumatizing the reader? Because of the content matter and its depth, the book can be traumatizing. There are many detailed descriptions and photographs of events.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The book offers recognizable human experiences through

[52]*Teaching About the Holocaust* 36.

the use of diaries and testimonials.

8. Does the book engage the reader to encourage further study and remembrance? This book is engaging and should encourage further study. It discusses the major points in Holocaust history by giving brief yet concise details of each major event. Therefore, the reader is encouraged to find areas of interest and follow up with more research.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? The book offers a starting point for discussions regarding the Holocaust and research into more specific areas.

B. Does the book offer opportunities to explore a variety of important issues and themes? The book attempts to discuss numerous topics within Holocaust history, therefore, the reader has a multitude of choices in regard to what areas of interest they would like to pursue.

HISTORY - SPECIALIZED

1. Bibliography:

A. Author: Christopher R. Browning

B. Title: *Ordinary Men: Reserve Police Battalion 101 and the Final Solution in Poland.*

C. Publisher: HarperCollins Publishers New York

D. Copyright Date/Edition: 1992

E. Summary: "In this compelling, pioneering social history, Browning attempts to explain how "ordinary," middle-aged men became mass murderers, personally shooting thousands of men, women, and children in occupied Poland where the reservists served as members of the German Order Police. The author draws on the judicial interrogations of 210 men who provided testimony in the 1960s regarding their participation in the massacres and roundups of Jews in 1942 and 1943."[53]

2. Age/Grade Level: Adult

3. Aesthetic: 231 pages; Few photographs; Appendix presents the number of Jews shot by the battalion; Extensive notes and keys to abbreviations.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities

5. Does the book reflect historical reality, even if fiction? Yes, but from a very different perspective - that of the German officers.

6. Does the book present the truth without traumatizing the reader? The book is very graphic especially when describing the actual murders.

[53]*Teaching About the Holocaust* 39.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The reader is introduced and follows the life of Battalion 101 as they go into Poland and implement the Final Solution. Although it is disturbing, the reader is drawn into the soldiers' lives and sees the Holocaust from this new perspective.

8. Does the book engage the reader to encourage further study and remembrance? This is an intriguing book because these are a group of people rarely discussed. It presents a new perspective on the Holocaust and causes the reader to consider the rationale and emotions of the Nazi soldiers faced with the task of annihilating an entire people. The reader learns about the extremes of soldiers, from those who did anything to get out of their assignments to those who became so desensitized that they performed their duties without hesitation.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? There are numerous opportunities for classroom discussions, such as how far do people go when following orders? Another discussion topic may also include how often people follow orders just because the person giving the order has authority and what are the causes of their actions.

B. Does the book offer opportunities to explore a variety of important issues and themes? The final chapter discusses the effects of following commands and obedience to authority. The author uses the Milgrim behavioral experiments as an example. One may choose to discuss behavioral psychology and how some of its theories apply to World War II and the Holocaust in relation to this

book.

BIOGRAPHY

1. Bibliography:

A. Author(s): Richard Breitman and Walter Laqueur

B. Title: *Breaking the Silence*

C. Publisher: Simon and Schuster New York

D. Copyright Date/Edition: 1986

E. Summary: "Eduard Schulte was a major German industrialist who abhorred Hitler and Nazism. He is the man credited with passing on to the Allies news not only of troop movements and weapon programs but of the Nazi plans for genocide. This biography relates Schulte's story from his childhood to his postwar years. The authors also describe the responses of Allied governments to the information he passed on to them."[54]

2. Age/Grade Level:Adult

3. Aesthetic: 320 pages. Bibliography includes archival sources.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities

5. Does the book reflect historical reality, even if fiction? The book contains an in-depth look not only of German history in World War II, but also of business, industry, and foreign companies within Germany.

6. Does the book present the truth without traumatizing the reader? It is not traumatizing, rather it reads like a spy novel

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The reader can easily identify with Schulte's experiences as

[54] *Teaching About the Holocaust* 48.

a business man. It is well organized and moves from one experience to another with a great deal of detail.

8. Does the book engage the reader to encourage further study and remembrance? The reader may be compelled to study such issues as the Riegner telegram, United States involvement in saving the European Jews, and positions of neutral countries.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? Teachers may choose to discuss the roles of businesses during World War II and some of their contributions to the war effort and the Holocaust.

B. Does the book offer opportunities to explore a variety of important issues and themes? A teacher may ask students to do further research about those who were anti-Nazi within Germany and their personal rescue efforts.

FICTION

1. Bibliography:

A. Author: Tadeusz Borowski

B. Title: *The Way for the Gas Ladies and Gentlemen, and Other Stories*

C. Publisher: Viking Press New York

D. Copyright Date/Edition: 1992 second edition

E. Summary: "Through this collection of remarkable short stories, Borowski describes his experiences in Auschwitz and Dachau. His focus is on the atmosphere of the camps and its effect on the inner being. He probes the minds of both victims and perpetrators."[55]

2. Age/Grade Level: Adult

3. Aesthetic: 160 pages

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities

5. Does the book reflect historical reality, even if fiction? This book reflects historical reality, but in a very limited manner. The stories are told from the inside of a concentration camp with very few references of outside events.

6. Does the book present the truth without traumatizing the reader? The book is very descriptive. Some of the images, such as when the prisoners devour human remains from the pavement, are disturbing.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? Because of the nature of the book, the reader is drawn into a relationship with the author. The reader sees the character's experiences through his

[55]*Teaching About the Holocaust* 49.

eyes, either as a victim or as a perpetrator. Therefore, the reader is able to identify with the character on some levels.

8. Does the book engage the reader to encourage further study and remembrance? The books is written from an Aryan's perspective, who is held in a concentration camp. Because of this unique approach, the reader may be compelled to do research regarding other types of prisoners in concentration camps.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? There are opportunities to discuss some of the imagery and interpretations. Students may also discuss the differences between victims' stories and perpetrators' stories.

B. Does the book offer opportunities to explore a variety of important issues and themes? Students may examine in more detail, life in the concentration camp for all those involved, including prisoners, guards, and officers.

MEMOIR

1. Bibliography:

A. Author: Adina Blady Szwajger

B. Title: *I Remember Nothing More: The Warsaw children's Hospital and the Jewish Resistance*

C. Publisher: Pantheon Books New York

D. Copyright Date/Edition: 1990

E. Summary: "The author was beginning her last year of medical school when the Nazis invaded Poland in 1939. From that time until January 1943, she worked in the Children's Hospital of the Warsaw ghetto. When the hospital was closed after the first armed Jewish resistance, she left the ghetto with false papers and from then until the liberation worked as a courier for the resistance."[56]

2. Age/Grade Level: Adult

3. Aesthetic: 184 pages. Small section of photographs. Poetry included amongst some of the text. A listing of all the people she remembers and a brief history. A reference section of documents from the Warsaw ghetto.

4. Are there any discussion questions or activities presented in the text? No discussion questions or activities

5. Does the book reflect historical reality, even if fiction? There is some historical references to the Warsaw ghetto, otherwise, the history is that of the main character's life. Throughout the book, until the epilogue, the character continually comments that she does not remember the date or gives two possible dates for an event. The book

[56]*Teaching About the Holocaust* 52.

should not be used as historical fact, rather as what it was written to be, a woman's memoir during World War II.

6. Does the book present the truth without traumatizing the reader? The author does not set out to shock the reader, rather she presents the events in the hospital and later throughout Warsaw, as she experienced them. The text is not overly graphic.

7. Does the book offer recognizable human experiences, and foster identification with the victims and survivors? The author tries to create a relationship with the reader in order to bring the reader closer to the events as she describes them. Unfortunately, there are instances where the reader is not completely sure who the author is talking about or how the author moved from one event to another.

8. Does the book engage the reader to encourage further study and remembrance? The book is engaging in that it presents the reader with another perspective of Warsaw. The reader may choose to study more about resistance fighters.

9. Flexibility in the Classroom:

A. Does the book offer opportunities for classroom discussion, responsive writing, or individualized research projects? The teacher may use this and other similar texts from Warsaw to provide a more complete picture of Warsaw in World War II. This would be especially useful after presenting a more general history.

B. Does the book offer opportunities to explore a variety of important issues and themes? Other issues and themes might include: the practice of euthanasia by Jewish doctors in order to save lives; the resistance in Warsaw; the Warsaw ghetto uprising.

CHAPTER THREE

THE USE OF HOLOCAUT MEMORIALS AND MUSEUMS IN HOLOCAUST EDUCATION

After deciding what type of literature, videos and other multi-media materials to bring into the classroom, the teacher may try to involve the students in an experiential activity. One such activity could be the utilization of a museum or memorial.

Museums can enhance any learning experience be it in history, science or sociology. Historically,the museum-going public was introduced to a number of rare objects that once were only in the possession of the wealthy or aristocrats. Later, museums acquired material through donations and bequests. Or, in the case of larger museums, artifacts were collected by purchasing from the owner, auctions, expeditions, or exchange and/or loan programs between museums.[1] Yet, in the case of early museums there were no educational programs to enhance the exhibits. However, "several forces have changed museum attitudes toward exhibition. Perhaps strongest has been the steady democratizations of Western society, which transformed museums into cultural and educational institutions serving the general public."[2]

Museums may serve a number of different roles. For instance, one role of the museum may be that of collection. "Whether aesthetic, documentary, or scientific, objects tell much about the universe, nature, the human heritage, and the human condition."[3] Therefore, in collecting materials museums strive to create a social document of a particular age or era.

Museums are also research facilities, not only for the public but also for those who work with the institution. The research is divided into three elements:

[1]Edward P. Alexander, *Museums in Motion: An Introduction to the History and Functions of Museums* (Nashville: American Association for State and Local History, 1993) 121-122.

[2]Alexander 175.

[3]Alexander 119.

Programmatic (applied), general, and audience research. On the programmatic or applied level, the museum works to authenticate its collection and programs. The general level uses museum staff's knowledge to further contributions of a specific area. And finally, on the level of audience research, the museum staff observes the demographic and cultural composition of the museum audience, tests the exhibit's effectiveness and experiments with increasing the interaction of exhibits and visitors.[4] This research allows the staff to organize the material and activities in a way in which the public will benefit most.

The most common role of the museum is that of an educational and interpretational facility. Museums have always been seen as an educational structure, however, "certain museum leaders feared that it connotated an authoritarian type of learning with classrooms, textbooks, assigned readings, examinations, and grades. They considered interpretation a better word to describe the learning process that went on in museums; it was informal and voluntary and contained a large measure of recreation."[5] Freeman Tilden, the author of *Interpreting Our Heritage*, written for the National Park Service in 1957 agreed with this notion saying that museums should be "an educational activity which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information."[6]

Holocaust museums and memorials seek to meet all of these roles -- to serve as collections for Holocaust related artifacts, research facilities in which to learn more

[4]Alexander 159.

[5]Alexander 195.

[6]Alexander 195.

about this period of history, and as educational facilities to teach about the past and prevent such a tragedy in the future.

Finally, a note about memorials in general. Memorials are different in that they are usually the work of an artist who interprets an event or person in his/her own manner. For example, the Lincoln Memorial in Washington D.C. is designed in such a way that when viewed from one angle one sees a gentle and compassionate person. Yet, when viewed from the opposite angle, one sees a stern and powerful leader of the United States. One does not learn the full history of Abraham Lincoln's accomplishments from this memorial, however one may share in the interpretation of the artist's belief that this was a great man in American History.

Holocaust memorials are artistic interpretations of the event which allows visitors to make some emotional connection to the Holocaust. Memorials may be used as educational tools but will require some prior study of the event or person for what or whom the memorial is dedicated. Once students have a basic knowledge of what they will see, teachers can then use the memorial as a catalyst to entice students to discuss the artistic interpretation and personal reactions to the memorial and event or person.

HOLOCAUST MEMORIALS, MUSEUMS AND INSTITUTIONS

Holocaust memorials have been built all over the world and prove that a memorial does not have to be in the same location as that which it memorializes. Rather, "*where* something is remembered determines not only *how* it is remembered, but the *importance* of the memory itself. Emplacement, intrusion, sight defilement, disorientation, mediating space. This is the memory at work as Holocaust

consciousness has broken quite literally into American soil."[7]

"Today, more than ever, official committees in Europe, Israel, and America are erecting memorials and monuments to the victims and heroes of the Holocaust."[8] There is no "official" reason for the sudden influx of museums or memorials in the United States. Articles only mention the difficulties and successes in establishing such museums and memorials and the need for careful balance between "the story of catastrophe and the equally significant story of continuity and creative change."[9] One possible reason why so many new institutions have been created may be generated by the increasing interest on behalf of the public, especially those who are intrigued by the numerous recent publications focusing on Holocaust related issues. Another possible reason may be the realization of survivors' mortality and the need to preserve their memory through such organizations as the Spielberg Foundation, *Shoah*. On April 24, 1979, President Jimmy Carter gave his justification for a national memorial at the first Days of Remembrance ceremonies at the Capitol Rotunda:

> Although the Holocaust took place in Europe, the event is of fundamental significance to Americans for three reasons. First, it was American troops who liberated many of the death camps, and who helped to expose the horrible truth of what had been done there. Also, the United States became a homeland for many of those who were able to survive. Secondly, however, we must share the responsibility for not being willing to acknowledge forty years ago that this horrible event was occurring. Finally, because we are all humane people, concerned

[7]Edward T. Linenthal, "Contested Memories, Contested Space: The Holocaust Museum Gets Pushed Back," *Moment* June 1993: 78.

[8]James E. Young, "The Texture of Memory: Holocaust Memorials and Their Meaning," *Dimensions: A Journal of Holocaust Studies* 3.2 (1987): 3.

[9]David Altshuler, "New York's Living Memorial to the Holocaust," *Dimensions: A Journal of Holocaust Studies* 3.2 (1987): 9.

> with human rights of all peoples, we feel compelled to study the systematic destruction of the Jews so that we may seek to learn how to prevent such enormities from occurring in the future.[10]

This action by the United States government to create a Holocaust memorial museum encouraged other communities to create their own museums and memorials. According to James Young, "today, nearly every major American city is home to at least one, and often several, memorials commemorating aspects of the Holocaust."[11] Unfortunately, since many museums and memorials are privately funded, no comprehensive listing exists. However, the Association of Holocaust Organizations does publish a listing of Holocaust groups registered with their organization.

It is interesting to note that 29 out of 50 states including Washington D.C., have some kind of Holocaust organization registered with the Association. These organizations are host to one or more of the following projects: museum; memorial; resource center; library; video library; archives; support network for survivors and/or their families; documentation centers including survivor testimony; curriculum resource center and teacher training facility. The following is a list of states with one or more of these organizations listed:

[10]James E. Young, *The Texture of Memory: Holocaust Memorials and Meaning* (New Haven: Yale University Press, 1993) 336.

[11]Young, *Texture* 294.

California: 10	Maine: 1	Ohio: 3
Colorado: 1	Maryland: 3	Oregon: 1
Connecticut: 2	Massachusetts: 4	Pennsylvania: 10
Delaware: 1	Michigan: 1	Rhode Island: 1
Florida: 6	MIssouri: 1	South Carolina: 1
Georgia: 3	Nevada: 2	Tennessee: 3
Hawaii: 1	New Hampshire: 1	Texas: 3
Illinois: 2	New Jersey: 12	Virginia: 1
Kansas: 1	New York: 28	Washington: 1
Louisiana: 2	North Carolina: 1	Washington D.C.: 1

[12]

These organizations and other privately funded memorials and museums not registered with the Association are valuable resources when developing a curriculum and possible field trips. The next section briefly describes and compares four such museums from around the country and their educational resources available for all educators. Of the many Holocaust museums in the United States, the four selected included those both well endowed and of limited resources as well as representing the four geographical areas, the mid-west and southern regions, and the east and west coast. The four selected are all excellent museums and demonstrate that one does not have to be limited to Washington D.C., Los Angeles, or New York[13] in order to have a positive learning experience. There are a number of excellent Holocaust museums and memorials in small cities and towns allowing for greater accessiblity without the expence f or all those around the country.

[12]William L. Shulman, ed.,*1997 Directory: Association of Holocaust Organizations* (New York: Holocaust Resource Center and Archives, 1997).

UNITED STATES HOLOCAUST MEMORIAL MUSEUM - WASHINGTON D.C.

The first and most famous of museums to be examined is the United States Holocaust Memorial Museum (hereafter referred to as USHMM) which many other facilities use as a guide for programming and exhibition. The USHMM's primary mission "is to inform Americans about this unprecedented tragedy; to commemorate those who suffered; and to inspire visitors to contemplate the moral implications of civic responsibilities."[14] Unfortunately, it was a long and difficult decision to include the USHMM as an equal member of the collection of museums on Washington D.C.'s Mall. Should the museum be a part of the Mall and proclaim the importance of the story of the Holocaust, or was it to be hidden behind Annex three, protecting the Mall from the disruptive aesthetic presence of the Hall of Remembrance?[15]

There was concern that the location within the old annex buildings of the Bureau of Agriculture was too small. In 1981, Raoul HIlberg said, "The size of the building must be large enough to permit us to do the things that we have talked about during the last few years. Our principle theme was that of a 'living' memorial...Above all we must remember that the building will be our statement about the Holocaust. If

[13]New York - Museum of Jewish Heritage - A Living Memorial to the Holocaust. Opened in September, 1997 in Battery Park, Lower Manhattan. "The Museum tells of the struggles and triumphs as well as the rich culture of the Jewish people through 800 historical and cultural artifacts and more than 2,000 photographs. Twenty-four original documentary films will introduce the faces and voices of Holocaust survivors, rescuers and witnesses - the films include testimonies, excerpts of which are premiering for the first time in any museum - from Steven Spielberg's Survivors of the Shoah Visual History Foundation, as well as survivors' memories recorded by Museum staff over the past decade."

Museum of Jewish History - A Living Memorial to the Holocaust, "General Information - Museum of Jewish History - A Living Memorial to the Holocaust," Online, Internet, 1997; available http://www.mjhnyc.org/about.html.

[14]*Teaching About the Holocaust: A Resource Book for Educators* (Washington D.C.: United States Holocaust Memorial Museum) iii.

[15]Linenthal 52.

it is too small, so is our memory."[16]

In reviewing the first model of the USHMM, the Fine Arts Commission felt that the first model for the building was too enormous. J. Carter Brown, the former director of the National Gallery of Art commented that "the sheer massiveness of the elements...tends toward an inhuman scale and an overstated emphasis on physical strength, both questionable characteristics in a memorial that is to reflect the human dimension of the Holocaust."[17] The question became, who does this space belong to? "For some survivors, claiming symbolic ownership of space near the Mall was not enough. Memory was first to be legitimated through emplacement of the museum in the monumental core, then boundaries had to be defined and hierarchies clearly constructed in its interior space."[18]

Overall, the museum and memorial are one. The museum strives to fulfill its commemorative function through a multifaceted effort as mass education rather than merely through sculptural aesthetics.[19] But the sculptural aesthetics were troublesome for those who sought an uplifting experience.

In the original design, James Ingo Freed the architect who designed the Hall of Remembrance included bricked-up windows as a way of keeping "American space from contaminating memorial space."[20] Diane Wolf, one of the committee members of this project asked that the windows be opened to allow some lights of hope to enter.

[16]Linenthal 48-49.

[17]Linenthal 49.

[18]Linenthal 50.

[19]Michael Berenbaum, *The World Must Know: The History of the Holocaust as Told in the Unites States Holocaust Museum* (Boston: Little Brown and Company, 1993) xiv.

[20]Linenthal 53.

"Freed hoped that visitors would occupy the meditating space of the Hall of Remembrance before returning in altered condition, to the Mall."[21] The final decision was to keep the windows covered but to use the same material as used throughout the exterior of the building rather than a different type of brick.

Once the decisions were made as to the aesthetics of the building, its purpose could finally be realized. Michael Berenbaum reiterates the mission by stating the museum's purpose "to communicate concepts, complex information, and knowledge, rather than merely to display objects of the Holocaust, unrelated to the historical context of each individual exhibit."[22] He does, however, make a point of saying that the museum does not answer "why" only "how" in regard to Holocaust events. Overall, "the museum is not a proper place to resolve ideological and historiographical issues, this work and the institution include the totality of victims without dejudaizing the Holocaust (and thus falsifying history), or overlooking any group victimized by the Third Reich."[23]

The museum is not only a memorial to the victims of the Holocaust, but as mandated by Congress, the Museum "has developed a number of resources, services, and programs to assist educators and students who want to teach and learn about the Holocaust."[24] As an educational facility, the most critical tool is the exhibit followed by the numerous resources available for continued education within this topic.

Three floors house the permanent exhibit in which artifacts, photographs,

[21]Linenthal 53.

[22]Berenbaum xiv.

[23]Berenbaum 2.

[24]*Teaching About the Holocaust* iii.

films and eyewitness accounts relay the history of the Holocaust. To preclude definitively revisionist declarations, the museum restricted itself to only using genuine artifacts. Although there are some casts of large objects, they can be inspected on their own sites. All visual details and textual explanations were thoroughly scrutinized by leading Holocaust historians to ensure factuality.[25]

Before a visitor enters the exhibit, he/she receives a passport with a picture and description of a European Jew living during the time of the Holocaust. Throughout the exhibit, the visitor learns about the area from which the person on the passport came and what became of their town or village. Following the exhibit, the visitor may go to the computer resource center to learn more about the person on his/her passport and retrieve more information about the Holocaust and Europe during those years.

The Museum is also a Memorial in that there are numerous opportunities for the visitor to sit and process the event and exhibit. The exhibit concludes in one of the only rooms in the entire building that allows natural light to enter. This memorial room is the focus of memorial services conducted by the museum and visiting groups. It is a quiet room in which the visitor is able to reflect on what s/he has seen and consider the importance of learning about such an event.

Beside the permanent exhibit there are other smaller exhibits that focus on specific themes. For example, "Remember the Children" is designed for children eight years and older. The main character, Daniel, is a composite of different child Holocaust victims. Other exhibits include "The Nazi Olympics" focusing on the exploitation of the 1936 Olympic games in Berlin and a temporary exhibit taken from the movie *Schindler's List*.[26]

[25]Berenbaum xv.

The ground floor of the museum houses the Resource Center for educators. The center develops educational material and is a national repository for lesson plans, curricula, literature, and audio-visual material. There are also numerous files in which educators may identify local resources in their area. Educators are also encouraged to take with them a copy of the Resource Book[27] and nine color photos of the posters and teacher's guide available for purchase in the museum store.

The USHMM has published two books, *The World Must Know*[28] and *Tell Them We Remember*[29], both of which are discussed in Chapter 2 and are a good general resource to the Holocaust and the museum. The Resource Center also holds teacher training workshops that may either be taken with a larger group over the summer and throughout the year, or custom designed workshops for smaller groups from one region or school district. The staff also participate in presentations at professional conferences and for community organizations on educational programs. Finally, the USHMM strives to bring the lessons home through community outreach programming. Such programming includes having students learn about the museum in an intense program in which during the summer they work as interns taking peers and community members on tours of the museum. The Baltimore City School Project alone has 60 educators and 1,500 students who use the museum as a major learning tool in their history program.[30]

[26]*Teaching About the Holocaust* v.

[27]*Teaching About the Holocaust* .

[28]Berenbaum.

[29]Susan D. Bachrach, *Tell Them We Remember: The Story of the Holocaust* (Boston: Little, Brown and Company, 1994).

[30]*Teaching About the Holocaust* ix.

Included in the USHMM *Resource Book for Educators* are suggested guidelines for teaching about the Holocaust. Not only are these guidelines for a specific Holocaust course, but there are also suggestions for bringing the Holocaust into other subjects such as United States History, World History, World Cultures, Literature, Art and Art History. In whichever course the Holocaust is most likely taught, the following are suggested overall objectives when teaching the Holocaust:

> Through a study of the Holocaust, students can come to realize that:
> • democratic institutions and values are not automatically sustained but need to be appreciated, nurtured, and protected;
> • silence and indifference to the suffering of others, or to the infringement of civil rights in any society, can-however unintentionally serve to perpetuate the problems; and
> • the Holocaust was not an accident in history - it occurred because individuals, organizations, and governments made choices that not only legalized discrimination but that allowed prejudice, hatred, and ultimately mass murder to occur.[31]

When creating the objectives for a course, the USHMM educational guidelines suggest that the educator develop a clear rationale. Overall, it should inspire critical thought and personal growth. Some issues teachers should consider are: Why should students learn this history, what are significant lessons, what tools should be uses? By thinking about the rationale teachers will be more likely to create a lesson specially tailored for their students.[32] The resource guide then offers fourteen important methodological considerations. They are:

> 1. "Define what you mean by 'Holocaust'" 1933-1945
> 2. "Avoid comparisons of pain" avoid generalizations

[31] *Teaching About the Holocaust* 1.

[32] *Teaching About the Holocaust* 1-2.

3. "Avoid simple answers to complex history."
4. "Just because it happened does not mean it was inevitable."
5. "Strive for Precision of language" not every word has 1 meaning
6. "Make careful distinctions about sources of information" opinion
7. "Try to avoid stereotyping descriptions" not all experiences same
8. "Do not romanticize history to engage students' interest."
9. "Contextualize the history you are teaching."
10. "Translate statistics into people.
11. "Be sensitive to appropriate written and audio-visual content"
12. "Strive for balance in establishing whose perspective informs your study of the Holocaust."
13. "Select appropriate learning activities"
14. "Reinforce the objectives of your lesson plan"[33]

Finally, the culmination of all this material and rationale is the resource book's annotated list of books for all ages (see chapter 2) and Annotated Videography, both of which present the educator with more than enough material to develop a highly effective curriculum supplemented by the museum. The final sections include frequently asked questions about the Holocaust, a detailed historical summary divided into two sections, 1933-1939 and 1939-1945, and an easy to follow chronology of events that teachers may choose to give each student for easy reference.[34]

MUSEUM OF TOLERANCE - LOS ANGELES

> The Museum of Tolerance [sponsored by the Simon Wiesenthal Foundation] is a unique educational and cultural institution that uses state-of-the-art teaching technologies -- computer stations, interactive displays, advanced audio-visual exhibits -- to confront the escalating

[33]*Teaching About the Holocaust* 3-9.

[34]*Teaching About the Holocaust* 84-115.

> threat of intergroup hatreds. Two central themes are explored: the problem of racism and bigotry in America, past and present, and the history of the Holocaust.[35]

Like the USHMM, the Museum of Tolerance provides material which describes the general layout of the museum. The Tolerancenter is housed on the lower level of the five floor complex. The Tolerancenter "focuses on the dynamics of prejudice and discrimination."[36] There are a number of inter-active exhibits that highlight issues of intolerance that are a part of everyday life. One such example focuses on the Rodney King case in Los Angeles. The participant watches a section of a video and is asked to answer questions about prejudice throughout the exhibit. After going through this exhibit, the participant moves on to a video describing the overall situation around the world and in Germany after World War I.

Once entering the Holocaust section of the Museum, each participant is given a photo passport of a child to be used throughout the exhibit. This allows the participant to find a personal connection with one of Hitler's victims and can be a very powerful experience. The Holocaust exhibit is such that the participants must move with the storytellers or guides. One group is brought into the exhibit every few minutes as other groups move ahead. Unfortunately, it does not allow for personal meditation or reflections until after the participant has gone through the entire exhibit at the specified pace.

The rest of the facility includes a number of educational opportunities. As the participant leaves the Holocaust exhibit they will see the Global Situation Room. This

[35]Teacher Material and Promotional Material sent by the *Simon Wiesenthal Center and Museum of Tolerance*, Los Angeles, CA.

[36] *Simon Wiesenthal Center and Museum of Tolerance*, Los Angeles, CA.

room monitors contemporary human rights violations all over the world. On the third floor is the Hall of Testimony. Every few hours a survivor from the Los Angeles area speaks with participants about his/her experience. On the second floor is the Multimedia Learning Center which holds thirty computer workstations. Participants may also have access to archival film footage and text along with over 50,000 photographs. There is also a rotating special exhibit of different artifacts from the Holocaust such as letters from Anne Frank and Margot, a bunk from Majdanek, and an American flag sewn by inmates of Mauthausen at the time of liberation.[37]

The teacher's guide for the museum includes a list of pre-visit questions such as: What is tolerance, prejudice, stereotype, a bigot, etc. There is also a list of key words that would be of benefit for students to understand before coming to the museum. After the visit, there is a list of post-visit questions related to the museum and the student's experience and more in-depth questions related to the Holocaust in general.

The educational service, Daily News, provides a program called,*The Courage to Remember*[38]. This program focuses on the Holocaust and the concept of tolerance. There are three different programs.

1. Tolerance, racism, and groups within California and American Society.
2. A program focused sixty years ago as the Third Reich comes in to power, the development of the concentration camps, and the horrors of the Holocaust.
3. General background material for teachers and students including

[37] *Simon Wiesenthal Center and Museum of Tolerance*, Los Angeles, CA.

[38] *The Courage to Remember* no author; published by Daily New Educational Services, Los Angeles, 1996

> critical thinking activities, maps, a current bibliography, and multimedia Learning Center documents.[39]

The lessons within the *Courage to Remember* do not have to be done in the order they are presented. They are meant to be historical, yet they also touch on related issues from today, such as how we label ourselves and others.

Finally, the teacher material also includes a glossary of terms, places and personalities; 36 questions and answers related to the Holocaust; a directory of concentration camps; suggestions for tracing survivors and victims; biography of Simon Wiesenthal; bibliography of works done by Simon Wiesenthal; brief Holocaust bibliography; bibliography of curricular resources for teachers; resources for librarians; articles regarding teaching the Holocaust and remembering Auschwitz fifty years later; and Holocaust denial.[40]

HOLOCAUST MUSEUM HOUSTON

Like the USHMM and the Museum of Tolerance, the Holocaust Museum Houston (hereafter known as HMH) has a strong mission statement toward the importance of education:

> To promote the dangers of prejudice, hatred and violence against the backdrop of the Holocaust which claimed the lives of six million Jews and millions of other innocent victims. By fostering Holocaust remembrance, understanding, and education, the Museum educates students about the uniqueness of the event and its ongoing lesson: that humankind must learn to live together in peace.[41]

[39] *Simon Wiesenthal Center and Museum of Tolerance*, Los Angeles, CA.

[40] *Simon Wiesenthal Center and Museum of Tolerance*, Los Angeles, CA.

The main exhibit is entitled "Bearing Witness: A Community Remembers." The exhibit uses films, photographs, and text to educate the participant about life before and during the Holocaust. "Throughout, quotes and stories are taken from the oral histories of local survivors, and mass murder and the industrialization of death is presented in ways to help future generations understand the enormity and complexity of the process."[42]

Other areas of the museum include the Ethel and Al Herzstein Theater which is currently running the video "Voices," a compilation of oral histories from Houston area survivors. The Memorial Room is a "transitional space where visitors can contemplate, reflect, and remember the millions who perished in the Holocaust." In the same area is the "Wall of Tears", "Wall of Remembrance", and "Wall of Hope" joined by an eternal light and soil samples from six camps. The Mincberg Gallery presents alternate exhibits of art, photography, and artifacts to promote tolerance and understanding. There are also classrooms for workshops, informal talks, and lectures for students of all ages. And finally, the Boniuk Library and Resource Center houses more than 1,500 titles including an excellent juvenile literature section, videos, CD-ROM material, maps, and subject files of magazine and newspaper articles.[43]

Finally, the HMH provides teachers with a folder of loose materials which includes some pieces directly from the USHMM. They include:

- Why Teach the Holocaust?
- Guidelines for Teaching the Holocaust?

[41]Teacher Material and Promotional Material sent by the *Holocaust Museum Houston Education Center and Memorial.*

[42]*Holocaust Museum Houston Education Center and Memorial.*

[43]*Holocaust Museum Houston Education Center and Memorial.*

- Terms of Prejudice
- Terms of the Holocaust
- Frequently Asked Questions About the Holocaust
- Time-line of the Holocaust 1933-1945

HOLOCAUST MUSEUM AND LEARNING CENTER - ST. LOUIS[44]

"Through its collections, exhibits, and programs, the Holocaust Museum and Learning Center strives to educate all people about the history and consequences of the Holocaust in the hope of preventing such events from happening again."[45] The museum is self-guided allowing the participant to go at their own pace. The introductory room holds pre-World War II photos of European Jews. Some of the photos are those of survivors living in the St. Louis area. Exhibit Area I describes Jewish life before the Holocaust. It is complete with video, audio, maps, and a time-line. Exhibit Area II discusses the rise of Nazism in Germany from 1933-1939. There are articles from Nazi propaganda, racism, and from such events as Kristalnacht. There is also a time-line of the progressive development of anti-Jewish legislation over a six year period in Germany, and information about antisemitism in the United States. Exhibit Area III focuses on the Holocaust during the years 1939-1941 in it describes ghettos, slave labor, Jewish resistance, Nazi medical experiments, and a floor model of Lodz accompanied by audio of survivors retelling their stories. Exhibit Area IV covers the years 1941-1945 with the deportations, selections, death marches,

[44]There is currently a new director for this museum. Unfortunately, there were no new materials or projected date for materials, therefore, that which is being presented here may change within the next year.

[45]Teacher Material and Promotional Material sent by the *St. Louis Holocaust Museum and Learning Center*.

number of Jews murdered and the video, "Final Solution." The final years of the Holocaust are covered in Exhibit Area V in which the participant learns about liberation and the Nuremberg trials. Finally, Exhibit Area VI shows Jewish life after the Holocaust. There are audio materials and artifacts from displaced persons camps and trials and images from the birth of Israel and the emigration of survivors to the St. Louis area.[46]

The museum provides teachers with a manual entitled, *Making the Most of Your Experience.* There is a preparation kit which includes:

- Suggested pre-visit activities
- Holocaust chronology
- List of Holocaust terminology
- List of concentration camps
- Answers to commonly asked questions about the Holocaust
- Bibliography
- Videography
- Suggested post-visit activities
- Evaluation forms

CONCLUSION

The following is a chart comparing the museums and the educational materials and facilities each provides.

[46]*St. Louis Holocaust Museum and Learning Center.*

COMPARISONS OF FOUR HOLOCAUST MUSEUMS

TOPICS	United States Holocaust Memorial Museum	Museum of Tolerance Los Angeles	Holocaust Museum Houston	Holocaust Museum and Learning Center
Museum Mission Statement	X	X	X	X - not obvious
Description of Permanent and Secondary Exhibits	X	X	X	X
Resource Center	X	X	X	X
Conferences and/or Teacher Workshops	X	X		X
Community Outreach Programs	X	X		X
Guidelines for Teaching About the Holocaust	X	Curricular Resources	X - from USHMM	
List of Methodological Concerns	X			
Methods for Incorporating Into Other Courses	X			
Annotated Bibliography	X	X - not annotated		X - not annotated
Annotated Videography	X			X
Frequently Asked Questions About the Holocaust	X	X	X	X
Holocaust Historical Summary	X			
Information About Children and the Holocaust	X			
Chronology	X	X	X	X
Pre-Visit Questions/Activities		X		X - inlcudes mini-lesson
Post Visit Questions		X		X
Glossary of Terms, Places, and Personalities		X	X	X
Directory of Major Concentration Camps		X		X

The USHMM has the most resources available to educators. This however, does not lessen the importance of each community's museum or memorial. Rather, teachers should take advantage of both the USHMM and a local facility.

It is interesting to note how museums are developed in different parts of the country. The Museum of Tolerance is much more performative in that the participant is asked to move along to each new area of the exhibit as different actions or stories take place. However, the USHMM allows the visitor to go through at their own pace with areas to stop and reflect on their experience. Some may find one approach better than the other, but what matters is the overall message presented within the museum.

Each facility also recognizes the importance of education and having some informational background on the Holocaust before coming to the museum. Therefore, whether the museum has borrowed materials from other institutions, or have created their own, it is imperative that the educator present the topic to the student before embarking on any such trip. The Museum of Tolerance and the Holocaust Museum and Learning Center provide materials for both before and after the visit. These materials may provide to the teacher what exactly should be covered before a trip to the museum in order to make this the best possible experience.

As is the case with any supplemental material, a trip to a local or national museum may enhance the student's learning if it is prefaced and nurtured in an environment that allows the student to grow and continue to learn. Students may later choose to take family or friends to these museums and share their experience, hence sharing the class with another group of people.

CHAPTER FOUR

FACING HISTORY AND OURSELVES

"Although we teach our children that 'sticks and stones may break my bones, but words can never hurt me,' they know a different reality. They are well aware that words of hate degrade, dehumanize, and eventually destroy."[1] In 1976 Margot Stern Strom left the classroom to become the director of a small educational project in Brookline, MA. The group "had just received a grant from the US Department of Education to develop a model for teacher education that would link history to moral questions adolescents confront in their lives."[2] Originally, the course was an eight to ten week unit included as part of an eighth grade Social Studies curriculum. Material was also adapted for Art, History, English and Law classes in a High School setting.[3] Over the past twenty years, Facing History and Ourselves (FHAO), as the project came to be called, has reached out to over 19,000 teachers and 800,000 students per year.[4] The mission of FHAO is as follows:

> Facing History and Ourselves is a national educational and professional development organization whose mission is to engage students of diverse background in an examination of racism, prejudice and antisemitism in order to promote the development of a more humane and informed citizenry. By studying the historical development and lessons of the Holocaust and other examples of genocide, students make the essential connection between history and the moral choices they confront in their own lives.[5]

This mission statement clearly sets the goal of the program -- that through the

[1]*Facing History and Ourselves Resource Book: Holocaust and Human Behavior* (Brookline, MA: Facing History and Ourselves National Foundation Inc., 1994) xiii.

[2]*Facing History and Ourselves Annual Report 1995-1996*, 3.

[3]Geoffrey Bock, Karen Cohn and Mary T. Glynn,, *American Youth and the Holocaust: A Study of Four Major Curricula* (National Jewish Resource Center) 13.

[4]*Facing History and Ourselves Annual Report 1995-1996*, 3.

[5]*Facing History and Ourselves Annual Report 1995-1996.*

study of the Holocaust and other events similar to this in history -- students will be able to make better moral choices so as to create a more tolerant society. It also suggests that these events are not meant for only one group, namely Jewish students. Rather, all students, from differing backgrounds, should use the Holocaust and similar events as educational tools to explore the consequences of racism, prejudice and antisemitism. One important aspect of the mission that is missing is the role of the educator. Most students can not create the "essential connection between history and moral choices" on their own.

The authors of Facing History believe in the importance of using lessons from the Holocaust to help students better understand the modern world and ultimately themselves. There is no other event in history in which the steps that resulted in totalitarianism and ultimately genocide are so carefully documented. Records exist not only recorded by the victims but also by the perpetrators and bystanders. The history of this period shows the consequences of prejudice and hate and how a charismatic leader like Hitler is able to manipulate a nation.[6]

In studying this history, students are given "a framework in which to study and analyze questions related to atrocities -- questions of decision making, conflict resolution, justice, stereotyping, prejudice, leadership, power, human behavior, government responsibility, citizenship, obedience, and survival."[7] As students examine this history more carefully they might see that they too go through a process of decision making regarding like situations in their daily lives. For example, with whom they should or should not interact? Or who in their group of friends is the leader and

[6]*Resource Book* xviii.

[7]Bock 14.

decides what the group should do some afternoon? Should the student feel compelled to always join the group even when the group may be engaging in a wrongful act? Each decision will have some kind of effect, on their lives, positive or negative, even if only for that moment. Therefore, in creating an in-depth history curriculum for adolescents it should be "not just interesting but meaningful, in the sense that the content that is grappled with is made to both live in their experience and to connect to choices and responsibilities they confront in their current world and in the future."[8]

One basic underpinning of a Facing History course is to teach students to think critically about societal issues, including ethical and moral choices faced by the community. For example, students may find themselves in a position of either defending someone that the group is teasing, or joining along in the name-calling of an overweight girl. Do the students believe they should go along with their friends just to be with the group or do they see this act as unethical and immoral and refuse to be a part of the teasing? The FHAO curriculum sets out to "challenge simple answers to complex questions of citizenship and human behaviour (sic)."[9] A teacher, in another example, may ask his/her students, "are you Jewish or are you an American." The simple answer is, "I'm a Jewish-American." A more complex answer is, in what priority do you rank these two classifications? This type of question can arise in a class when discussing holidays that seem to be American but have religious origins, such as Halloween.

In regard to the Holocaust, the simple answers may conclude that such an event was inevitable. Students learn otherwise when presented with material

[8]Martin Sleeper, "Facing History and Ourselves: A Curriculum Unit in Civic Education," *Orbit: On Becoming a Global Citizen* 27.2 (November 2, 1996): 21.

[9]Sleeper 22.

discussing the many decisions Germans had to make "about whether to take an oath of allegiance, or befriend a classmate singled out for official ridicule, or speak out in favour (sic) of a colleague about to be dismissed from a job or position."[10] The unfolding events are not inevitable, but are a series of steps that lead to the ultimate outcome. By examining these steps, students learn that "history is largely the result of human decisions, that prevention [of atrocities against humankind] is possible, and that education must have a moral component if it is to make a difference."[11]

Once the concept of action affecting outcome is understood, Facing History challenges students with examples that will enable them to create a more just and moral society. "Facing History and Ourselves seeks to meet that challenge by reviving the time-honored idea that history is a branch of moral philosophy with lessons that can serve as guidelines for prudent thinking and moral behavior."[12]

Facing History allows students to create a new vision of their future and have faith that their world can be improved if only they are willing to make intelligent decisions and participate in a democracy.[13] This is done by illuminating common themes of justice, law, and morality in the past and present. The curriculum presents a framework and vocabulary enabling the student to define citizenship and citizens' roles whether they are at school or elsewhere in the community.

> Facing History emphasizes civic education as a moral enterprise by developing the skills, promoting the values, and fostering the beliefs needed to build and sustain a democratic society. Facing History

[10]Sleeper 22.

[11]*Resource Book* xvi.

[12]*Resource Book* xvii.

[13]Sleeper 21.

> teaches one of the most significant and necessary lessons for adolescents to understand and believe: that most of what happened in the past, and may happen in the future, was not inevitable but rather shaped by choices made by individuals and groups -- choices that at the time seemed ordinary and unimportant but, taken together, led to extraordinary, unimaginable consequences.[14]

Finally, students learn that "there are no easy answers to the complex problems of racism, antisemitism, hate, and violence, no quick fixes for social injustices, and no simple solutions to moral dilemmas. Meaningful changes take patience and commitment."[15]

FACING HISTORY AND OURSELVES MATERIAL

FHAO has developed a number of materials for use in this course. They include *Facing History and Ourselves Resource Book: Holocaust and Human Behavior*, a one-week summer teacher training institute held at the different FHAO offices around the United States and the world, videographies, and personal interaction with a FHAO consultant in developing a curriculum to best suit the teacher's needs. However, FHAO is not simply a one-week seminar or prepackaged curriculum. Instead it offers dynamic long-term intervention.[16]

Overall, the teaching methods are similar to other social studies courses that include lectures, classroom discussion, homework and tests. Some teachers may choose to facilitate more classroom discussions while others may feel more

[14]Sleeper 22.

[15]*Resource Book* xv.

[16]*Resource Book* xx.

comfortable using literature to fulfill their goals for a particular lesson. Many readings, such as poetry, personal accounts, and stories are provided in the Resource Book.[17]

Whatever method of teaching is used in the course, the teacher will find it challenging for both their students and themselves. It "requires, but at the same time empowers, teachers to think about the difficulty and the complexity of the material they are teaching. It urges teachers to ask how they affect the moral, as well as the intellectual, development of their students. Thus it encompasses the most important kind of professional development and renewal."[18]

Unfortunately, there are very few plans and directions for teachers on how to use the material. The assumption is that Facing History prefers teachers to attend at least one of their many different in-service workshops before using the program. The following section will describe the most intense workshops available for those first-time teachers of the Facing History program.

•Facing History And Ourselves Summer Institute[19]

In the summer of 1996, Facing History held 22 week-long institutes in 11 states, as well asEngland and Switzerland for educators from around the world. There were 19 institutes scheduled for 1997 throughout the United States, England and Budapest, Hungary. There were 30 additional two-day introductory workshops available for those who could not attend an entire week's programming. These

[17]A later section of this chapter will discuss in more depth the material found in the Resource Book.

[18]Sleeper 23.

[19]The following material was compiled at the Summer Institute at the Facing History and Ourselves Center in Brookline, MA. June 1997, in which this author participated.

workshops only marked the beginning of a relationship between educator and Facing History. Following these intense workshops, educators meet, either directly or via phone or email, with their assigned program associate from FHAO to design a curriculum that will best suit their program's needs. As educators continue to use the program, more advanced workshops allow educators from different communities to meet and discuss already developed programs and suggestions for widening their horizons.

The introductory week-long institute is an important first step for anyone considering using this program. It is difficult, if not impossible, to use the Facing History resource book effectively, and in the manner in which it was intended, without first attending one of these workshops. There are no set guidelines or objectives in the resource book assisting the educator in their course development. These are obtained during the workshops. The following is a summary of one such summer institute in Brookline, Massachusettes.

Day One began with a discussion about identity -- what are the factors in our lives that make us who we are? What forms who we are? Peers, community, family, religion, geography, color, race, gender? How does our identity allow us to react to society and other individuals around us and their values? Participants were first asked to answer some of these questions and then create and share an identity chart[20] with one other participant. Participants then discussed the effects of peer pressure on students and how this chart may shift when effected by peer or parental pressure.

The group viewed the film,"After the First," in which a boy is given a rifle for his 12th birthday. He and his father go out for his first hunt. As they walk, the boy

[20]See an example of an identity chart on page 18 of this chapter.

asks his father if he killed anyone when he was in the war. The father only answers that he never knew for sure. As the boy takes his first shot at a tree, he feels and enjoys the power of his rifle. But when it is time for him to shoot at a rabbit, he no longer wants that power. He hesitates and then kills the rabbit. The film concludes with the father saying, "after the first time it gets easier."

The group discussed the question: "is it easier to do immoral or unethical acts after the first time?" The discussion continued, "does this apply to moral acts?" If so, then hopefully we can teach our children that doing moral acts get easier after the first.[21]

Continuing our discussions of identity, Alan Skopkopf (a regular teacher for the Facing History and Ourselves Institute) introduced the effects of the American Eugenic movement from the early 1900s to 1939 on what would later define the perfect Aryan race in Germany. Eugenics is defined as, "improving, or relating to the improvement of, the race; relating to the bearing of healthy offspring."[22] In England, 1883, Sir Francis Galton created the "Beauty Map," as a way to define beauty and its causal factors. The goal of eugenics was to create an ideal society of intellectuals and resourceful humans by only allowing those who fit the parameters suggested by Galton. This concept and map later influenced an American, Charles Davenport. Davenport hoped to encourage this movement in the United States at a time when masses of immigrants were arriving daily from Eastern Europe. The Eugenics Record Office in Cold Spring Harbor Long Island became the largest eugenics center until Germany in the 1930s. This office advised United States policy makers regarding

[21]This opening exercise was an excellent way of creating positive group dynamics and opening up lines of discussion for later in the day and week.

[22]"Eugenics," *Webster's New Universal Unabridged Dictionary* (1983).

social applications including issues of welfare and the need for the upper class to breed the ideal "Yankee" while preventing the lower class from creating those who would only need assistance from the state. Davenport was also vocal in seeking restrictions in immigration, which led to the 1924 immigration acts where no single group could exceed 2 1/2 percent of the population. It was not until the 1930s that Americans felt it inappropriate to try and influence nature in such an unnatural way. However, Hitler used the Eugenics movement as a way of promoting the creation of the good Aryan breed.[23]

Days Two and Three centered on discussions about issues of power, the roots of antisemitism, legacies of intolerance, and propaganda. Father Robert Bullock and Reverend John Stendahl presented their views of the roots of antisemitism. Unfortunately, neither gave a comprehensive historical account of antisemitism or presented any definite issues involving antisemitism and its effects on society. They presented some concepts such as Martin Luther's writings against the Jews and the Second Vatican's decision that Judaism is a valid religion and Jews do not need Jesus to be saved. They also noted that antisemitism originated in Christianity, yet when asked, they did not discuss how to work with a Christian child after s/he learns about the Holocaust and issues of their faith.[24] In response to a number of participants' request, Facing History facilitators prepared some readings about the roots of

[23]This was an excellent presentation which led to more questions of America's role in the Holocaust. I, along with other participants, was shocked to learn that Hitler took this idea of creating the "good breed" from America.

This first day was, in my opinion, a success in that it allowed me to explore different areas of my identity which I never thought of as influencing my life and decision making. It was also well structured in that it allowed the participants to meet and talk with one another so that we might be able to engage in more involved conversations later in the week.

[24]One particular issue was, how should one work with children who may feel guilty that it was Christians who were Nazis and were a part of the destruction of six million Jews?

antisemitism that should have been discussed in this session.

Later that day, Professor Leon Jick of Brandeis University presented an in-depth lesson about European Jewry from as early as the Roman period through the end of World War II. This was an intense presentation that required participants to take notes and pay close attention to each issue. The presentation might have been more effective if Professor Jick included a written historical outline to accompany this history. But overall, participants felt they were finally given some knowledge of the rich Jewish history many texts do not discuss until the 1930s.

Dr. Steve Cohen of Tufts University continued the previous historical discussion by presenting a more in-depth history of World War I. The focus this time was not about the Jewish people, but rather, the effects of World War I on Germany and problems within the Weimar Republic. Again, this was an intense history presentation and participants would have benefited if they were given a brief outline detailing the facts Dr. Cohen presented. However, both Dr. Cohen's and Professor Jick's presentations were very worthwhile and important if teachers are to present their students with not only the basic facts of the Holocaust itself, but give them some understanding that such an event does not happen in a vacuum.

Day Four was the most intense of the entire week as educators were given an in-depth history of the three stages of the Holocaust in order to present a progression of Holocaust events.

Stage One, Emigration, began in 1933 and ended in 1939. This included the unsuccessful boycott of Jewish businesses in April 1933 and the Nuremberg Laws of 1935, prohibiting Jews from holding jobs as civil servants. The Evian Conference in France, July 1938, addressed the question, "who should take the Jews?"

Unfortunately, out of the 32 countries present, only the Dominican Republic was willing to accept Jews. However, Trajillo, President of the Dominican Republic, only wanted young and single Jews so they could breed with the Haitians, hence creating a "lighter" community. Many countries did not want to accept the Jews at all because they were dealing with their own economic depression and accepting these people would only increase their own problems.

At first, during this period, some Jews were able to join relatives in other parts of Europe or, in some rare instances, America. However, when the antisemitic posters and signs were gone during and following the 1936 Olympics, the Jews assumed the trouble was over and many returned to their homes. This led to Stage Two, Concentration and Ghettoization, 1939-1941.

Following Germany's invasion of Poland on September 1, 1939, Hitler found himself with another 3.5 million Jews. As the Polish people identified Jews for the Germans, ghettos were established and in some instances a half million people were forced to live in an area of two square miles. But this did not eliminate the "Jewish problem" and so Stage Three began.

Stage Three, 1941-1945, is referred to as the Stage of Annihilation. On January 22, 1942, the Wannsee Conference bureaucratically put into motion the Final Solution. It began with mobile killing units and moved on to the creation of the five murder centers in which murder was their sole task: Treblinka, Chelmno, Sobibor, Belzek, and Majdanek. Other camps, such as Auschwitz, were a combination of political prisoner and slave labor camps, along with their own murder center.[25]

[25]This presentation was very well organized and provided a progression of events leading up to World War II and the Holocaust. I and other educators felt that by presenting these events in a series of stages, the history is more accessible for students and then easily expanded upon as each stage is discussed in more detail.

Day Four continued with a presentation by a Holocaust survivor, Sonia Weitz, who works closely with Facing History and published her story which is included in the Facing History program. Her talk was emotionally charged and inspirational. At the same time, it gave participants an opportunity to hear the stories and tragedies first-hand, for some the first time, and recognize the importance of bringing survivors into the classroom to supplement the curriculum.

The final full day of the institute was spent viewing a number of videos relating to the roots of evil and how to teach students the importance of being caring individuals. These videos included: "Courage to Care" --

> contains profiles of individuals during the Third Reich who helped protect Jews in France, Holland and Poland, and of Jews who were saved by non-Jews. The film raises questions about what motivated rescuers to assist victims in Nazi-occupied Europe and what moral and ethical dilemmas non-Jews confronted when deciding to engage in rescue work.[26]

"Weapons of the Spirit" --

> based on a compilation of Nazi photographic records. It depicts the Warsaw Ghetto from its creation in 1940 until its destruction in 1943. It includes scenes of atrocity and starvation as well as the daily lives of Jews within the Ghetto and their struggle to maintain their culture, religion and dignity.[27]

"So Many Miracles"

> the story of the Rubinek family's survival of the Holocaust and their reunion with the Polish family who saved them. Accompanied by their son, Saul, the Rubineks visit Poland after a 40 year absence, telling the story of their families, their love, and the Polish couple that hid them

[26] *Guide to Audio-Visual Resources* Facing History and Ourselves, 5.

[27] *Guide to Audio-Visual Resources*, 19.

for two years.[28]

Unfortunately, there was not enough time for everyone to view each of the videos that morning. However, if participants were interested, the videos were available for viewing later that day or could be checked out at a later time.

The next part of this final day was spent learning about the Armenian genocide of 1915 in an effort to compare and contrast it to the Holocaust. Professor Richard Hovannisian from UCLA suggested that the Armenian genocide was a "dress rehearsal" for the Holocaust. He also noted the similarity between victims of the Holocaust and the Armenians in that each group was identified as being different than their perpetrators. The Armenians and Jews were also used as scapegoats for the economic troubles faced by each nation, Turkey and Germany, respectively.[29]

Finally, the day concluded with a lesson entitled, "How Was the Holocaust Humanly Possible," led by Jan Darsa, from FHAO, and Professor Paul Bookbinder, from the University of Massachusettes. The focus of the presentation was on Adolph Eichmann and his quest to find the answer to the "Jewish question." This was an in-depth autobiographical lesson of how one man was able to conceive of and instigate a plot to kill the Jews of Germany and Europe. This history can be complicated because there are a number of people and factors which Eichmann sets in motion to achieve his goals, yet, both facilitators did an excellent job in presenting a well-outlined and detailed lesson.

Throughout the institute a number of important teaching devices were shared

[28]*Guide to Audio-Visual Resources*, 16.

[29]This was a well presented lecture that provided participants with a history that is not widely known. However, like the other history presentations, it would have been helpful if the professor distributed outlines which included important dates and names.

with participants. The method stressed as the most important was the use of journals. The journal could be the place where teachers and students engage in a dialogue throughout the curriculum. Bill Miller, a regular teacher for FHAO, described the journals as a place to respond to what is going on in class, reflect and ask questions, and make connections between the course and the student's life. During his presentation, Mr. Miller made a number of suggestions for how to present journal topics and use the journals in the classroom. For example, when suggesting journal topics, the teacher should not feel that he/she must come up with every topic. The teacher might consider asking the students to create a menu of topics that relate to a given lesson and choose a topic from the menu. He also suggested that teachers take the time to respond to what is written. However, because time is limited and a teacher may have a large class, Mr. Miller suggested students mark which entry they would like the teacher to respond to directly. Another example was the use of "Think/Pair/Share" for journal writing. This method allows for the students to spend two minutes writing in their journal, pair up with a partner to share each other's journals, and then come back to the whole class and share what each partner learned about the other.[30]

Along with using literature and videos to supplement a curriculum, Facing History encourages teachers to find other creative modes for students to learn about the Holocaust and tolerance. One such method is the use of theatre techniques.[31] Teachers do not necessarily have to use plays or prepared scenes, rather they are encouraged to ask students to read and then interpret passages from a novel, such as

[30]Mr. Miller's suggestions for the journal and classroom participation was inspiring. In a current FHAO class I am teaching I have used some of his techniques and found them to be quite effective.

Night[32], that is being read in class. One suggested method is to have students stand in a circle and take turns reading one sentence from a specific section of the book. By listening to each student read and hence, interpret this sentence, students may find new meaning and understanding of the story.

Another technique is the use of art as a medium of self-expression. For example, teachers may discuss the purpose of memorials at the conclusion of the curriculum. This lesson may include looking at photos of memorials from around the world, not necessarily Holocaust memorials, and discuss the purpose and effect these memorials have on those who see them. If a class is able, they may choose to visit a memorial in their area and discuss students' reactions. At the conclusion of this lesson, students are given clay and asked to create their own memorial. The teacher may decide if this should be a Holocaust memorial or any memorial of the student's choosing. Institute participants found this exercise therapeutic in that it released the tension and provided an outlet for self-expression reflecting the intense one-week program.

•Facing History And Ourselves Resource Book Overview

The guide used for Facing History and Ourselves, *Holocaust and Human Behavior Resource Book* [33]is "not a textbook -- a series of discreet lessons with goals

[31]Please note that these are techniques and not necessarily "theater." However, at the end of the session some teachers suggested the possibility of using improvisation techniques to have students discuss, "what would you do in this situation?" Note that at no time should a teacher ask, "what would you have done in this situation" since we can never really know how we would act if we were in a similar situation to the Holocaust or that presented in Wiesel's book, *Night*.

[32]Elie Wiesel, *Night* (New York: Hill and Wang, 1960).

[33]*Resource Book*.

and objectives. Rather, it provides students and teachers with a meaningful but flexible structure for examining complex events and ideas. It also fosters original and thoughtful responses by encouraging students to reflect on difficult questions and issues [some of which are included in the book]."[34] The structure for the curriculum comes about through meetings with Facing History staff and the teacher. Once a general curriculum outline is established, readings from the *Resource Book* are selected to supplement each lesson. The following gives a brief description of the *Resource Book* in order to present the general progression of the Facing History material.

The first two chapters use stories, such as *The Bear that Wasn't*, to introduce key concepts about our identity and how it is formed through surrounding cultural influence. It is important to introduce students to basic decision making principles by developing a vocabulary of morality. The following are questions included in Chapter One for teacher's use in an introductory class discussion. However, these questions are such that there is no right or wrong answer. They are used for starting conversations between students and their teachers.

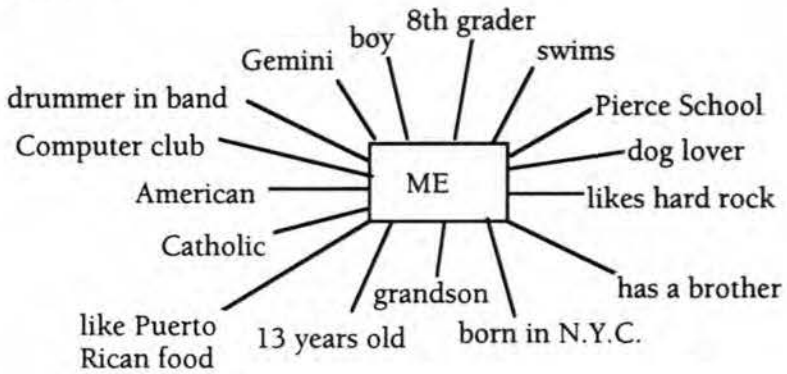
> -How is our identity formed?
> -How do our attitudes and beliefs influence our thinking? -How does our thinking affect our actions?
> -How can we keep our individuality and still be a part of the group?
> -How does our tendency to see us as unique but others as members of a group affect our behavior as well as our attitudes?[35]

After answering these questions students may engage in creating identity charts by using words and phrases that describe themselves. The following is an example of

[34]*Resource Book* xxvi.

[35]*Resource Book* xxvii.

an Identity Chart[36]:



Once each student creates their own chart they may compare them with others from the class and refer back to them over the course of the curriculum.

Chapter Two continues the lesson in identity by examining how countries, including the United States, define their identity or nationalism. Sociologist Theodore Abel, defines nationalism as "a strong positive feeling for the accomplishment of the nation, its position of power, the men and institutions and the traditions which are associated with the glorified events of its history."[37] The material in this chapter and the chapters to follow use primary sources "to capture the ideas, assumptions, and observations of those living through a particular age in history."[38] For example, one of the readings in Chapter Two is "'Race' and Identity in France."[39] It opens by commenting on the freedom all people felt living in France. Even African Americans and Jews felt more comfortable there than in America. However, the French struggled

[36]*Resource Book* 8.

[37]*Resource Book* 56-57.

[38]*Resource Book* 57.

[39]*Resource Book* 97.

with their own issues of racism as seen in the response to the Alfred Dreyfus case in November, 1894.

Alfred Dreyfus was accused of selling secret documents to the Germans and later convicted of treason. He was publicly degraded and brought before a group of officers and told, "Alfred Dreyfus, you are unworthy to bear arms. In the name of the French people we degrade you!"[40] Dreyfus protested that he was an innocent man and others protested, "Death to the Jews!" Although his religion held no bearing on the case, the newspapers always referred to him as a Jew. The efforts of his family and friends to overturn the conviction divided the nation between those who believed the issue was antisemitism, while others believed the honor of the army and nation were most important. Finally, as evidence claiming Dreyfus' innocence came about, this debate became a heated issue throughout the country. The day after his second conviction, Alfred Dreyfus was pardoned and twelve years later he was vindicated by the courts.[41]

The Resource Book suggests a number of Connection questions for discussion.[42] For example:

> What themes and issues turned the Dreyfus case into a national debate? Why did that debate touch off rioting and violence? What does the case suggest about the effects of racism on democracy? How does it support the concerns that Abraham Lincoln expressed in the 1838 speech (Reading 4)? What trials in recent years have divided people the way the Dreyfus case did? What themes and issues underlie those cases?[43]

[40]*Resource Book* 97.

[41]*Resource Book* 97-98.

[42]These Connection questions are only meant to start class-room discussions. There are no correct answers given in the back of the book and no teacher's manual is distributed with the Resource Book.

Chapter Three examines the choices people in Europe and the United States made after World War I. It closely reviews Germany's efforts to build a democracy after their humiliating defeat. Therefore, students are asked to consider that "although Germany was a unique place in the 1920s, the questions the German people faced then are similar to those confronting people today: 'Should all citizens be equal?' 'How can a democracy maintain order without destroying freedom?' Their [Germany's] decisions affected nations around the world, including our own."[44]

Reading Six, "Voices in the Dark"[45] presents a first-hand account by Henry Buxbaum riding a train through Germany after World War I. As he traveled through the countryside in a dark train-car, the man heard another say, "Those God-damned Jews, they are the root of all our troubles."[46] The others on the train added their comments about the Jews. Mr. Buxbaum sat only a short time before he could take no more then said, "Well, I am a Jew and etc., etc."[47] One of the younger men suggested they throw him off the train and Mr. Buxbaum remained silent for the rest of his trip. When he got off at his stop, one of the younger men also got off and he noticed that this was a member of his own soccer club. He never thought anyone in that group could harbor such "rabid, antisemitic feelings."[48]

A Connection question for discussion about this reading is, "in times of economic upheaval, political unrest, or social stress, people often feel powerless. How

[43]*Resource Book* 98.

[44]*Resource Book* 109-110.

[45]*Resource Book* 126.

[46]*Resource Book* 126.

[47]*Resource Book* 127.

[48]*Resource Book* 127.

do some leaders turn those feelings against, 'outsiders' or 'strangers'?"

Chapter Four begins the historical overview from the rise of the Nazis until Germany's defeat in World War II. Students discuss how Hitler was able to destroy the Weimar Republic by a number of small compromises and replace it with a totalitarian government. For example, students read a personal account by Bernt Engelmann the day Hitler came to power. He and his family sat around the radio that evening listening to a new announcer describe the parade of torches through the streets and through the Brandenburg gate. The announcer goes on:

> And now -- yes, it is! At this moment we hear from the south the thud of marching feet. It is the divisions of the Stahlhelm. The crowd listens with bated breath, the torches sway...Everywhere torches, torches, torches, and cheering people! A hundred thousand voices shout joyously, 'Sieg Heil! Heil Hitler!' into the night![49]

Students might discuss, "What kind of spells does a parade cast--particularly one held at night and lit by torches? What happens to the individual in the crowd? Why do you think parades and rallies have this effect?"[50]

After the students learn *how* Germany became a totalitarian state, Chapter Five aims to answer *why* the German people allowed it to happen. The chapter builds on the concepts of individuality learned in Chapters One and Two and how the Nazis took advantage of the yearning to belong to a group. "It describes, in Fritz Stern's words, how they used the 'twin instruments of propaganda and terror' to coerce and cajole a people into giving up their freedom."[51]

[49]*Resource Book* 157.

[50]*Resource Book* 158.

[51]*Resource Book* 209.

Reading three, "Propaganda,"[52] describes the work Joseph Goebbels, Minister of Public Enlightenment and Propaganda, did on behalf of the Nazi government. Goebbels believed;

> That propaganda is good which leads to success, and that is bad which fails to achieve the desired result, however, intelligent it is, for it is not propaganda's task to be intelligent; its task is to lead to success. Therefore, no one can say your propaganda is too rough, too mean; these are criteria by which it may be characterized. It ought not be decent nor ought it be gentle or soft or humble; it ought to lead to success....Never mind whether propaganda is at a well-bred level; what matters is that it achieves its purpose.[53]

Hitler and Goebbles both understood this definition of propaganda as true, however, they were not the inventors of propaganda. Propaganda was used by the Catholic Church to describe how it countered Protestant teachings in the 1600s. By the time World War I came about, every country was using propaganda as a way to gain support for their cause. However, Hitler and Goebbles went to extremes.

The Resource Book asks students to connect these events to their own experiences by asking them to "Give an example of propaganda. Then compare your example with others in your class. What to they have in common? Use your answer to define *propaganda*. How do dictionaries define the word? What is the difference between persuasion in advertising and propaganda?"[54]

Teachers must keep in mind that these Connection questions do not have a correct set of answers. They are only meant to be used as a tool for facilitating

[52]*Resource Book* 218.

[53]*Resource Book* 218-219.

[54]*Resource Book* 219.

discussions about a particular topic. The questions for "Propaganda," as with other articles throughout the book, are excellent in that they ask students to apply what they have learned from their reading to present day events.

Chapter Six continues the lessons from Chapter Two in which every individual and nation have a "'universe of obligation--a circle of persons 'toward whom obligations are owed, to whom rules apply and whose injuries call for [amends] by the community.' Each, however, defines that universe just a little differently."[55] Discussions focus on the late 1930s and the consequences of decisions that were made during that era. Hitler openly expressed his plans and opinions from the moment his book *Mein Kampf*[56] was published. He carefully laid out plans to see his dreams fulfilled and when he was met by little or no opposition he was able to move on with the next step. Chapter Six examines those steps from 1936 to 1940 and explores the following questions: "Why didn't the German people stop Hitler when he threatened minorities at home? When he turned on neighboring countries? Why didn't world leaders take a stand?"[57]

The reading, "Those Considered Unworthy to Live,"[58] examines the beginnings of Hitlers rise to power and his ability to convince many people that what he proposed was for the good of the nation. Hitler called those who were epileptics, alcoholics, people with birth defects, and mentally ill, "useless eaters." "In his view, these people were 'marginal human begins' who had to make a case for their own survival at a time

[55]*Resource Book* 252.

[56]Adolf Hitler, *Mein Kampf*, trans. Ralph Manheim (Boston: Houghton Mifflin Company, 1971).

[57]*Resource Book* 252.

[58]*Resource Book* 279.

when the nation was preparing for war."[59]

At first, he eliminated those who were too young to speak on their own behalf. It began in 1938 with a family of a severely disabled child. They petitioned Hitler for the right to kill their child and Hitler granted the petition. He then decided this was the opportunity to introduce his "euthanasia" program. He knew that by presenting the program during the war he would not meet much opposition.

Committee members told parents that their children were being placed in a new hospital that would provide better treatment. The children died soon after. Doctor Robert Jay Lifton explained, "According to the thinking of that time, in the case of the children, killing seemed somehow justifiable...whereas in the case of the adult mentally ill, that was definitely murder."[60]

The reading in the Resource Book examines how no one spoke up when these children were being killed. Deep down people might have realized that these killing were wrong, but Hitler had convinced them otherwise and that it was good for the state. A Connections question asks, "A poster widely distributed in Nazi Germany stated: 'Everyday, a cripple or blind person costs 5-6 [Reichsmarks], a mentally ill person 4, a criminal 3.50. A worker has 3-4 [Reichsmarks] a day to spend on his family.' To what prejudices does the poster appeal? How does it justify killings without ever mentioning them?"[61] This reading and associated questions present a good example of how a community is able to turn its back from what is really going on and find the positive in something negative, such as murdering innocent children.

[59]*Resource Book* 279.

[60]*Resource Book* 280.

[61]*Resource Book* 281.

Having compiled all the information that led up to the Holocaust, Chapter Seven "focuses on the deliberate murder of one third of all the Jews in the world."[62]

> 'The word *'holocaust'* means complete destruction by burning; all matter is totally *consumed* by the flames,' writes Paul Bookbinder. 'Although the word is of Greek origin, it has become synonymous with the destruction of European Jews by the Germans during the Second World War. The crematoria of Auschwitz brought the word 'holocaust' to mind, and in its sound the enormity of the horror of those days was confirmed.'[63]

Not only does this chapter's focus present the obvious, such as historical dates and numbers of those killed, but also the emotions brought about by facing this history. At the same time, while these lessons are not easy to face it is a history that cannot be ignored.

A question asked many times is how could anyone have murdered other human beings without any hesitation? "Reserve Police Battalion 101"[64] describes how this reserve group was formed and the job they took on in 1942.

Battalion 101 was composed of mostly working and lower-middle-class men from Hamburg, Germany. The men were in their early to late 30s and most were not well educated. They were stationed in the district of Lublin in Poland. On July 13, 1942, Major Wilhelm Trapp gave a short speech informing the men of their new assignment in the town of Jozefow. He said that the task they would have to perform was not pleasant but that they should remember "that in Germany bombs were falling on the women and children."[65] The men were given the option to leave the Battalion

[62]*Resource Book* 307.

[63]*Resource Book* 307.

[64]*Resource Book* 313.

and be reassigned. The rest were given their assignments and told to select healthy men for labor and shoot the rest. Major Trapp spent the day in town at his make-shift headquarters in the school and with the mayor and priest from the city. He never went out to the site which angered many of his men. The reading goes on to describe the massacre and reactions from the men in the Battalion.

In an attempt to relate some of the actions of this atrocity, students are asked this following Connection question: "What part did peer pressure play in the massacre? What part did opportunism play? Antisemitism? What other factors may have influenced participation? Compare the massacre to others you have read about. What differences seem most striking?"[66]

Many of the readings in this section do not focus on the exact details of the blood and gore of the Holocaust, rather the emotions and reactions of participants. The goal of this chapter is not to shock the students with these events, rather to ask them to examine what was done then and how one might react differently to antisemitism or other acts of intolerance today.

This chapter may be the one in which students use their journal more than at any other time to reflect on what they read and view. "As one student wrote, 'This history is grim and it can build up inside and make you feel ugly and hopeless. At times I did. My journal was a confidant that no person could have been because it was always there.'"[67]

Raul Hilberg wrote, "Most contemporaries of the Jewish catastrophe were

[65]*Resource Book* 314.

[66]*Resource Book* 316.

[67]*Resource Book* 308.

neither perpetrators nor victims. Many people, however, saw or heard something of the event."[68] Chapter Eight discusses issues of bystanders and rescuers.

> Cynthia Ozick warns, 'when a whole population takes on the status of bystander, the victims are without allies; the criminals, unchecked, are strengthened; and only then do we need to speak of heroes. When a field is filled from end to end with sheep, a stag stands out. When a continent is filled from end to end with the compliant, we learn what heroism is.[69]

Professor Ervin Staub defines bystanders as "people who witness but are not directly affected by the actions of perpetrators, [however they] help shape society by their reactions..."[70] The reading, "Bystanders at Mauthausen" supports his argument.

The Nazis built a labor camp for political prisoners in Mauthausen and later expanded the camp, taking over buildings from surrounding small towns. Castle Hartheim was one of those buildings. After its mentally handicapped child residents,, were removed, renovations began. No one knew what the renovations were since no local people were hired as labor.

People noticed a black cloud coming from the chimneys. "The stench was so disgusting that sometimes when we returned home from work in the fields that we couldn't hold down a single bite."[71] People would find tufts of hair or bone fragments that would either blow out from the chimney or drop from the trucks that carried the remains away.

> As more people became aware of what was going on, Christian Wirth, the

[68]*Resource Book* 363.

[69]*Resource Book* 364.

[70]*Resource Book* 370.

[71]*Resource Book* 370.

director of the operations met with the residents. He told them his men were, "burning shoes and other 'belongings.' The strong smell? 'A device had been installed in which old oil and oil by-products underwent special treatment through distillation and chemical treatment in order to gain a water-clear, oily fluid from it which was of great importance to U-boats."[72] Wirth ended the meeting by threatening any person who spread rumors of that they were burning persons would be sent to a concentration camp. No one ever mentioned it again.

However, this was not the case in Denmark. "A Nation United"[73] describes how the Danes deeply resented being occupied by Germany. The Nazis limited King Christian X's power, forced the government to resign, ordered the disbandment of the Danish army, and ordered the arrest of a number of Christian and Jewish leaders.

The Germans were planning to deport all the Jews, however, non-Jews risked their lives to protect them. Jews were informed to hide and prepare for evacuation to Sweden. Hundreds of fishing boats "carried nearly every Jew in Denmark--7,220 men, women and children--to safety. It was a community effort--organized and paid for by hundreds of private citizens--Jews and Christians alike."[74] Not everyone was able to get out. Some were captured in hiding or while in the boats. A total of 580 Jews were sent to Terezinstadt. Yet, no Danish Jew was killed because the government constantly inquired about their status.

It is interesting that the Resource Book chose to pair bystanders and rescuers in the same chapter. On their own, each makes a strong decision to accept or deny what

[72]*Resource Book* 371.

[73]*Resource Book* 393.

[74]*Resource Book* 395.

they are being told by someone who is in a powerful position in government or other leadership capacity. And each risks their lives if either they talk about what they think is going on or try to help those in need. Although the bystander and rescuer are opposites, it seems fitting to pair them together in this chapter to show what witnesses to the Holocaust had to face the two choices people make in their lives today when witnessing an injustice.

The last three chapters move from thought to judgement and then to action. The following are some of the questions considered in each of these chapters:

-What is the difference between crimes against humanity and killings sanctioned by war?

-What is the purpose of a trial? Is it to punish evil-doing or set a precedent for the future?

-Are individuals responsible for their crimes if they have obeyed the laws of their nation? Or are there higher laws?

-How does one determine punishment? Is everyone equally guilty? Or do some bear more responsibility than others? Can an entire nation be guilty?[75]

Chapter Nine considers who is responsible for not only the Holocaust but also the war. Such questions under consideration are:

•Should those who participated in the atrocities committed during the war be punished? If so, who ought to be held accountable?

•Should those individuals be tried before a court of law? What is the purpose of the trial? Is it to punish evil-doing? Or is it to set a precedent for the future?

•Who should be tried? Are individuals responsible for their crimes if they have obeyed the laws of their nation? Or are there higher laws? If so, what are those laws?

[75] *Resource Book* xxviii.

> •How does one determine punishment? Is everyone equally guilty? Or do some bear more responsibility than others? Can an entire nation be guilty?[76]

While exploring these questions, Chapter Nine closely examines the Nuremberg Trials held after the war. Later as Hannah Arendt followed Adolf Eichmann's trial in 1961, she found there were important issues of good and evil that needed to be addressed. She wondered if "the habit of 'examining whatever comes to pass can be among the considerations that make men abstain from evil-doing or even actually condition them against it.'"[77]

If this is so, then there are lessons to be learned from the Nuremberg Trials. "Humanity's Aspirations to Do Justice"[78] describes the first trial on November 14, 1946. In his opening speech, Robert H. Jackson, chief prosecutor said, "The wrongs which we seek to condemn and punish have been so calculated, so malignant, and so devastating, that civilization cannot tolerate their being ignored because it cannot survive their being repeated."[79] He went on to say, "We must never forget that the record on which we judge these defendants today is the record on which history will judge us tomorrow."[80]

The Connection questions use this theme of "learning from the past to create a better future" by asking students to review the quote mentioned above. This close examination of the Trials is important in that students may recognize that for every

[76]*Resource Book* 419.

[77]*Resource Book* 420.

[78]*Resource Book* 425.

[79]*Resource Book* 425.

[80]*Resource Book* 426.

action there is a form of judgment, whether it is formal judgment as in the case of the Trials or self judgment. Either way, this chapter means to convey that everyone is held accountable for their actions.

Memories are powerful tools that can shape the present and effect our future. Chapter Ten stresses the importance of these memories and points out that there are those who choose to supress them. Orlando Patterson notes that slaves were not allowed to teach their ancestor's traditions to the next generation. He attests that "in every society, a group's right to include its story in a nation's history and preserve its heritage is the power to shape generations to come. To deny that right is cultural suicide."[81] Journalist Judith Miller agrees and adds, "knowing and remembering the evil in history and in each of us might not prevent a recurrence of genocide. But ignorance of history or the suppression of memory removes the surest defence we have, however inadequate, against such gigantic cruelty and indifference to it."[82]

"Education and Memory"[83] discusses the importance of educating ourselves and future generations of historical memories in order for everyone to carry them forward to the next generation. "President Richard von Weizsaecker said of himself and other Germans, 'All of us, whether guilty or not, whether old or young, must accept the past. We are all affected by its consequences and liable for it.'"[84] However, there is a lack of education within Germany as told by Bodo Franzmann, a German publisher.

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[81] *Resource Book* 470.

[82] *Resource Book* 471.

[83] *Resource Book* 489.

[84] *Resource Book* 489.

Noticing a lack of material which teaches many of the details from World War II, Franzmann produced a comic book "that graphically describes key events in World War II, including the Holocaust. The book clearly indicates that the German public knew what Hitler stood for when he took office in 1933. It also shows how Hitler's 'euthanasia' program was carried out. Eight pages are devoted to the Holocaust itself. And the author notes that while Germans 'registered that Jews were disappearing, nobody asked where they were going and nobody wanted to know.'"[85]

After reading the comic book, students realized that Hitler did not act alone, rather, all Germans had to take responsibility for voting him into office. "What impressed the young readers was learning the details of how Hitler came to power--realizing he was not born a Nazi but how he became one. This is the most important lesson they could learn--to realize how it is happening to people today."

Finally, Chapter Eleven examines what is needed for democracy to succeed. Czech President Vaclav Havel stressed "the need for a 'civil society' -- one that promotes 'a climate that would encourage people to act as citizens in the best sense of the word.' Without that climate, democracy cannot survive."[86] Students consider issues that divide us today and discuss how differing opinions might be mended and what it takes to be a good citizen. Overall, this chapter does not present easy answers to making democracy work, rather it provides insights for what has and has not worked in the past so students might create a brighter future.

For example, "Taking a Stand"[87] describes the plight of a freshman at a school

[85]*Resource Book* 489.

[86]*Resource Book* 523.

[87]*Resource Book* 554.

whose mascot is "Chief Tommyhawk." Being an Assiniboine Sioux, Monica Braine set out to show the school and administration that their choice of mascot was a racist one. However, she was met by a considerable amount of opposition from those who take pride in their "Chief Tommyhawk" and the chants and dances done at sporting events. Monica stood her ground and found that she was not very popular with many students. However, she quickly learned who her friends were and the administration agreed to consider all sides of the issue.

This reading, and others like it in the chapter, bring the issues of tolerance back to the forefront. Students are asked to comment on how they would handle this situation and situations discussed in previous sections. Overall, no topic in the Resource Book overlooks the possibility of something like what happened in World War II from happening again today. Rather, students learn to recognize some of the characteristics of these earlier actions and think about how they would handle them in the present day.

CONCLUSION

Facing History and Ourselves is a diverse and excellent new approach toward Holocaust education. Its strength is that it is meant not only as a Holocaust course, but also a course about tolerance and the issues faced by students today. Issues such as antisemitism, prejudice, and a lack of understanding of different beliefs and practices are not limited to the past, they are a reality of today. FHAO uses the Holocaust as a means for teaching the lessons of tolerance.

It is imperative that if a teacher chooses to use this curriculum, s/he attend the introductory institutes either at the FHAO headquarters or, if available, in his/her

home-town. These institutes provide not only the necessary tools for teaching this curriculum, but also a support system for the educator. During the institute, teachers from either the same school or same location meet in small groups with FHAO facilitators to discuss the educator's goals. Unfortunately, the groups only met once, formally, during the conference. Some educators gathered during breaks and in the evening to process the material, but more of these small group sessions would have been beneficial. Similarly, as a teacher from a small supplementary high-school, there were no like support groups as for those who came with other teachers from the same school. These groups were able to discuss the day's activities and how to incorporate them into the curriculum and projects.

The resource center available at the FHAO office in Brookline, MA is well equipped to provide teachers with a number of videos and books for classroom use. If teachers are in driving distance of the center it is easy for them to preview the material before using it in the classroom. However, if this is not possible, the FHAO staff is more than welcome to discuss the materials over the phone with teachers and send them the videos or books by mail. Videos can be checked out for one week and books, such as *Night*, can be checked out for a longer period of time. The resource center can provide teachers with classroom copies of the book *Night* and other titles. This service is free for those who have attended the FHAO workshops.

As stated earlier, the Resource Book does not provide a written curriculum or course outline for teachers to use. Unless teachers attend at least one of the workshops they will not be able to use the material effectively. Once teachers understand the purpose and method of the FHAO program, they will find the Resource Book full of readings that will lead to intense classroom discussions.

Each community that uses this curriculum is unique, therefore, the book provides a number of different readings for each chapter. Teachers could not possibly go through every reading in each chapter and expect to finish the course in one year. Therefore, teachers must choose which readings are most appropriate for their class and situation. However, for teachers who use this curriculum for more than one year, they may find it refreshing to use different readings per year and also be able to tailor the course to the new group of students.

Unfortunately, if a teacher chooses to use an evaluative tool, such as tests, they will not find anything like this in the Resource Book. The Connections at the end of each chapter are meant for use in discussions or written exercises. Teachers may choose to use these as an evaluative tool, however, these questions do not elicit a single correct answer. The teacher will have to decide how he/she will evaluate each student's writing or project.

Overall, this is a very valuable curriculum. Preparation may take longer than a traditional set curriculum, but the material students learn from this curriculum will remain with them for a life-time. Teachers must always keep in mind that the FHAO staff is available to assist in anyway possible including creating a course outline and choosing appropriate videos and written material. Whether teachers use this curriculum for one semester or a full year in a traditional school setting, or only once or twice a week in a supplemental school, the Facing History and Ourselves curriculum can serve in almost every school situation. It is dynamic in that it not only teaches about the past, but how students can face history, learn from it and create a brighter future.

CHAPTER FIVE

"TO FORGET IS TO PROLONG THE EXILE AND TO REMEMBER IS THE BEGINNING OF REDEMPTION"

Ba'al Shem Tov

In the previous chapters of this thesis numerous Holocaust educational resources available to all teachers are presented. These resources are important for any teacher developing a Holocaust program, yet they are meaningless if the teacher has no set goals or vision for his/her class. Holocaust education is not like a class where the knowledge of facts and figures are all a student needs in order to complete the course. Students need to know more than dates and places. This course must also present the human element of the Holocaust. Complicating the teaching of the Holocaust is that teachers may not feel comfortable exploring and expressing the numerous emotions that they and their students may experience during the course.

This final chapter will examine some of the shared experiences of teaching about the Holocaust in Jewish supplementary and day schools, and one public school. As will be seen from the results of questionnaires sent out to these schools and recommendations from other curricula, it is important to discuss the importance of setting both personal and classroom goals when teaching the Holocaust. Finally, the last section will discuss the pros and cons of using different educational resources presented in Chapters One through Four when teaching the Holocaust in a Jewish setting, be it supplemental or day schools.

A STUDY OF JEWISH DAY SCHOOLS AND ONE PUBLIC SCHOOL:

In order to learn more about Holocaust education, including how it was being taught, a number of schools were solicited for their curricula and asked to complete questionnaires regarding their methods and perceptions of the effectiveness of the course. The objective of this undertaking was to discover what material was being used in schools and how effective the material was in teaching the Holocaust. Also,

there was an attept to find patterns in the questionnaires in the areas of teaching methods, materials, and the use of outside resources, such as survivors and museums or memorials. Suggestions then could be made to create curricula which not only teach students the historical aspects of the Holocaust, but how such an event affects their lives today.

Before sending out the questionnaires there were a number of assumptions made. The first assumption was in regard to curriculum development. It was assumed that most teachers would use a prepackaged curriculum and have some basic training for using the curriculum. It was also assumed that students would only learn about the years 1933-1945 with no other historical material to support the existence of the Jewish people in Eastern Europe prior to this time period. An additional assumption, restricted to Holocaust education in Jewish supplemental or day schools, was that the Holocaust was only covered during certain times of the year, either in November with Kristalnacht, or in the Spring in conjunction with Yom HaShoah. Finally, for all schools, it was assumed that those who taught the Holocaust did so with a deep feeling of commitment and the need to fulfill personal and professional goals. This commitment may include a teacher's need to teach students about this tragic time so it may never happen again. The teacher may also have personal connections to the Holocaust in that they may have had family members or close friends who either perished in the Holocaust or were survivors. A further assumption is that in Jewish schools Jewish teachers would feel a more personal connection. In a secular school non-Jewish teachers may teach the Holocaust only because they are told to do so during the World History unit.

There are a number of conclusions that can be made from the received

questionnaires. First, in regard to the assumptions made above, it should not be assumed that all teachers use a prepackaged curriculum. Most of the respondents used a number of different books as a basis for their course outline. However, some expressed the importance of having a prepared curriculum that would give them the basic information that should be covered and allow for their own personal development of the course. Some of the teachers did relate their own support system among their fellow teachers and principal that assisted in creating an appropriate curriculum. And finally, most of the teachers who answered the questionnaire have taught the Holocaust for a number of years and redevelop their past curriculum for every new class.

Another incorrect assumption was that students are only taught about the years 1933-1945. For the most part, teachers consider the Holocaust as a part of the overall History curriculum. Therefore, an attempt is made in Jewish schools to include the Holocaust in a continuing study of Jewish History over time. Although most schools desire to create opportunities for students to continue learning about the Holocaust either in their present or future grade level, most are unable to find the time or resources to give students this opportunity. However, the real issue may not be the inability to provide further opportunity to learn more about the Holocaust, rather there should be more of an effort to give students a chance to learn more about Jewish History and the importance of keeping Jewish memory and traditions alive.

Next, in regard to Holocaust education taking place during certain times of the year, this was confirmed for Jewish schools. Although some schools see the course work as a year long or semester long program, almost all come to a climax at Yom HaShoah. Some hope that the learning will continue following Yom HaShoah, but

realize there are too many other commitments to meet before the end of the school year. This past year was especially difficult for one school who felt the pressure of the holidays occuring when they did. The principal of the school said in a letter regarding the questionnaires:

> On a year such as this one, when the holidays are compounded with end of the year activities, teaching of any substantive material is very difficult, if not impossible.
>
> The general feeling among our staff is that in the 7 years that they are in our school, our students will study many special days several times, and that missing one year would not be considered significant in the long run. And by the way, we deal with Tishrei holidays with the same belief.

These comments are interpreted to mean that the holidays designate what and how material is being taught in the school. Unfortunately, it also seems that this particular school teaches the holidays, including Yom HaShoah, every year, meaning that the students who attend the school for seven years are retaught this material seven times. As will be discussed later in this chapter, this can be detrimental when teaching the Holocaust. Overexposure will not teach the students the importance of these lessons, rather it will turn the students off from the lessons of the Holocaust and other events in Jewish history.

Finally, in regard to the final assumption, most teachers do have a passion for teaching a course about the Holocaust. The overall feeling is that it is an absolute must to teach the Holocaust, if for no other reason than to assure it will never happen again. However, when asked about what the teacher hoped the students' reactions to be, one stated, "A feeling of horror and almost disbelief of the existence of the Holocaust." This statement is interesting in that the teacher chose the word "horror." It can be

concluded that using "horror" as a teaching method is not effective. While this will be discussed in a later section, it is important to clarify that students should not have a feeling of disbelief that this event took place, rather, they should face the reality that it did happen and be able to name the events that led up to the Final Solution. This recognition of events is a tool that will then allow students, as future citizens, to prevent such an event from ever happening again.

The assumption that only Jewish teachers have a passion for teaching the Holocaust was found to be incorrect. As seen by the number of participants at the Facing History and Ourselves teacher training program, there are a number of non-Jewish teachers who feel just as strongly about the importance of teaching the Holocaust to all students, Jewish and non-Jewish. The Holocaust has become a universalized event in which teachers are able to teach about the importance of tolerance and respect for one another no matter the person's religion or race. Unfortunately, it took such a tragic event to bring this realization to fruition.

Although the information received from the questionnaires was informative, it would have been interesting to learn how some of the curricula were created. Many of the teachers mentioned that either they themselves developed their curriculum, or they were presented with a base curriculum which they further developed. Unfortunately, the information received did not discuss the methodology for the creation of curricula. Another piece of information that is important to know, and was not discussed in the teachers' responses, was the use of multimedia resources, such as film or the internet. This information would have been helpful to better understand what is going on in the classroom and what changes, if any, need to be made.

Finally, student reaction to the Holocaust curricula would show exactly what is

being absorbed by students and their comments about the material being presented. It is important to know how the students react to material in order to determine the effectiveness of the curriculum. Most teachers noted that there is no formal evaluation, such as tests or projects. Rather, teachers only consider the student's class participation, such as discussions or participation in a school-wide service for Yom HaShoah.

WHY TEACH THE HOLOCAUST?

When asked, "Why is it important to teach the Holocaust?" teacher's responses reveal the following themes: "So it will never happen again", and that "The Holocaust is an opportunity to teach students the lessons of morality, tolerance, and justice".

As mentioned in Chapter One, the Ba'al Shem Tov said, "To forget is to prolong the exile and to remember is the beginning of redemption." It is always easier to ignore that which is painful. However, educators have expressed the idea that by facing this painful topic and discussing it with students, such an event will never happen again.

But this is no longer the only reason why the Holocaust is taught. Educators have found that the lessons learned in the Holocaust go far beyond the World War II years. Educators use the Holocaust as an intense study of the consequences of man's inhumanity to man. Conclusions are drawn about such topics as morality, tolerance, and justice. Educators conclude that the Holocaust is not an isolated event and should not be treated as such. Therefore, by examining the events more closely, teachers and students are able to discuss the moral choices made by all peoples during the Holocaust and how students might react today to situations of intolerance in their

lives.

Preventing the reoccurrence of the Holocaust and teaching the lessons of tolerance and acceptance go hand in hand. The world today is not void of intolerance and injustice. Equipping students with the knowledge of the past and asking them to think about their own reactions to these events and the events of today, students may realize that they have the power to make a difference. If educators' goals are so that it never happen again, then students must be taught how they can assure that it will not.

DEVELOPING HOLOCAUST PROGRAMMING AND THE USE OF DIFFERENT TYPES OF MATERIAL

Once the teacher has named his/her goals s/he must decide what methods to use in teaching the course. The teacher may choose to evaluate a number of already prepared curricula from a curriculum bank, such as can be found at the United States Holocaust Memorial Museum, and find one that will meet his/her goals. Or the teacher may combine a number of curricula ideas to create a unique curriculum for his/her class. As discussed in earlier chapters, there are a number of different resources at a teacher's disposal. Depending on the teacher's style s/he may choose to use large amounts or an equal amount of literature, videos, survivor testimony, local memorials or museums, or elements of highly structured material such as Facing History and Ourselves.

There are pros and cons to using these materials. The teacher must weigh not only the following issues, but also his/her comfort level in using any of these materials. And most importantly, if a particular material is being used in a Jewish supplementary school where time is very limited, teachers must consider how much

time can be used for in-class viewing of videos or survivor testimonies and if students will do outside reading of literature assigned for future classes. Unfortunately, these concessions make teaching a Holocaust class difficult in these situations but not impossible.

Videos: As mentioned in Chapter Two, videos can be a powerful resource in which students are given a visual image to accompany historical lessons. However, the teacher must preview the material beforehand to evaluate if the video should be used in its entirety or in sections. The teacher should also be aware of the graphic nature of the video. Teachers should not strive to "shock" students by showing overly graphic film footage. It is true that the Holocaust is filled with stories of Nazis shooting Jews at close range, live prisoners being thrown into crematoria, and numerous medical experiments performed under inhumane conditions. However, students today are bombarded by graphic television shows and movies in which actors are constantly being shot, blown-up, and thrown off tall buildings while returning the next week in another episode. Therefore, if a teacher must use a film with such graphic footage they should do so sparingly.

There are also videos in which older footage of Eastern European towns and shtetles are intermingled with survivor and witness accounts, such as the film, "Image Before My Eyes."[1] This film uses photographs, drawings, home movies, music and interviews with survivors to recreate Jewish life in Poland from the late nineteenth century to the 1930s. While it is an excellent film to use in conjunction with teaching about shtetl life, students can become bored by its presentation. Therefore, the teacher must carefully choose which parts of the film to accompany a discussion and class

[1]"Image Before My Eyes," Axon Video Corporation.

lesson.

Videos can add to a discussion or lecture based curriculum but preference should be given to videos which feature survivor testimony while retaining student interest in the subject.

Survivor Testimony: In 1997, teachers are fortunate to have survivors who can personally come into the classroom and talk about their experiences. Unfortunately, this will not be the case in the coming years and teachers will be forced to rely only on video testimony compiled by such organizations as the Shoah Foundation created by Steven Spielberg or the Yale project. Personal contact with survivors makes the history more tangible for the students. Students are able to ask questions and hear first-hand one person's account of the Holocaust. There is nothing more powerful a teacher can do for their class then provide the students with this kind of experience. However, the teacher must take certain steps in order to assure a good experience for both the students and survivor.

A teacher must meet with the survivor before bringing him/her to the class. This allows the teacher to first hear what will be told to the students and decide if the survivor will be able to work with his/her particular class. This also allows the survivor to learn about the class: their age, are they talkative, is this a Jewish school, etc. The teacher must also notice if the survivor has an accent. If the survivor has a strong accent, students may not be able to understand and it could hinder the program.

Most communities have a speaker's bureau which can help teachers find survivors who regularly speak to groups. It is helpful to use these organizations to find a survivor who will interact well with the class. Some classes have reported working

with a survivor throughout their entire program, from the introductory lessons, to the survivor's story, and even going on field-trips to local museums or memorials. Relationships between the survivor and the class have developed in which the students and their families were reported to "adopt" the survivor as a grandparent figure. The teachers took the time to find a compatible survivor to work with the class, therefore developing a long-lasting relationship and personal connection for the students to this history. Teachers have also reported that working with survivors has been a positive experience where the survivors emphasize that the Holocaust was not an isolated event, it has and still does effect them to this very day. Teachers and students have learned that the survivors not only come in and tell their story, they live with it every day of their lives.

When the day comes that teachers will not be able to bring a survivor into the class it will be more difficult to convey the personal struggle of these people. However, through the numerous video testimonies being created today, teachers will still be able to teach the story. But until then it is imperative that teachers take full advantage of this resource available now.

Literature: Chapter Two focused heavily on how to use literature in the classroom and what types of literature are available. If teachers rely only on a World History textbook, they will not find enough material to fulfill every goal. Therefore teachers must take the time to review some of the numerous annotated bibliographies available as discussed in Chapter Two and find sources which will suit the reading and comprehension level and fit the available time to cover the material in class.

Literature is an excellent tool in which students can bring together personal accounts with the historical details being taught in class. Teachers may use literature

to supplement a specific topic or region being discussed in class. By using literature to create a narrative, students may better identify with the historical material being discussed in class. For example, if the topic for a particular lesson is rescuers, teachers may choose stories about such communities as Le Chambon in France or the people of Denmark who went to extraordinary measures to save Jews. Or a teacher may focus on an individual who took it upon themselves to rescue Jews. There is a plethora of material available but the teacher must be willing to take the time to pick and choose carefully that which they will use in the classroom.

As a teacher chooses which material students will read, s/he must also consider time constraints. For those teaching in a day school, time may not be an issue. Teachers may be able to find the time during the day for students to read the assigned material. However, if the teacher is in a supplemental school, s/he must decide how much reading to give students and if s/he can sacrifice the short amount of time available during a class to allow students to read in class. Unfortunately, in supplemental school situations, students are not always as likely to complete the assigned outside reading as they would in a day school. Therefore, teachers may choose to use shorter readings that can be done together in class and immediately discussed.

Literature can also be used to supplement other class materials, such as videos. Facing History and Ourselves compiled a video, "Challenge of Memory,"[2] in which survivors describe events in their lives. These events are meant to correspond to Elie Wiesel's book, *Night*.[3] This is an excellent combination for teachers who may not be

[2]"Challenge of Memory," Facing History and Ourselves.

[3]Elie Wiesel, *Night* (New York: Bantan Books, 1960).

able to bring survivors into the classroom but want to give students a chance to hear first-hand accounts by those who were in Europe at the time. This is also an excellent combination in that it presents a larger context from which to discuss *Night*. Students are exposed to similar experiences from more than one source and are able to discuss both what is read and viewed. Facing History and Ourselves also provides a series of questions and discussion topics in their book, *Elements of Time*.[4]

Overall the use of literature in a Holocaust program is very important. As teachers become more familiar with what is available, they will find other ways in which to effectively incorporate the material into a class. As not all classes are alike, each class may respond differently to one piece or another. However, because of the wide selection available, teachers should have no problem finding the literature that will best suit their needs and help achieve their goals.

Memorials/Museums: Many major cities in the United States now have a Memorial or Museum dedicated to the Holocaust. Memorials are usually those which pay tribute to the Holocaust through words, statues, or artwork. For example, Boston has a Holocaust memorial in its downtown area. The memorial is made up of six tall towers each made of glass. Etched on each glass panel are numbers used to identify Holocaust prisoners and victims. Between each tower stands a marker with the names of each death camp in Eastern Europe. Each tower represents a chimney from which smoke rises from the ground to the top. While this memorial may not directly state a lesson, the symbolism and artistry can be used to discuss what should be remembered from this event and how memorials can act as reminders for future generations.

[4]Mary Johnson and Margot Stern Strom,*Elements of Time: Holocaust Testimonies* (Boston: Facing History and Ourselves, 1989).

Museums are similar to memorials in that they pay tribute to the survivors and victims of the Holocaust, but museums are more likely to convey a stronger educational message to students. As discussed in Chapter Three, museums should be seen as educational facilities which can enhance a teacher's curriculum. By providing actual artifacts from the Holocaust, such as uniforms, Nazi propaganda, posters, and items from ghettos and concentration camps, students will get firsthand evidence of what they are studying instead of relying only on what they are told by teachers and books.

However, it is important for teachers to visit a museum and learn about its purpose before taking students. Some museums may only cover one specific event, such as the Warsaw Ghetto. Others may use the Holocaust as one example of intolerance in society. If a teacher is familiar with the mission statement of the Museum, s/he will be able to better prepare the students for the trip to get the most from the experience.

CONCLUSION

As seen throughout this thesis, Holocaust education is a very complex topic. As in any educational program, teachers must consider all the possible methods and programs available in order to create a suitable program for their class. This thesis gives the teacher a number of guidelines for choosing different teaching methods and programs. However, there are still more issues that should not go unmentioned. These include; An examination of the strengths and weaknesses of Holocaust programs with an emphasis on their conceptual level; Issues to consider when teaching Jewish students as compared to non-Jewish students; The purpose of Holocaust memorials

and museums; and finally, the importance of teacher training.

Conceptual Issues of Holocaust Programs: Every week a girl came home from religious school and her mother would ask her, "What did you do in religious school?" And every week, she would answer, "Nothing." This went on throughout the year until finally in the Spring the girl came home and her mother asked, "What did you do in religious school?" This time she answered, "Bones, bones, all we did again this week is bones."[5]

Unfortunately, this characterizes Holocaust education in the 1980s. A class was given a brief account of the rise of the Nazi party and the deportation of Jews to concentration camps throughout Europe. The rest of the program was spent watching films of emaciated bodies walking through the camps as some worked sorting clothes or pushing bodies into crematoria. The hope was to scare the students into recognizing how awful an event the Holocaust was. Some students would laugh at the pictures they were shown, or make some kind of jokes. When asked why they reacted this way, students said it was the only way they could handle what they were being shown. If it was funny then maybe it was not real.

Other shock methods include having students portray Gestapo or Jews and try to beat one another at a type of "tag" game. This was once done at a retreat for a High School Jewish youth group in which the only thing the students came out of the program with was some extra time to sit in a forest and talk to their friends. Maybe it was not presented properly, but this type of game cannot truly teach students what it was like to be a Gestapo or Jew in Germany.

Holocaust education later evolved to include more intense history lessons and

[5]Quote by an anonymous student.

discussions that include its causes, effect, and resonances in contemporary times. The latest philosophical shift in Holocaust education has been this focus on the world before the Holocaust and how the Holocaust affects the world today.

As seen in such programs as Facing History and Ourselves, the Holocaust is only one link in a chain of many issues. These issues, as mentioned previously, include antisemitism, prejudice, racism, inequality, and intolerance. Teachers and students must engage in discussions about these issues and how to learn from the past in order to create a moral society today. These discussions must also include the sanctity of human life and the importance of basic morality if a student is to truly learn any lessons from the Holocaust.

Facing History and Ourselves is unique in that it uses all subject matters to teach these lessons. Teachers from all departmental areas are encouraged to attend the teacher training in order to create a school-wide program that will continually emphasize the basic issues of tolerance and morality. History teachers create the basic ground of information that will be built upon by the rest of the faculty. English teachers are encouraged to introduce students to different forms of literature and theatrical pieces if there is not a separate Drama teacher. Science teachers are encouraged to discuss some of the medical experiments performed in the camps and the moral dilemmas of using that which was learned in today's medicine. Art teachers bring examples of some of the artwork produced in the camps and encourage students to use art as an outlet for expressing feelings about what they are learning. And finally, Music teachers present some of the numerous works created either during the Holocaust or the years following in order to give the students an audio history of the time.

The combination of all these disciplines will allow students to relate to the Holocaust on numerous levels. And if done successfully, students will not feel overwhelmed, but rather should experience a sense of completeness and deeper understanding of their identity and how their identity effects every aspect of their lives and the world around them.

This can also be accomplished in a Jewish supplementary school, although on a smaller scale. This year a group of teens in a local supplemental high school expressed their disappointment in being enrolled in "another Holocaust class." When asked what they meant by "another," they replied that the Holocaust has been a part of the curriculum every year since their B'nai Mitzvah. And every year they were taught the same things and asked to sit through the same films as the previous year. This philosophy of over-teaching the Holocaust is not one to which students will respond, let alone learn.

When deciding to teach the Holocaust, a supplemental school should decide which grade to target in the curriculum. For some Jewish supplemental schools this may be as early as Eighth or Ninth grade since Confirmation takes place in the Tenth grade. Once this has been decided, this should be the only grade in which Holocaust is taught. This does not preclude other grades from taking part in a Kristalnacht or Yom HaShoah memorial services. However, these services should be led by the grade studying the Holocaust.

Realizing that there is a very limited amount of class time for supplemental schooling, teachers must consider very carefully what exactly to teach. The following is an example of a twelve week course outline:

Week One: Identity. Discuss some of the factors that create a persons identity

and how their identity is perceived by others.

Weeks Two and Three: Life in Eastern Europe Including Hasidism and Shtetl Life. As discussed earlier, it is important for students to have a clear understanding of the history of the Jewish people before World War II and how Jewish identity would later be affected by the War. How does identity and membership shape Jewish life in Poland?

Week Four: Antisemitism. Where did antisemitism come from? Students are taught about the origins of antisemitism and how antisemitism is still an issue today.

Week Five: We and They. The idea that any group can become marginalized. Who are the groups within the school? Within the Jewish community?

Week Six: Rise of Nazism. How Hitler and the Nazi party became so powerful in Germany and later moved into other Eastern European countries.

Week Seven: Ghettoization. What was the Jewish response to being relocated to the ghettos?

Week Eight and Nine: Holocaust. Steps to mass murder and how this slow process enabled the Nazis to accomplish their task of the Final Solution.

Week Ten: Resistance: Discussions dispelling the myth that Jews went quietly. A close look at the Warsaw ghetto, Sobibor and Auschwitz.

Week Eleven: Rescuers and Bystanders: How can some stand quietly by as their "brother" is taken to his death? What kind of person is it who is willing to risk his/her life in order to save another?

Week Twelve: Monuments and Memorials: What is the legacy of the Holocaust left behind for Jews and non-Jews today?

This is by no means an exhaustive list of suggestions for a twelve week course. Teachers may need to refine the topics in order to meet the goals and objectives of the lesson. The most important point to keep in mind is that when the Holocaust is taught

in a supplemental school situation it should be done well and with a sense of purpose.

The most effective Holocaust education concept is that which teaches students through the use of different methods. The above outline does not have to be limited to lectures or discussions. It can include art, music, and drama while still teaching students important historical lessons. And finally, these historical lessons are most effectively learned if taught in context to the students identity and world situation.

The Purpose of Holocaust Museums and Memorials: As noted in Chapter Three, there are an abundance of Holocaust Museums and Memorials in the United States - 29 out of the 50 states and Washington D.C. host one or more - and these are only those registered with the Association of Holocaust Organizations. What is their purpose? As discussed in Chapter Three, these institutions and exhibits exist to teach the Holocaust through the use of original objects, firsthand experiences, and illustrative media. However, the end product is not always the same as the initial idea.

As discussed in Chapter Three, the United States Holocaust Memorial Museum has two roles. The initial concept was to create a Memorial to Holocaust victims and American liberators. However, it was later mandated by Congress that it should, "develop a number of resources, services, and programs to assist educators and students who want to teach and learn about the Holocaust."[6] This dual role is successful in that it is not only a place to remember, but also a place to learn. As of November, 1997, more than ten million people have visited the Museum over the past five years.

The United States Holocaust Memorial Museum's end product is more than a

[6] *Teaching About the Holocaust: A Resource Book for Educators* (Washington D.C.: United States Holocaust Memorial Museum) iii.

one time Holocaust educational facility. There are numerous outreach programs such as a speaker's bureau, intensive peer training for teens to lead other teens through the museum, and a teacher resource center which gives ideas for bringing the Holocaust into other subject areas, such as United States History, World History, World Cultures, Literature, Art and Art History. Overall, it has exceeded its goals in memorializing the Holocaust, and it continues to grow as more programs are created both within the Museum and for outreach programs focusing on the Holocaust.

The Museum of Tolerance in Los Angeles is different from the Museum in Washington in that it does not focus only on the Holocaust. As discussed in Chapter Three, the Holocaust is only one lesson of the overall goal of teaching tolerance. It is not a memorial museum, rather it is one which uses the Holocaust to teach the importance of tolerance and what happens when these lessons are forgotten.

Each Holocaust memorial and museum has its own purpose and agenda. They might have been started to fulfill one goal and in the end fulfilled another, such as the Museum in Washington D.C. In the end, each is an educational facility. It is fortunate that there are so many memorials and museums so that more students and teachers will have access to this educational tool. However, because each is unique, teachers must know the memorial or museum's mission to best utilize its resources.

Teacher Training: As discussed in Chapter Four, it is imperative for teachers to enter into the teacher training program in order to successfully utilize the Facing History and Ourselves material. But this does not only hold for that program. Before teaching any Holocaust course teachers should enter some form of teacher training program. There are a number of teacher training programs through local Holocaust museums and memorials, or if a teacher is inclined, programs are available in Israel

and Europe. A well known and respected program is the Institute for Educators at Yad Vashem.[7] The program lasts for one full week in both the winter and summer. Its mission is to address the problems compounded by the highly emotional impact of the Holocaust with educators from around the world so they will confront and discuss the main issues surrounding the causes and effects of the Shoah.

Over the past fourteen years 700 educators from around the world have participated in the program. The program includes lectures given by top experts in the field of Holocaust research and education from Israeli universities and the Education Department at Yad Vashem. Participants also tour Yad Vashem and examine the wide range of materials, documentation, and teaching materials such as films, tapes, and other curricula.

The course content includes the following:

- Development of Antisemitism: Ancient, Medieval, Modern
- The Aftermath of World War I-- Hitler and His Rise to Power in Germany
- Nazi Racial Ideology
- European Jewry in the Interwar Years
- The Development and Implementation of the Final Solution
- Life and Death in the Ghetto
- Jewish Leadership: The Judenrat and Youth Movements
- The Death Camps: The Struggle for Survival
- Armed Jewish Resistance
- Responses of the World
- Rescue Attempts during the Shoah
- Righteous Among the Nations
- Creativity and the Shoah: Art, Film, Literature, Music

[7]Yad Vashem, "The International School for Holocaust Studies-Teaching the Shoah and Antisemitism" Online, Internet, 1997, Available http://yad-vashem.org.il/COURSE.HTML.

- Theological Responses
- Unique and Universal Aspects of the Shoah
- Prosecution of Nazi War Criminals
- Impact on Survivors and their Children
- Antisemitism Today: Denial of the Shoah
- Pedagogic Theory and Practice[8]

By participating in intense programs such as this, teachers will be better equipped to teach the Holocaust and fulfill their goals as discussed above. As with any course taught in either a religious school or secular school, teachers cannot expect to fulfill personal and student expectations without being prepared. Just as a teacher cannot complete a complex algebra problem, or recreate a chemistry experiment without first undergoing training and preparation, so too must a Holocaust teacher undergo preparation. This material is highly complex and deserves the time and commitment by each educator who chooses to teach it. Once these complexities are understood and mastered a teacher can successfully integrate the Holocaust material into other lessons of tolerance and Jewish education.

Each of the areas discussed in this conclusion, and throughout this thesis are important for any teacher developing a Holocaust program. The material is powerful and emotional, yet highly rewarding for students of all ages. However, in an age of Revisionism, it is more important than ever that educators be aware of the resources available to them in order to combat those who say it never happened. Revisionism hopes to misinform. Revisionism teaches that all the photos and artifacts of the Holocaust were fabricated by the Jews in order to gain sympathy from the world nations. Unfortunately, when there are no longer those who can personally tell of

[8]Yad Vashem, "The International School for Holocaust Studies-Teaching the Shoah and Antisemitism" Online, Internet, 1997, Available http://yad-vashem.org.il/COURSE.HTML.

their firsthand accounts as survivors and liberators, Revisionists may be able to convince others that the Holocaust is a hoax. It is through continued education that these groups will be rendered ineffectual.

As stated in Chapter One, "Call it passion, fervor, obsession but we are all obsessed. That is the special impact that this world -- the world of Auschwitz -- has on us. And all of us who lived through or those who deal with it: as scholars, as writers, as commentators. Once you enter it you are obsessed; you are no longer the same person. You are inhabited by its fire." Educators must tend to this fire within them, ask themselves, 'Why Teach the Holocaust?' and set out to fulfill those goals. The Holocaust is a unique event which has importance in both its aftermath, and the events that led up to its inception and its devastating effects. Through these lessons students and educators will be empowered to recognize similar events in recent times and create a world based on tolerance and acceptance of all races and nations. Therefore, the Holocaust is one of the most important lessons to be taught to all ages and all peoples if these goals are to be fulfilled.

APPENDIX

Appendix 1

HOLOCAUST CURRICULUM QUESTIONNAIRE #1

TO BE COMPLETED PRIOR TO TEACHING COURSE

If you need more space, please feel free to use the back of this form or a separate sheet of paper. Be sure to identify the appropriate question number.

1. School Name:
2. Age:
3. Sex:
4. Are you a second generation Holocaust survivor?
5. What do you categorize your Jewish practice as: (Please circle one)

Orthodox Neo-Orthodox Conservative Reform Reconstructionist Humanist other: (please specify): _____

6. Have you taught the Holocaust before?
If so, for how many years?

7. Did you develop the curriculum being taught?

8. What text books will you be using?

9. Are there survivors directly involved in your curriculum or in the area who have a role in how the Holocaust is taught.?
If so, how have they been influential in the creation and development of this curriculum?

10. Is the Holocaust curriculum being used as the tool to teach Jewish History, or is there also a larger Jewish History element?

11. What is your background and qualifications for teaching the Holocaust?

12. Did you have any training to prepare for this class? If so, what was it? If not, would you have wanted training to be available, and if so what kind?

13. What are your goals in teaching this course?

14. How do you envision what you are doing?

15. Will you be provided with a pre-formulated curriculum? If so, do you anticipate following it step-by-step, or do plan on making changes?

16. What is your goal for evaluating the students work in this area?

17. Do you want the student to think about the material in a certain way?

18. What do you expect your and the student's reactions to be when this class is over?

19. Will the learning end when the course is complete, or will there be opportunities to do other projects?

20. How will you handle damage control? What will you do if a student breaks down? e.g. will you talk about it with the other students?

21. Do you involve parents or grandparents in the curriculum in any way? If so, in what capacity?

22. Are family members who are survivors involved? If so, in what capacity and is it important to include them?

23. How can you make this a meaningful unit? Often it is such a grim topic, how do

you take care of yourself?

24. If there are other teachers participating in this curriculum, what kind of interaction will you have with them?

25. FOR TEACHERS IN FLORIDA OR NEW JERSEY: Are teachers in contact with colleagues from secular schools since the curriculum is mandated?

Appendix 2

HOLOCAUST CURRICULUM QUESTIONNAIRE #2

TO BE COMPLETED AT THE COMPLETION OF THE COURSE

If you need more space, please feel free to use the back of this form or a separate sheet of paper. Be sure to identify the appropriate question number.

1. School Name: Grade Level:
2. Age:
3. Sex:
4. Are you a second generation Holocaust survivor?
5. What do you categorize your Jewish practice as: (Please circle one)

Orthodox Neo-Orthodox Conservative Reform Reconstructionist Humanist other: (please specify): _____

6. If you were provided with a curriculum, did you follow it step-by-step, or did you use it as a jumping off point for further development? If so, please submit what you created.

7. Did you question the curriculum? If so why?

8. Did you try to make the curriculum your own or work around it?

9. Do you prefer to teach from a prepared curriculum? If so, what are the strengths and weaknesses of this curriculum? Is it what you want and need? If not and you developed your own, what principles did you use to develop it?

10. Did you achieve your goals or not?

11. What is your goal for evaluating the students work in this area?

12. Did you want the students to think about the material in a certain way?

13. Please submit copies of evaluation instruments.

14. Does the learning end now that the course is complete, or will there be opportunities to do other projects? Or was the material so overwhelming that you want to be done with it?

15. How did you handle damage control? What did you do if a student broke down? e.g. did you talk about it with the other students?

16. Did you involve the parents or grandparents in the curriculum in any way? If so, in what capacity?

17. Were family members who are survivors involved? If so, in what capacity and was it important to include them?

18. Did you get support from any local agencies? Were these agencies the driving force behind the establishment of the curriculum?

19. Did you use survivors? If so, how did you find them? Were they sent by an organization?

20. Did you talk with the survivor before hand? Were the survivors understandable to the students? Did you work with the survivor before-hand to describe their audience?

21. If there were any survivor's children among the parents, were they involved in the course? Was there any reaction from them when the kids took home material? Were the second generation supportive and helpful?

22. How supportive was the administration when you requested funding for field

trips? Was there support or resistance?

23. How do you evaluate your teaching in this course? Do you complete a self evaluation or who evaluates you? How do you feel this works or does not work?

24. How did you make this a meaningful unit? Often it is such a grim topic, how did you take care of yourself?

25. Did you bring in a rabbi? What did they say? What did you and the kids ask them? What theological issues came up?

26. What is your overall impression of this course?

Appendix 3

EVALAUTION FORM - NON-BOOK MATERIALS

TITLE_____ KIND OF MEDIA_____

PRODUCER_____ DATE OF PRODUCTION_____ LENGTH____

DISTRIBUTER_____ COLOR____ B&W____ SOUND____ SILENT____

OTHERS RESPONSIBLE_____ INTENDED AUDIENCE_____

	RATING SCALE Superior to Poor	COMMENTS
QUALITY OF EQUIPMENT AND MEDIA	5 4 3 2 1	
AUTHENTICITY -- TREATMENT accurate, current, valid, objective, credible	5 4 3 2 1	
APPROPRIATENESS -- PURPOSE appropriate for intended audience	5 4 3 2 1	
SCOPE -- THEME adequate subject coverage, relevant material for class	5 4 3 2 1	
INTEREST rated to viewer's experience, stimulating, motivating, sustaining interest, length	5 4 3 2 1	
VISUAL QUALITY potography, illustrations, clarity, framing, color, arrangement of images, media techniques	5 4 3 2 1	
SOUND QUALITY audibility, fidelity, voice, sound effects, music; if combined with visuals-appropriate asubordinate	5 4 3 2 1	
MOTION QUALITY good use of animation, live action, still photos	5 4 3 2 1	
AESTHETIC QUALITY ceativeness, total effect, style, imagination	5 4 3 2 1	
SPECIAL FEATURES (guides, other materials)	5 4 3 2 1	

SYNOPSIS:_____

_____

FILM PURPOSE; Entertain ____ Instruct _____ Inform_____ Influence _____ Other_____

ADDITIONAL COMMENTS:_____

_____

_____

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