

TEACHER GUIDE



# remember the children

*Daniel's Story*

UNITED STATES  
HOLOCAUST MEMORIAL MUSEUM

## DEAR EDUCATOR,

This packet of materials is designed to supplement your students' visit to the exhibition *Remember The Children, Daniel's Story*, organized by the United States Holocaust Memorial Museum. It contains important background material for teachers, including a mission statement delineating the exhibition's goals and descriptive information about the exhibition.

The packet also includes pre- and post-visit lessons and supplementary materials to prepare your students for their visit to the exhibition and to help them review what they have learned after returning to the classroom.

The exhibition was designed for children ages 8 and older. These materials contain activities and questions that can be adapted for use with elementary level, middle school, and high school students. The lesson plans entitled "Before Your Visit" and "After Your Visit" are identical for all grades. The section entitled "Learn More About the Holocaust" contains questions and activities of varying difficulty and complexity. You may choose the questions and activities that best suit the level of your class.

There is an order form at the end of the booklet if you would like additional free materials from the Education Division of the United States Holocaust Memorial Museum.

We thank you in advance for visiting the exhibition and using the supporting educational materials. We hope that they will enrich the experience of visiting *Remember The Children, Daniel's Story* for you and your students.

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## INSERTS

Poster

Seven Historical Photographs



*Above:* Two young boys stand in the fenced yard of the Central Prison, the primary assembly point for deportees from the Lodz ghetto. From here, children under ten years of age, the elderly, and the infirm were deported to the Chelmno killing center, where they were murdered in September 1942. —*Ghetto Fighters' House, Courtesy USHMM Collections*

*Cover:* Jewish students who attended the Talmud Torah School in Hamburg, Germany, before Hitler and the Nazis took power, 1929. —*Courtesy of the Central Archives for the History of the Jewish People*

*REMEMBER THE CHILDREN, DANIEL'S STORY*, organized by the United States Holocaust Memorial Museum, is an exhibition designed for young people ages 8 and older. The exhibition tells the story of one family's experiences during the Holocaust from the perspective of a young boy growing up in Nazi Germany.

The mission of the United States Holocaust Memorial Museum is to inform Americans about the unprecedented tragedy of the Holocaust, to remember those who suffered, and to inspire visitors to contemplate the moral implications of their choices and responsibilities as citizens of a democracy in an interdependent world.

The Museum strives to pass on the history and lessons of the Holocaust to future generations through a wide range of educational programs and services for students and educators. *Remember The Children, Daniel's Story* is the Museum's primary exhibition for teaching the Holocaust to young students, children, and their families.

This age-appropriate, interactive exhibition introduces the Holocaust to young visitors by telling them the story of a boy named *Daniel* and his family. The exhibition follows the experiences of this family in Germany before and during the Nazi rise to power, in the Lodz ghetto in Poland, and finally, in the Auschwitz-Birkenau concentration camp. Visitors enter environments where they can touch, listen, and engage in *Daniel's* world as it changes during the Holocaust. The exhibition design is based on historical imagery gleaned from family photo albums, documentary sources, and pictorial diaries of the period. *Daniel's* diary entries serve as the exhibition's primary text. These diary entries are based on the wartime writings of young people and on the memories of some of those who survived.

The goals of the exhibition are to introduce young people to the history of the Holocaust as it affected one Jewish family, and to memorialize the children who perished during the Holocaust. The exhibition provides an opportunity to teach today's youth about the events of the Holocaust and to help them consider the significance of this crucial history for their everyday lives. By teaching about the effects of racism, prejudice, and intolerance, *Remember The Children, Daniel's Story* encourages young people to reflect critically on their own beliefs, behavior, and responsibilities toward each other.

## THINGS TO KNOW ABOUT *REMEMBER THE CHILDREN, DANIEL'S STORY*

*REMEMBER THE CHILDREN, DANIEL'S STORY* is an exhibition designed to introduce young visitors to the history of the Holocaust. Because of the complexity of teaching about such a vast historical event, the exhibition focuses on a particular story. This is the story of people who lived in Germany during the Nazis rise to power, who were deported to the Lodz ghetto in Poland in 1941, and who were sent to the killing center Auschwitz-Birkenau in 1944. Many people who lived that history wrote diaries, took photographs, made artwork, and kept artifacts that represented parts of their stories. Other people remembered what happened to them and told their stories after the Holocaust was over. The story line of *Remember The Children* is created from the documentation and recollections of people who lived that history.

The story is narrated by a character named *Daniel*. Throughout the materials in this packet, the name *Daniel* is printed in italics. This is to serve as a reminder that *Daniel* is not a living individual, but a character in a story. The story is narrated through *Daniel's* diary, which serves as the main exhibition text. Throughout the exhibition white signs, called Gallery Guides, indicate what visitors are about to see before they see it. The Gallery Guides raise points for discussion and direct visitors to important elements in the exhibition.

There are several important elements of the story that are carried through the exhibition. Most of these are aspects of normal life, such as food, clothing, shelter, communication, and travel, that change or diminish during the Holocaust. Following any one of these elements throughout the exhibition will help students understand the exhibition's chronological story line. Visitors follow *Daniel's* story from 1933 to 1945 as *Daniel* grows from a child into his teens. Visitors walk through a series of interactive environments that illustrate what happened to *Daniel* and his family. Students are invited to discover, find, see, hear, and touch. The exhibition is self guided. Walking through it takes about 45 minutes to an hour.



Leo Baeck Institute, New York

THINGS TO KNOW ABOUT  
*REMEMBER THE CHILDREN, DANIEL'S STORY*

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The exhibition was created with the help of a team of experts and has been reviewed by child psychiatrists, educators, and museum interpreters. *Remember The Children, Daniel's Story* was designed to be age-appropriate and to appeal to a variety of learning styles. There are two films in the exhibition—one that introduces the story that is told in the exhibition and one that recounts what happened to *Daniel* and his family in the concentration camp. At the end of the exhibition, students are invited to review important facts about the exhibition and the Holocaust and to express their feelings or write down their thoughts.

Museum educators have found that some students who visit the exhibition believe that *Daniel* is or was a real person, instead of understanding that he is a narrator who tells a story about real events that happened during the Holocaust. Throughout these educational materials, we have described *Daniel* as a narrator or storyteller to distinguish him from an actual Holocaust survivor. Should students have questions after visiting the exhibition, it is important to remind them that *Daniel* is a narrator, not a living person, who tells museum visitors about real events that happened during the Holocaust. While *Daniel* and some of the details of his story were created, the historical events depicted in the exhibition are real.

### OBJECTIVES OF LESSON

- To introduce students to the story line of the exhibition *Remember The Children, Daniel's Story*.
- To prepare students to understand the events depicted in the exhibition by teaching them how to interpret historical photographs.

### MATERIALS

- Historical Overview (pp. 6–8)
- “How to Read a Photograph” worksheet (p. 5)
- Seven Historical Photographs and unassembled poster (insert)
- Teacher’s Guide to Historical Photographs (p. 31)

### PREPARATION

- Copy and distribute the Historical Overview. Read it aloud to the class, have students read it aloud, or ask them to read it to themselves.

### CLASSROOM INSTRUCTIONS

- Divide students into seven groups and assign each group one of the historical photographs. Copy and distribute one copy of the worksheet entitled “How to Read a Photograph” to each group.
- Each group should use the worksheet to study their assigned photograph and write a caption for it. Have the group choose a speaker to read the group’s caption and explain how the group used the details in the photograph to compose it. The speaker should also copy the caption on to a separate sheet of paper.
- Tack or hang the unassembled poster on a wall in your classroom. Ask students, as a class, to place each photograph in its correct blank box on the poster and to place the corresponding caption underneath it.

**NOTE:** A “Teacher’s Guide to Historical Photographs” has been provided (p. 31). It pairs each photograph with the proper heading and places the photographs in the correct chronological order.

### IN PREPARATION FOR YOUR VISIT

- The historical photographs used in class and additional photographs will appear in various places throughout the exhibition. Explain to students that the key to understanding the exhibition lies in using their skills to analyze the photographs they see and in carefully looking at what is around each photograph, listening to the sounds in the exhibition, touching and examining related objects, and reading the exhibition text.

**SUBJECT OF THE PHOTOGRAPH**

*Are there people in the photograph?*

Number of people: \_\_\_\_\_ Estimated ages: \_\_\_\_\_

Number of men or boys: \_\_\_\_\_ Number of women or girls: \_\_\_\_\_

Describe clothing: \_\_\_\_\_

Describe facial expressions: \_\_\_\_\_

Describe what the people are doing: \_\_\_\_\_

Are there objects in the photograph? \_\_\_\_\_

\_\_\_\_\_

List the objects in the photograph: \_\_\_\_\_

\_\_\_\_\_

Describe in detail the objects in the photograph: \_\_\_\_\_

\_\_\_\_\_

**SETTING OF THE PHOTOGRAPH**

Can you tell when or where the photograph was taken? \_\_\_\_\_

Estimated time of day: \_\_\_\_\_ Estimated time of year: \_\_\_\_\_

Outside or indoors: \_\_\_\_\_

Describe as many details as you can identify about the place where the picture was taken (example: in a yard, on a street, etc.): \_\_\_\_\_

\_\_\_\_\_

**WRITING A CAPTION**

A caption is a short description or explanation of a photograph or picture. It often includes information about what is happening in the picture, where and when the picture was taken, and who is in the picture.

Using the information you have gathered above, write a caption for your photograph:

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

This is a story about the Holocaust. The Holocaust was the planned murder of European Jews, Gypsies (Roma & Sinti), and other people before and during World War II. The following overview gives background information about the story you will see and hear in the exhibition *Remember The Children, Daniel's Story*.

### AT HOME (BEFORE 1933)

During the years following World War I—from 1919 to 1933—Germany had a democratic form of government. Even though Germany had lost the war, many former soldiers, called veterans, who fought during World War I were proud of being German. They were loyal to Germany and they cherished the medals they won fighting for their country. At that time, people of different backgrounds with varied sets of beliefs lived side by side, though not always peacefully. Adults worked and children went to school and played. People attended cultural events and social gatherings, went skiing and swimming, read newspapers, listened to the radio, and traveled.

### SCARY CHANGES (1933–41)

In January 1933, Adolf Hitler and the Nazi party came to power in Germany. The Nazi government discriminated against Jewish people and Gypsies (Roma), passing many laws to take away their civil rights and freedoms. People who had different political beliefs were in danger from the Nazi government too. The Nazis put these people in prison and sometimes killed them.

The Nazi government made Jewish people wear symbols so that they could always be recognized as Jews. Jewish people were not allowed in certain public places and Jewish children could not attend public schools. Most Jews eventually lost their jobs. The Nazi government took away many of the belongings of Jewish families, including their radios. One night, in November 1938, members of the Nazi party attacked and destroyed the homes, stores, and synagogues of many Jews throughout Germany. This night was called the “The Night of Broken Glass” or *Kristallnacht* in German.

On September 1, 1939, Germany attacked Poland and World War II began.

### FORCED TO LEAVE HOME (1941)

Beginning in October 1941, the Nazis began taking Jewish people from their homes in Germany and sending them by train to Poland. Jews from southern Germany went to a city called Lodz, Poland, hundreds of miles away from where they lived.



Leaving home was difficult and painful for most people. They were forced to give up their houses, stores, furniture, toys, pets, and belongings. They could only bring with them what they could carry by hand. The trains that carried the Jews away from Germany were overcrowded with people and suitcases. The Nazis did not tell the Jews where they were being sent. Most people felt very sad because they were being forced to leave their homes and afraid because they did not know where they were going.

### IN THE GHETTO (1941–44)

A ghetto was an area in a city or town where Jews were forced to live. The Jews from southern Germany were sent to the Lodz ghetto, which was surrounded by a fence and guarded by police with guns. The Jews were not allowed to leave. There were no telephones and people inside the ghetto rarely got letters. The living conditions in the ghetto were terrible. Many people were crowded into small rooms, which were dirty and cold. There was very little food in the ghetto and many people died of starvation and disease. Children and adults were forced to work in factories for little or no pay. Sometimes people were rounded up and taken by train away from the ghetto. This was called a deportation. At first, the Nazis did not deport people who had fought on the side of Germany during World War I. Some former soldiers, called veterans, used their honorary medals as proof they had fought in the war.

The people who were deported from the Lodz ghetto were taken by the Germans to a killing center in Poland, called Chelmno. A killing center was a place where people were murdered shortly after their arrival.

### TO THE CAMP (1944)

In 1944, the Nazis emptied the Lodz ghetto, removing those people who had not been deported earlier. Some people had been there for as long as four years. No one was allowed to stay, not even those who had been protected from deportation because they fought in World War I.

The Jews were gathered at the central prison, which was surrounded by a chain link fence. Family members were sometimes separated from each other and had to wait in the prison yard until it was their turn to board the train. Thousands of people were forced to leave the ghetto with very few belongings.

This time the Jews were not sent to Chelmno. But, as before, the Nazis did not tell the Jews where they were going.

### IN THE CAMP (1944–45)

After a long journey, the last remaining Jews from the Lodz ghetto arrived in a place called Auschwitz-Birkenau, in eastern Poland. Auschwitz-Birkenau was a killing center, like Chelmno, but also a labor camp where Jews and other prisoners were kept alive so they could build weapons that would help Germany fight in World War II.

When the Jews arrived in Auschwitz-Birkenau, the Nazis took away all their belongings. The Nazis took away and murdered mothers with young children, older people, and some men. Older children and men and women who seemed strong enough to work began a new, harsh life inside the camp. They became prisoners of the Nazis. They had their heads shaved, their arms tattooed with numbers, and were made to wear prison uniforms.

The Jews worked for the Nazis as slave laborers and lived in even worse conditions than in the ghetto. They were given barely enough food to eat and every day people died of hunger, exhaustion, and disease. They worked all day, often outside, and slept at night in crowded barracks.

### FREEDOM (1945)

As Germany began to lose the war, the Nazis moved toward safer territory, taking their prisoners with them from one camp to another. In each place, the Jews were forced to work and became more sick and exhausted. Some prisoners from Auschwitz-Birkenau were moved to a concentration camp called Buchenwald in Germany.

In April 1945, the United States Army freed the prisoners in the concentration camps in central and southern Germany, including those in Buchenwald. The prisoners were allowed to leave the camp. Many of the people who survived had lost their families, friends, and communities. They had to start their lives over again.

More than one million children and millions of adults were killed in the Holocaust.

### OBJECTIVES OF LESSON

- To recall and review the main historical events depicted in *Remember The Children, Daniel's Story*.

### MATERIALS

- Assembled Poster with Historical Photographs

### CLASSROOM INSTRUCTIONS

- Remind students of the seven major phases of the exhibition:
  - 1) At Home
  - 2) Scary Changes
  - 3) Forced to Leave Home
  - 4) In the Ghetto
  - 5) To the Camp
  - 6) In the Camp
  - 7) Freedom

To ensure that students understand the sequence of events, begin with the section "At Home" and discuss that part of the exhibition fully before moving on to "Scary Changes," etc. Here are some suggested questions or prompts to help begin this discussion with your students:

- What do you remember from this section of the exhibition?  
(for example, At Home, Scary Changes, etc.)
- What specific objects, photographs, sounds, or diary entries do you remember seeing in the exhibition that related to this part of the story?
- What did the objects, text, photographs, or sounds teach you about the story?
- If you have time after you have finished reviewing the major parts of the story, you may want to invite students to compare different sections of the exhibition in a classroom discussion or in writing. Students might consider comparing *Daniel's* house with the ghetto room, the two hallways in *Daniel's* house and the hallway in the ghetto apartment, or the deportation from Germany to the deportation to the camp, etc. This exercise can be used to deepen their understanding of the way *Daniel's* life changed during the Holocaust.

### OBJECTIVES OF LESSON

- To develop students' skills in examining primary sources (artifacts, photos, diaries, artwork, songs, etc.).
- To encourage students to study primary sources to learn more about the Holocaust.

### MATERIALS

- Primary source pages (pp. 11–30)

### CLASSROOM INSTRUCTIONS

- Begin by explaining to students that during the Holocaust people kept diaries and journals, took photographs, wrote poetry and songs, and collected objects as a way of documenting what they were experiencing. These are called *primary sources*. They tell scholars, historians, and other people about the events as people recorded them at the time. Scholars also use interviews with survivors and others who were witnesses to the events of the Holocaust to help them reconstruct important events.
- Let students know that they are going to be studying some of these primary sources in order to learn more about the Holocaust. Divide students into pairs or groups and distribute the primary source pages. Ask them to study the primary sources and to complete the questions.
- After students have finished examining their primary sources and answering the questions, bring the class together for a discussion about what they learned.

**NOTE:** We have provided questions with varying levels of difficulty so that elementary, middle, and high school students may use these materials. Typically, easier questions are listed first and the questions become progressively more complex. It is up to each teacher to determine which questions are best for the class.

Most of the questions are analytical, focusing on historical or literary themes. However, in some cases, we have included drawing or art activities for younger children or for learners who respond better to artistic, rather than written, questions.

## DIARY OF YITSKHOK RUDASHEVSKI

8th of July [1941]

The decree was issued that the Vilna Jewish population must put on badges front and back — a yellow circle and inside it the letter J. It is daybreak. I am looking through the window and see before me the first Vilna Jews with badges. It was painful to see how people were staring at them. The large piece of yellow material on their shoulders seemed to be burning me and for a long time I could not put on the badge. I felt a hump, as though I had two frogs on me. I was ashamed to appear in them on the street not because it would be noticed that I am a Jew but because I was ashamed of what [the Nazis were] doing to us. I was ashamed of our helplessness. We will be hung from head to foot with badges and we cannot help each other in any way. It hurt me that I saw absolutely no way out.

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Courtesy of the Archives of the Ghetto Fighters' House, Western Galilee, Israel.

Yitskhok Rudashevski's diary opens in June 1941 in Vilnius, Lithuania, at the time that the Germans invaded Lithuania. In his diary, he called the city by its Russian name, Vilna. He was 15 when he wrote his last entry on April 6, 1943. Five months later, in September 1943, he and his family went into hiding, but they were caught the following month. All of the inhabitants of the hiding place were taken away and killed except Yitskhok's cousin, who managed to escape.

His cousin survived the Holocaust and returned to their hiding place after the war, where she found Yitskhok's diary. The original diary is now in an archive in New York City.

### QUESTIONS

1. In this diary entry, Yitskhok expresses a range of emotions related to wearing the yellow badge. Identify and discuss the different emotions he feels.
2. The Nazis used the yellow badge as a way to distinguish the Jewish population from the non-Jewish one. Yitskhok refers to “people. . . staring at them.” Who might these people be and how does the badge affect the interaction between those who wear one and those who don’t?
3. Yitskhok compares wearing the yellow badge to having a hump and two frogs on him. What is he saying about the yellow badge through this comparison?
4. Yitskhok writes, “I was ashamed of what [the Nazis] were doing to us.” This statement can be interpreted in many different ways. What do you think he means by this statement?
5. Yitskhok writes that they “will be hung from head to foot with badges” and that he saw “absolutely no way out.” Analyze the literal and figurative meanings of these statements in the context of this diary entry.

### ART ACTIVITY

Read the diary entry aloud to the class. Ask students to focus on one part of the diary entry and draw or paint a picture of what they see.



### KENNKARTE

This is a photograph of a German internal identity card. In German, the name for this identity card was *Kennkarte*. German Jews were forced to carry these cards as of January 1, 1939. This card was issued to Ellen Wertheimer in June 1939 in Frankfurt am Main, Germany. She was deported from Germany to a ghetto called Terezin, near Prague, Czechoslovakia, on November 15, 1942. She kept the card with her throughout the war and preserved it. In 1991, she donated the card to the United States Holocaust Memorial Museum.

### QUESTIONS

1. The Nazis forced Jews in Germany to adopt biblical middle names (Israel for all men and boys; Sara for all women and girls). For example, as you can see from the card, this woman's name is Ellen "Sara" Wertheimer. Why do you think the Nazis would want to impose this restriction on the Jews?
2. The Nazis believed that all people could be put into racial categories and identified according to their physical characteristics. Given this premise, why do you think they used the "J," the middle name "Sara," and other identifiers to mark people as Jews on their identity cards?
3. Ellen Wertheimer was issued this card in June 1939. She was deported to Terezin in 1942. She gave the card to the United States Holocaust Memorial Museum in 1991. Why would someone keep an artifact like this one for so many years? Why would they give it to a museum?



## DIARY OF YITSKHOK RUDASHEVSKI

It is the 6th of September [1941]

People are packing in the house. The women go back and forth. They wring their hands when they see the house looking as if after a pogrom.\* I go around with bleary eyes among the bundles, see how we are being uprooted from our home. Soon we have our first view of the move to the ghetto.... We understand that soon our time will come. I look at the house in disarray, at the bundles, at the perplexed, desperate people. I see things scattered which were dear to me, which I was accustomed to use.

We carry the bundles to the courtyard.... A woman stands in despair among her bundles and does not know how to cope with them, weeps and wrings her hands. Suddenly everything around me begins to weep. Everything weeps.

People are harnessed to bundles which they drag across the pavement. People fall, bundles scatter.... I walk burdened and irritated. The Lithuanians drive us on, do not let us rest. I think of nothing: not what I am losing, not what I have just lost, not what is in store for me. I do not see the streets before me, the people passing by. I only feel that I am terribly weary. I feel that an insult, a hurt is burning inside me. Here is the ghetto gate. I feel that I have been robbed, my freedom is being robbed from me, my home and the familiar Vilna streets I love so much.

\* Pogrom refers to an act of mob violence.

Yitskhok Rudashevski's diary opens in June 1941, in Vilnius, Lithuania, at the time that the Germans invaded Lithuania. In his diary, he called the city by its Russian name, Vilna. He was fifteen when he wrote his last entry on April 6, 1943. Five months later, in September 1943, he and his family went into hiding, but they were caught the following month. All of the inhabitants of the hiding place were taken away and killed except Yitskhok's cousin, who managed to escape.

His cousin survived the Holocaust and returned to their hiding place after the war, where she found Yitskhok's diary. The original diary is now in an archive in New York City.

### QUESTIONS

1. How does Yitskhok describe the appearance of the house as they are packing to move? What does his choice of words say about how it felt for him to leave home?
2. How many times does Yitskhok use the word "bundles" in this entry? What does this repetition suggest?
3. Consider the way in which people had to transport their belongings to the ghetto. Can you tell from the entry? What does this tell you about the choices people had to make about what to bring?
4. Yitskhok writes, "I think of nothing.... I do not see the streets before me, the people passing by... I ...feel a hurt is burning inside me." What does this description mean to you?

### ART ACTIVITY

After reading Yitskhok's diary entry, paint or draw a picture of what you think the move to the ghetto looked like. Consider the physical details that Yitskhok describes in the diary entry.

## SONG BY MORDECAI GEBIRTIG

*Farewell, My Krakow*

Farewell, my Krakow!  
 So, I wish you well!  
 The wagon's waiting at my house.  
 The wild enemy drives me out  
 As one drives out a stray dog —  
 Without mercy, far away from you.

Farewell, my Krakow!  
 Perhaps this day I'll see  
 For the last time all that's dear to me.  
 At my mother's gravesite,  
 My heart cries out in pain —  
 It was so hard to part from her.

My eyes are crying, too,  
 'Till I've no more tears to shed;  
 My father's cold gravestone is wet with them.  
 And my grandfather's gravestone,  
 I cannot find at all —  
 It must have turned to sand by now.

Farewell, my Krakow!  
 Holy is your earth;  
 There my beloved parents rest.  
 To lay with them eternally  
 Will not be my fate —  
 A grave awaits me somewhere else.

Farewell, my Krakow!  
 So, I wish you well!  
 The wagon's waiting at my house.  
 The wild enemy drives me out  
 As one drives out a stray dog —  
 Without mercy, far away from you.

These song lyrics were written by Mordecai Gebirtig, who was from Cracow, Poland. His family had lived there for many generations. In the song lyrics, the writer uses the European spelling of the city name, Krakow. From the time the Germans invaded Poland, in 1939, until the spring of 1942, he wrote songs about the persecution of the Jews. He wrote the words in a song notebook. In 1941, he and his family were forced into the Cracow ghetto. In the spring of 1942, sensing oncoming danger, he gave his notebook to the daughters of a friend outside of the ghetto for safekeeping. Mordecai and his wife and daughters were killed by the Germans in 1942.

The daughters of his friend preserved the song notebook and, after the war, gave it to an archive in New York City.

### QUESTIONS

1. Gebirtig's family lived in the town of Cracow for many generations. How do the song lyrics communicate this long-standing attachment to his town?
2. This song is about leaving home. How does the songwriter communicate what is important about home to him? What makes it so difficult for him to leave?
3. In the song, Mordecai does not use the words "Nazis" or "Jews." What words or images does he use to refer to them? What do these words suggest?
4. Who or what is the songwriter addressing in this song? How do you interpret this?

### ART ACTIVITY

Choose a passage from Gebirtig's song, and paint or draw a picture of what you see.



Ghetto Fighters' House, Courtesy of the United States Holocaust Memorial Museum Collections

#### PHOTOGRAPH BY MENDEL GROSSMAN

Mendel Grossman was a photographer in the Lodz ghetto in Poland. His job was to take pictures of the products that were made in the ghetto workshops, and of people for their identity cards. To do his job, the ghetto administration gave him film and printing paper. Under the cover of his job, he was able to secretly photograph and develop thousands of pictures of the day-to-day life of the Jews in the ghetto. When the ghetto was liquidated in 1944, he hid almost all of his negatives (close to 10,000 of them) under the window sill of his apartment. Mendel died of starvation and exhaustion in a work camp in Germany at age 32.

His sister, who survived the Holocaust, rescued the negatives and sent them to Israel. During the Israeli War of Independence, however, the negatives were lost. Some of his photographs, which had already been developed, were saved by a man named Nachman Sonnabend, who had preserved them in the Lodz ghetto. They are now in an archive in Israel.

*QUESTIONS*

1. This is a picture of a boy selling vegetables on a street of the Lodz ghetto. What do you notice about the vegetable stand? Why do you think he is selling the vegetables?
2. Look carefully at the boy's clothing, the furniture, the sidewalk, and buildings in the picture. What details do you notice and what do they convey to you about the scene?
3. Mendel Grossman secretly photographed life in the Lodz ghetto. What do you think he was trying to communicate in this picture?

*ART, WRITING, OR STORY TELLING ACTIVITY*

Imagine this as a section or close-up of a much larger picture. Complete the picture by drawing or describing out loud or in writing what is not shown in the photograph. (Clue: What is the boy looking at? What does the rest of the woman behind him look like? What might the rest of the street or building look like?)

## DIARY OF AN UNKNOWN GIRL

Wednesday, 11 March 1942

In the street, I heard about the next ration.... We're supposed to start consuming this ration on the 16th. How my heart beat when I read the posters, our life for the coming two weeks depends on this ration. . . .

It is much worse than the last one.... There is nothing to eat, we are going to die of hunger. My teeth ache and I am very hungry, my left leg is frostbitten. I almost finished all the honey. What have I done, how selfish I am, what are they going to say, what will they spread on their bread now?... My mother looks terrible, a shadow of herself. She works very hard. Whenever I wake up at 12:00, at 1:00 in the night, she is bent over the sewing machine, and she gets up at 6:00 in the morning.

I have no heart or pity, I eat everything I can lay my hands on. Today I had an argument with my father, I insulted and even cursed him. And this was because yesterday I weighed 20 [decagrams] of noodles but this morning took a spoonful for myself. When father came back at night, he weighed the noodles again. Of course there was less. He started yelling at me. He was right, of course; I had no right to take for myself the few precious decagrams of noodles.... I was upset and I cursed him. Father just stood at the window and cried like a child. No stranger ever abused him like I did. Everybody was at home. I went to bed quickly without touching supper. I thought I would die of hunger.... I fell asleep but woke up at 12:00. Mother was still working at the machine. I felt gnawing hunger, so I got up and ate....

Friday, 13 March, 1942

Father told me to come and have some soup. Despite everything a father is still a father. He is working now at 32 Mlynarska. He gets two soups there and he gives one to me. Would another father do that?

The exact identity of this writer is unknown. It is safe to assume that she was a teenager. Her diary covers only two months of the winter and spring of 1942 in the Lodz ghetto in Poland. Her exact fate is not known, but it is believed that she and probably her parents, sister, and brother all died during the Holocaust.

Her diary was found after the war and is now in safekeeping in an archive in Poland.

### *QUESTIONS*

1. The writer describes a range of physical and emotional feelings that arise from her extreme hunger. Identify and discuss the physical and emotional strain caused by hunger as it is described in her diary entry.
2. This diary was written by an anonymous person. What details can you tell about her from reading her diary entry?
3. What facts about ghetto life can you identify by studying this diary entry? For example, what are some of the things they had to eat? What did they do during the day?
4. What caused the writer's father to "cry like a child?" Explore the moral and ethical dilemmas that this writer and her family faced as it is presented in the diary.



## DIARY OF AN UNKNOWN BOY

August 3, 1944 [written in English]

I write these lines in a terrible state of mind. All of us have to leave Litzmannstadt [Lodz] ghetto within a few days....

When I look at my little sister, my heart is melting. Hasn't the child suffered her part? She who fought so heroically the last five years. When I look on our cozy little room, tidied up by the young intelligent poor being, I am getting saddened by the thought that soon she and I will have to leave our last particle of home. When I come across trifling objects which had a narrow escape all the time, I am sad at the thought of parting with them, for they, the companions of our misery, became dear to me.

Now that we have to leave our homes, what will they do with our sick? With our old? With our young? Oh God in heaven, why didst thou create Germans to destroy humanity? I don't even know if I shall be allowed to be together with my sister! I cannot write anymore, I am terribly resigned and black spirited!

No date [written in Yiddish]

It is now five full years that we have been tortured in the most terrible way. Describing all our pain is as possible as drinking all the ocean's water or lifting the earth. I don't know if we'll ever be believed.

From *Lodz Ghetto: Inside a Community Under Siege*. Edited by Alan Adelson. New York: Viking/Penguin, 1989. Courtesy of and ©The Jewish Heritage Project.

The identity of this writer is unknown. His diary, written in Polish, English, Yiddish, and Hebrew in the margins of a French novel, covers the months of May through August 1944 in the Lodz ghetto in Poland. Although the exact fate of the writer is uncertain, he is presumed to have perished in the killing center Auschwitz-Birkenau in Poland. His final entries were written days before he and his younger sister were deported from the Lodz ghetto to Auschwitz-Birkenau.

The diary was found in the camp after the war and is now in safekeeping in an archive in Israel.

### *QUESTIONS*

1. These two diary entries were written in different languages. Altogether the writer uses four different languages in the diary—Polish, English, Yiddish, and Hebrew. Why do you think this writer would have written in so many different languages?
2. This anonymous diarist writes, “When I come across trifling objects which had a narrow escape all the time, I am sad at the thought of parting with them...” What do you think he means by “trifling objects” and “narrow escape?”
3. Look at the date of the diary entry and consider its significance in the context of the war. What does the diarist write that reveals how much he knew or suspected about the fate of the Jews?
4. This young man wrote his diary over a period of four months and the undated entry, written in Yiddish, was his last one. Given the fact that this person consistently recorded events, feelings, and thoughts about the persecution of the Jews in Lodz ghetto, how do you understand or interpret the last two sentences of his diary?



Courtesy of the United States Holocaust Memorial Museum Collections.

#### DRAWING BY HALINA OLAMUCKI

Halina Olamucki created this drawing, and many other drawings and paintings, while confined in the Warsaw ghetto in Poland. She was determined to leave a record of her existence and the conditions that people were forced to endure. This drawing, entitled *The Last March of Janusz Korczak and the Children on the Way to Deportation*, was sketched in pencil on a small piece of paper. It depicts the young orphans of the ghetto as they were marched to the train bound for the Treblinka killing center in Poland. The director of the orphanage, Janusz Korczak, and all those who worked with him went with the children to their deaths.

### *QUESTIONS*

1. Halina Olamucki chose to document life in the Warsaw ghetto by drawing what she saw around her. Look at this drawing and consider what obstacles she might have faced trying to create it in the ghetto.
2. The deportation depicted in Halina's drawing was recorded and remembered by many of the inhabitants of the Warsaw ghetto. However, her drawing is the only visual record of it that was made at the time that has survived to this day. What can you learn or interpret about this historical event by looking at the drawing?
3. People have differing views about the function and purpose of art. How do you define art? In the context of your definition, is this a work of art and what purpose does it serve?

### *RESEARCH ACTIVITY*

Look up Janusz Korczak and research the events surrounding the deportation of the children from his orphanage. Describe how the drawing supports or contradicts the information you gather.

## INTERVIEW WITH ALICE LOK CAHANA

And when the train stopped again, we arrived. This horrible place. Everybody in strange uniforms. I told Edith: "It looks that they took us to the wrong place. Somehow, somebody will come and apologize. Somebody will say, 'It's totally wrong. You don't belong here.'" This looks like an insane asylum. People [have] shaved heads and striped clothes.... It was like...like in a mirage because first your eye was not even used to the light after this darkness in the cattle train, and then this sunlight...this strong sunlight and the shouting. So you [weren't] really pulled together.... And, I stepped aside, realizing in a few minutes that I don't see Mother. I don't see my brothers. I don't see Edith. I'm totally alone. And I am marching, marching, marching with the people.

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Interview with Alice Lok Cahana, 1990. Courtesy of the United States Holocaust Memorial Museum Collections.

Alice Lok Cahana was born in 1929 in Budapest, Hungary. She lived most of her life in Hungary in a town called Sarvar. In 1944, Alice, her mother, sister Edith, two younger brothers, a cousin, and her grandfather were deported from Sarvar to the killing center Auschwitz-Birkenau in Poland. Toward the end of the war, Alice, together with her sister and an unknown number of other prisoners, were forced to walk to a labor camp in Germany. Alice and her sister tried to escape but they were caught and sent to the Bergen-Belsen concentration camp in Germany. Alice was liberated from the camp by the British Army. Her sister Edith, who was very ill, was taken to a Red Cross hospital for treatment. Alice never found Edith again, and it is presumed that she died.

After the war, Alice emigrated to the United States. She was interviewed by the United States Holocaust Memorial Museum in 1990.

### *QUESTIONS*

1. Alice Lok Cahana remembered what it was like arriving in Auschwitz. What details about her journey and arrival can you glean from this interview excerpt? How does this support or contradict your knowledge about what happened when people arrived in Auschwitz?
2. In her interview, Alice says, "It looks that they took us to the wrong place. Somehow, somebody will come and apologize. Somebody will say, 'It's totally wrong. You don't belong here.'" How do you interpret this statement? Does it suggest anything to you about what Alice knew or expected from the train journey?
3. This interview was recorded 45 years after the Holocaust ended. Yet, in this interview excerpt, Alice uses both the past and present tense as she is describing her arrival in Auschwitz. What effect is created by the use of each tense?

INTERVIEW WITH FRITZIE FRITSHALL

They would line us up every morning and they would take us outside; and we would carry huge rocks from one side to another. One day we would come, and we would take these huge rocks from this side and we would carry them to that side. The next day, they would bring us back; and we would take these same huge rocks, and we would carry them from that side back to this side.... We were all weak. And to carry a big rock like that was a lot of weight and a lot of work. By the time they take us back to the barracks at night we could barely crawl. But we needed to show that we could still walk and we were strong enough to give one more day.

Interview with Fritzie Fritshall, 1990. Courtesy of the United States Holocaust Memorial Museum Collections.

Fritzie Fritshall was born in 1929, in Klucarky, Czechoslovakia. Her father emigrated to the United States but he was not able to rescue his family before the Germans attacked Poland in September 1939. Fritzie, her mother, and two brothers were all deported to the killing center Auschwitz-Birkenau. Her mother and brothers died in the camp. Fritzie pretended to be older than she was in order to convince the Nazis that she was a stronger worker. In 1945, when Fritzie was forced to walk to a labor camp in Germany, she escaped and hid in the forest, where she was liberated. She was interviewed by the United States Holocaust Memorial Museum in 1990.

### *QUESTIONS*

1. The Nazis forced prisoners to work at hard physical labor in the concentration camps. What does Fritzie's interview reveal about the nature of the work she was forced to do? What was the purpose of this work?
2. Many people define resistance as actively fighting against the Nazis. However, in the concentration camps, prisoners were weakened by hard physical labor, illness, and hunger, making it difficult, if not impossible to fight. Do you find anything in this interview excerpt that suggests another way of thinking about what constituted resistance?
3. In the concentration camps, it was almost impossible for victims to record day to day existence. For this reason, we often rely upon the oral or written accounts of victims or witnesses created after the war was over. What are some differences between documenting events at the time and remembering them later? What are the strengths and weaknesses of each form of documentation?



This page shows the correct order of the photographs to be placed on the *Remember The Children, Daniel's Story* poster. The images are numbered, beginning with "At Home" and ending with "Freedom." Should your students wish to learn more about the events depicted in the photographs, these descriptions provide additional background information.



**AT HOME (#1)**  
Jewish students who attended the Talmud Torah School in Hamburg, Germany, before Hitler and the Nazis took power, 1929.



**TO THE CAMP (#5)**  
Two young boys stand in the fenced yard of the Central Prison, the primary assembly point for deportees from the Lodz ghetto. From here, children under ten years of age, the elderly, and the infirm were deported to the Chelmno killing center, where they were murdered in September 1942.



**SCARY CHANGES (#2)**  
A Nazi pastes notices on the window of a store during the Nazi-sponsored Boycott of Jewish Businesses, April 1, 1933. The sign reads, "Germans, protect yourselves! Don't buy from Jews!"



**IN THE CAMP (#6)**  
Official camp photographs, or "mug shots," taken of three young Jewish boys in the killing center Auschwitz-Birkenau, no date.



**FORCED TO LEAVE HOME (#3)**  
Jewish families assemble and board a train at the railway station in Bielefeld, Germany. The destination of this train was the Riga ghetto in Latvia, December 1941.



**IN THE GHETTO (#4)**  
Two inhabitants of the Lodz ghetto eat a bowl of soup inside their apartment. The boy is dressed in a winter coat, hat, and scarf. They are the brother-in-law and nephew of the photographer, Mendel Grossman, 1942.



**FREEDOM (#7)**  
After the liberation, a group of child survivors escorted by American soldiers file out of the main gate of the Buchenwald concentration camp, April 1945.

## ADDITIONAL RESOURCES

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The below educational resources will be mailed to teachers upon request. Complete this form and send it to the Museum's Resource Center. Materials will be sent within five business days after receipt of the request.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_ Fax \_\_\_\_\_

Email \_\_\_\_\_

Name of School \_\_\_\_\_ Student grade level \_\_\_\_\_

Please place a check mark beside those materials you would like to receive:

***Teaching About the Holocaust: A Resource Book for Educators***

This publication provides guidelines for teaching about the Holocaust, a historical summary and chronology, and an annotated bibliography and videography on Holocaust-related topics. In addition to the publication, teachers will receive image reproductions of six artifacts from the Permanent Exhibition.

***Resistance Pamphlet***

The Resistance Pamphlet describes examples of armed and unarmed resistance by Jewish and non-Jewish Holocaust victims.

***Reproductions of Identification Cards***

A set of 30 identification cards has been reproduced on 8 1/2 x 11 paper so that teachers can easily make copies and distribute them to students. The set provides a wide range of experiences of people who lived during the Holocaust.

*Mail this form to:* Resource Center, Division of Education  
United States Holocaust Memorial Museum  
100 Raoul Wallenberg Place, SW  
Washington, DC 20024-2126

**UNITED STATES  
HOLOCAUST MEMORIAL MUSEUM**  
100 Raoul Wallenberg Place, SW  
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