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INTRODUCTION

Welcome to this teachers' resource pack which accompanies our production of *Dr Korczak's Example* by David Greig, part of TAG's *Making the Nation* project.

Why TAG commissioned *Dr Korczak's Example*.

Dr Korczak was a remarkable man; an educator, a paediatrician, a writer, a storyteller, a broadcaster and a Polish Jew. His beliefs on the education of children were ahead of his time and his orphanages were run in a way that anticipated some of the major tenets of our currently evolving approach to teaching and child-care.

- he recognised that each individual should grow intellectually, emotionally and physically through their education
- he advocated tolerance and acceptance of all and believed that such harmony would be achieved through peaceful example and the strength of human nature
- he believed in children's rights to expression and gave them a voice through his children's newspaper
- he demonstrated active practice of citizenship through the democratic courts held in the orphanage

Dr Korczak's aim was for a democratic community where equal rights would exist for all in an

atmosphere of tolerance and understanding. This belief makes an exploration of his story extremely fitting within TAG's *Making the Nation* project, the aim of which is to actively engage young people in the democratic process through theatre.

Themes of the play.

This pack offers background to the Holocaust and the play's setting. It then explores three themes from the play:

- resistance to oppression
- community and the individual
- children's rights

It will give your pupils the opportunity to consider the question, "When should we make our voices heard through peaceful example and when should we take direct action?" It will explore the tension between the wishes of the individual and the needs of the community. Finally it will allow your pupils to investigate rights within society and what it can mean to lose them.

All of these areas have strong resonance today as we experience increasing cultural diversity in our society, as Scotland's population of asylum seekers grows, as we follow the situation in the Balkans, and as we reflect on the ethnic cleansing so recently perpetrated there and in Rwanda.

This pack offers a practical, drama-based approach to exploring the themes of the play and will result in tangible outcomes of presentation drama material and written display material.

I have explained the exercises in sufficient detail to allow them to be led by non-drama and drama teachers alike.

It is designed in such a way that you may select the areas you wish to explore. You may allocate different themes to different classes, you may use extracts from each section, you may just use it as a springboard for ideas of your own. You may photocopy ANY part of this pack for use within the classroom. It is not necessary for you to have worked through this pack before our visit. This resource is here as an optional means of expanding on the themes in the play.

It is possible that you could link the work in this pack with any involvement your school has with the Holocaust Memorial Day which takes place on the 27th January. The main aim is that through this pack your pupils will reach a deeper understanding of the play and you will be provided with a creative and stimulating support to your teaching of these themes.

This pack comprises a booklet, 15 image cards and an A4 inserted sheet. The booklet contains one section giving background to the play and three thematic sections; Resistance to Oppression; Community and the Individual; and Children's Rights.

Within each thematic section you will find:

 **an overall question to be explored**

 **drama exercises which relate to the image cards ***

 **extracts from the play with questions for analysis**

 **a selection of questions relating the section to contemporary society**

* At the end of each drama exercise you will find questions in a tinted box. These are questions that are thrown up by the drama work and will help explore the overall question.

The drama exercises in each section are designed to be done prior to our visit whilst the text analysis is more suited for use after your pupils have seen the play.

The three thematic sections of the booklet may be used as befits your current curriculum areas and are not interdependent or sequential. However the section giving background to the play will give an understanding which is essential for your pupils to be able to explore the issues in the thematic sections.

A number of the drama exercises will ultimately lead to your pupils producing written responses to the ideas explored. My aim in providing the images as separate cards is that both they and your pupils' responses could be displayed together as a class-created and class-curated exhibition on the themes in *Dr Korczak's Example*.

Again I would like to stress that you are free to photocopy **ANY** part of this pack for use within the classroom.

We are always aiming to provide the most effective and beneficial resources to teachers and so please feel free to offer any comments you have on this pack. We appreciate and welcome all feedback.

With all best wishes
Rosie Lewis

***Dr Korczak's Example* is the last of a series of four productions which comprise the *Making the Nation* project. Beginning in May 1999, TAG embarked upon a series of works seeking to engage children and young people throughout Scotland in ideas around democracy, politics and government, coinciding with the launch of the Scottish Parliament. Alongside the four productions were four participatory pieces with similar aims: to interest young people in the issues and ideas around community, participation and resistance.**

Over the course of the projects we have looked specifically at the action of casting a vote (18X - May 1999), the response of a group of individuals to the threat of a tyrant (*Julius Caesar* - May/June 1999), the process by which a group can work together (*Sense of Community* - Sep/Dec 1999) and the lengths an individual is prepared to go in defence of her beliefs (*Antigone* - Sep/Oct 2000). We will go on to look at the opportunities for individuals in a society to influence change (*Making Changes* - Feb/Mar 2002) and the place of young people in the wider context of Europe (*Young Europeans Make Nations* - July/Aug 2002).

The remaining two elements of *Making the Nation* are *Dr Korczak's Example* and *King Matt*, which toured in May/June 2001.

Stephen Greenhorn's version of Janusz Korczak's classic story for children about a boy who becomes King was extremely popular amongst audiences aged 8-12 throughout Scotland. In *Dr Korczak's Example* the extraordinary story of Janusz Korczak himself is told. Taken together both plays, one a work of fiction, the other a more factual account of Korczak's life and beliefs, represent an exploration of our attitudes to the care and nurturing of children and the power of ideas in the face of almost unimaginable forces of destruction.

That such a man as Korczak existed in the early 20th Century is remarkable. The manner of his death, and the death of the children he cared for presents us with a number of challenges when assessing the effectiveness and indeed ethics of his beliefs. As Korczak says in David Greig's script:

"I've trained them (the children) well for a perfect world. How will they survive this one?"

The questions upon which *Making the Nation* is founded are at the heart of *Dr Korczak's Example*.

- How do we resist oppression, by fighting or by passive resistance?
- What is the nature of community?
- What responsibility do we have for ourselves and each other?

These questions have always, and will forever perplex not just dramatists, but also educators, politicians and philosophers alike. This production and *Making the Nation* as a whole seek not to find simple answers, but rather to ask these fundamental questions in ways which will engage, stimulate and provoke our audience of children and young people.

James Brining - Artistic Director • July 2001

TAG is Scotland's national theatre for young people. Working in a range of styles and venues, including primary and secondary schools and small to mid-scale theatres, TAG is renowned for breathing new life into the classics and presenting new work in a bold, innovative style, as well as an extensive programme of ground-breaking educational and participatory projects for young people.

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TAG is part of the Scottish national theatre community.

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RESEARCH EXERCISE - WORDS OF THE HOLOCAUST

The following passages and chronology offer a brief background to anti-Semitism, the rise of the Nazis, the Warsaw ghetto, Dr Korczak's orphanage and Dr Korczak's life.

There are various words or phrases underlined and italicised throughout. Give each member of the class one of these words (in some cases two pupils will be given the same word/phrase) and ask them to research the meaning or relevance of that word or phrase to the Holocaust.

Next time you meet, read the passages and chronology to the class, stopping each time you reach an underlined word or phrase and ask the pupil(s) researching that word or phrase to tell the class what they have found out.

The research and definitions can be written onto yellow Stars of David and dotted amongst the other pieces of display work that arise from this pack.

European Jewry and Anti-Semitism until 1918.

No Jewish community has had a continuous, peaceful existence in the two thousand years from the death of Christ to the creation of the modern nation states in the nineteenth and twentieth century.

Again and again the Jews have suffered persecution and expulsion based on hatred and prejudice and suspicion of their religion and race. The Jews were subjected to the Crusades in the 1100s, they were expelled from Britain in 1290, they were blamed for the Black Death in the 1300s, they were expelled from Spain in 1492 and in the 1500s they were abused by Martin Luther.

Between 1648 - 1656 more than 100,000 Jews were killed in the Ukraine by a Cossack leader called Chmielnicki - these are known as the Chmielnicki massacres. In nineteenth century Russia the Jews suffered violence in the form of pogroms. This word comes from the Russian meaning a violent mass attack against a section of a community. These pogroms were often condoned by the Tsarist state and continued until 1905 causing many Jews to emigrate to the USA, South Africa, Great Britain, Palestine and Western Europe.

By the beginning of the First World War, Jews in Western Europe had acquired equal civil rights and many communities boasted extremely successful businessmen, writers, scientists, and artists. The Jews retained their rich family culture and religion and lived their lives alongside Christians in many countries. The emphasis placed by Jews on moral values, social justice and family bonds made them beneficial members of many communities. Jews fought on both sides during the First World War and many German Jews were given medals of honour on their return from the war.

- 1st Sep 1939** Germany invaded Poland. War declared.
- 1939 - 40** Jews over the age of 12 forced to wear a yellow Star of David sewn onto their clothes or a white armband with a blue Star of David on it.
- 1940** Beginning of formation of ghettos in German occupied territory.
- April 1940** Hitler in control of Poland, Denmark, Norway, France, Belgium, Netherlands and the Balkans.
- Mid 1941** All large Jewish communities sealed into ghettos by this point.
- Dec 1941** Chelmno opened - first extermination camp.
- Spring 1942** Treblinka, Belzec and Sobibor opened.

- Summer 1942** Mass deportations from Warsaw Ghetto to Treblinka.
Jewish Combat Organisation formed.
- Jan-May 1943** Warsaw Ghetto uprising.
- Autumn 1943** Hitler ordered all traces of extermination camps to be destroyed.
- 1943 - 45** Concentration camps continued to exist with atrocious conditions suffered by all Jews and prisoners of war held therein.
- Jan-May 1945** Allied troops discovered and liberated the camps. Many died even after liberation as they had become too sick or too malnourished to survive.
- 8th May 1945** End of war.

Creation of the Warsaw Ghetto

In November 1940 the Warsaw Ghetto was established. Jews from Warsaw and surrounding villages and towns were expelled from their homes and forced to live in this walled area of the city, 10 blocks by 10 blocks. They could only leave the area with a special permit. The ghetto represented 2.4% of the area of the city, yet it held 30% of the city's population.

Life in the Warsaw Ghetto

Conditions within the ghetto were extreme. The Germans controlled the amount of food allowed into the ghetto and the meagre rations led to starvation - by the beginning of 1941 two thousand people a month were dying of starvation. Within six months this figure had doubled. Many children tried to smuggle food into the ghetto to help their family survive.

At its height the population of the ghetto was 490,000. The overcrowding was unbearable with whole families living in one room and sharing washing, cooking and sanitary facilities with as many as ten other families. Such overcrowding inevitably led to the rapid spread of disease; cholera, dysentery and typhus were rife.

Many children lost their parents through starvation or disease. These orphans found themselves on the streets attempting to survive by begging and stealing.

Deportation from the ghetto to Treblinka began in 1942.

Law and Order in the Ghetto

The Nazis insisted that each ghetto had a Judenrat or council who had to carry out their orders. These councils were the go-between from the Nazis to the residents of the ghetto.

The council elected Jews as ghetto police, they negotiated rations on behalf of the ghetto residents and in the closing stages of the ghetto they had to draw up lists of those to be deported. The leader of the Judenrat in the Warsaw Ghetto was Adam Cerniakov.

The Orphanage in the Ghetto

Dr Korczak had been running two orphanages in Warsaw before the war. When the ghetto was created he was forced to move to one site within its confines. He tried to continue to run the orphanage as he had in pre-war times, and attempted to maintain a semblance of normality through classes, daily rotas, the children's newspaper and the internal courts.

This proved increasingly difficult as supplies lessened and it became harder and harder to feed the children. The older children began to understand the fate the Nazis had in store for them and to question Dr Korczak's insistence on trying to maintain normality.

On the 5th August 1942 Dr Korczak and his children were deported to Treblinka.

The Warsaw Ghetto Uprising and the End of the Ghetto

Between 22nd July and 3rd October 1942, 310,322 Jews were deported from the Warsaw Ghetto to Treblinka where almost all of them were killed.

Despite the weakness caused by disease and hunger, there were a group of young Jews who were determined to resist the Nazis. They formed a group called the JCO (Jewish Combat Organisation), the oldest member of which was 22. This organisation took shape in the summer of 1942.

The Rise of the Nazis and World War II. A Chronology 1923 - 1945.

- 1923** Founding of National Socialist German Workers' Party under Hitler's leadership. Nazionalsocialistische Deutsch Arbeiterparten - NSDAP.
- 1925** Creation of the SS (schutzstaffel, Elite Guard), Hitler's personal bodyguards.
- 1926** Hitler Youth movement started. German youth members were taught about the purity of the Aryan race.
- 1929** Wall Street Crash resulted in world wide economic crisis. This assisted Hitler's rise to popularity amongst German population as he promised a return to prosperity.
- Jan 1933** Hitler appointed chancellor.
- Mar 1933** Hitler passed an 'enabling law' which gave him dictatorship.

- 1933 - 35** Anti-Semitic, pro-Aryan propaganda produced by the government and widely disseminated. Jews suffered exclusion from social pursuits, army, civil services, professional associations and sports clubs.
- 1935** Nuremberg Laws. Jews stripped of citizenship. Marriage between Germans and Jews made illegal. Sexual intercourse with a Jew became a state crime.
- 1936** Olympics in Berlin. All signs of anti-Semitism removed.
- 1936 - 38** Many Jews fled Germany.
- Aug 1938** The names 'Israel' and 'Sara' become compulsory for Jews.
- Oct 1938** All Jewish passports marked with a 'J' for 'Jude' (Jew).
- Nov 1938** Kristallnacht. A night of state organised crime against Jews, synagogues and their businesses. 91 Jews murdered and 20,000 Jewish men arrested and imprisoned in concentration camps.



In January 1943 the JCO resisted the Nazis' re-instigation of the rounding up of Jews and forced them to leave the ghetto. The Nazis returned on the 19th April in force. The fighting lasted a month with the JCO holding position from bunkers dug out in cellars of the ghetto. They could not resist the overpowering force of the Nazis and finally on the 16th May the Nazis declared that the ghetto was no longer in existence. They dynamited the buildings street by street and left the whole area reduced to rubble.

In total 7,000 resistors had been killed and all those who remained were sent to concentration camps.

Dr Korczak's Life

Dr Korczak was the pen name of Henryk Goldszmit, born in 1878 or 1879 (his birth date never being confirmed), son of a Jewish attorney.

Korczak studied medicine at Warsaw University and from the outset he was drawn to the sufferings of the poorest and to the psychology of children. He began writing in 1901.

In 1912 he was appointed director of an orphanage in Warsaw and it was here that he began the practical application of his educational ideas. He treated all his children as individuals and respected the emotional development of each one, rather than trying to mould them in to pseudo-adults before they were ready.

In 1920 he was appointed director of a second Warsaw orphanage for Catholic Polish children. During the twenties Korczak was extremely active: lecturing at universities, running two orphanages, writing a great deal and starting a weekly children's newspaper written and edited by children.

The children's newspaper thrived from 1926 - 39, receiving up to 100,000 letters, articles, stories and poems a year. During this period Korczak also presented a radio programme telling stories. He was known as the 'Old Doctor'.

In 1940 the orphanages were closed and Korczak and his orphans were relocated into the ghetto. He was offered the chance to escape by Polish friends but he refused to leave the orphans and stayed with them all the way to Treblinka in August 1942.

Section B

Once the groups have established a basic idea about their character, ask group 1 to sit on chairs in a tight semicircle. Place the rest of the class in a bigger semicircle facing group 1. In the space between the two groups place an empty chair with a coat or a pair of shoes on it. This chair faces towards the larger semicircle and is a physical representation of group 1's character.

Use the following images.

- A Jewish Passport (**image card 1**)
- Old lady selling Star of David armbands (**image card 2**)
- The entrance to Auschwitz (**image card 3**)
- Hitler (**image card 4**)

Pass the cards one at a time to group 1 asking them to respond in character, saying how the image makes them feel. The class can ask questions of the character. They can all speak when they choose and are all speaking as the one person. Repeat this process with groups 2 and 3 so that you have heard responses to the cards from all three characters.

See the boxes opposite for questions to help them respond.

Section C

You can then put the class into pairs and ask them to conduct interviews - one in role as an interviewer and one in role as one of these three characters. The outcomes of these interviews can be fed back to the whole class. They can then write an article about how the character responded to seeing the image cards. These articles can then be displayed alongside the image cards.

SS OFFICER

IMAGE CARD 1

- Did you have any Jewish friends before the war?
- Would you have considered getting anyone a false passport to help them escape?
- How would you have felt if you had to have an obligatory middle name imposed by the state?

IMAGE CARD 2

- What was the reasoning behind asking all Jews to wear armbands?
- How often did you go into the ghetto and see sights like this?
- How old do you think this woman is?
- What was your grandmother doing during the war?

IMAGE CARD 3

- Did you ever go to Auschwitz or any of the concentration camps?
- How would you describe conditions in these camps?
- Why did Hitler destroy all evidence of the so called 'death camps' in 1943?
- How many Jews would you say died in these camps?

IMAGE CARD 4

- Did you ever meet Hitler?
- Did you agree with his policies on the Jews?
- How was he regarded by members of the SS?
- How would you describe his method of leadership?
- How did you feel when you heard of his suicide?

HOLOCAUST SURVIVOR

IMAGE CARD 1

- How did you feel to have a 'J' stamped on your passport?
- What was your middle name before the war?
- Did you hold onto your passport throughout the war?
- If not, when was it taken from you?

IMAGE CARD 1 & 2

- Do you remember having to wear one of these?
- Did anyone ever refuse to wear one?
- What happened if you refused to wear one?
- What was the reaction of a German person when they spotted your armband?
- How much would this woman have been selling these armbands for?

IMAGE CARD 3

- Can you describe how you felt the first time you saw this place?
- How does it make you feel now?
- Can you describe your journey to the camp?
- Did you know you were going here or had you been told something different?
- Can you describe the conditions inside the camp?
- How was it that you survived?
- Have you ever re-visited the camp where you were held?

IMAGE CARD 4

- Can you describe your feelings towards Hitler?
- Have you any words to say to this man?

TV RESEARCHER

IMAGE CARD 1

- What does this tell you about Hitler's treatment of the Jews?
- How might you use this in your documentary?

IMAGE CARD 2

- What information can you gain from a picture like this?
- Have you visited Warsaw to see where this woman might have stood?

IMAGE CARD 3

- This is one of the most chilling images of the war - can you describe why?
- How much detail will you give in your documentary on conditions in the camps?
- Have you visited the site of Auschwitz?
- What was the atmosphere like?

IMAGE CARD 4

- What are your personal feelings toward this man?
- What do you think of his act of suicide?
- How will you portray him in your documentary?
- Are there any modern day leaders you will draw comparisons with?



DRAMA EXERCISE - INTERVIEWING THE PAST

Section A

Split the class into three groups and give each group one of the following roles.

- 1) SS Officer
- 2) survivor of the Holocaust
- 3) TV documentary researcher

Tell the groups that they are going to collectively take on the character of this one person. In these groups ask them to brainstorm about that character and what the war meant/means to them.

Questions to help groups 1 & 2:

- How old were you at the time?
- Where were you during the war?
- What are your worst/best memories from the war?
- Did you do anything you regret?
- How much does your family today know about your wartime experiences?

Questions to help group 3:

- Why are you making this documentary?
- Were any of your family involved in the war?
- Which places have you visited that played parts in the war?
- What is your emotional reaction to the war?



DRAMA EXERCISE - DEPORTATION DAY PHOTOS

Section A

Divide the class into groups of eight, six and two. Give the groups **image cards 5, 6 and 7** respectively.

Ask the groups to recreate the picture they see (with the group using image 5 they may choose eight of the people pictured) as a frozen image. Then tell them to imagine what they are thinking at that moment.

Allow each group to show their frozen image to the class and, while they are frozen, touch each member of the image on the head asking them to speak their thoughts as you do so.

Once all have been shown, ask them all to return to the frozen images and say that you are an undercover reporter who has come to do interviews about life in the ghetto. As you approach each group they will come to life and you will be able to ask them questions about how they survive, what they eat, what illnesses affect them, how crowded life is, where they sleep, how effective begging is, what they feel about the Nazis, where they think the train is taking them, etc.

After you have interviewed all the groups they relax. Using the responses they have heard ask the class to write an article entitled 'Life in the Warsaw Ghetto' which will be illustrated by being displayed alongside the image cards.

Section B

You will need to be in a reasonably large space for this exercise so that the rolling montage can work effectively.

Tell the class that there was a German officer who had a day off because it was his birthday. He had been given a camera and decided to spend his day going round the Warsaw Ghetto taking photos of the Jews. His expedition led him through the streets, the alleyways, the courtyards and he encountered some terrible sights. He finally found himself in the cemetery where he saw hundreds of skeleton-like starved corpses, diseased corpses and corpses of tiny children all being tipped into mass graves. These were the victims of the crowding and starvation which were being inflicted upon the Jews by the Nazis.

He was so shocked by what he saw that he cancelled his birthday celebrations that evening. He kept the films that he took that day hidden for years and only in 1982 did he finally develop the shots. They can now be seen in his book: *In the Ghetto of Warsaw - Heinrich Jost's Photographs* (see bibliography for details).

Tell the pupils that they are going to be a Nazi officer who has a camera and is using his day off to go round the ghetto taking photos. The day he has chosen is a day on which the Nazis are deporting hundreds of people from their homes and putting them on the trains to Treblinka. Put the pupils into groups of six giving each group a letter A, B, C and D for example. Within their groups ask each pupil to create the most memorable photo from that

day using as few or as many of the others in the group as they need. Stress to the pupils that a photo with one person in it is just as valid as one with five. Once every pupil in every group has created their photo ask them to number the photos from 1 - 6 within their groups making sure everyone knows which number their photo is.

Starting with photo A1, then A2 etc. through to D6 a rolling montage is created as each photo forms and is held for a few seconds before the next photographer's image is formed alongside it. All those pupils not in the current photo should hold their frozen positions, so forming traces of the previous photos around the room until they are needed again. If they are not needed again they should hold the positions until the end of the montage. It works best if the montage moves in a circular way, as if the camera is in the centre slowly turning around the room.

This is all done wordlessly. You may want to actually rehearse this montage a few times and choose some music to underscore it - it could work as a short presentation piece should you wish to do this.

Three possible pieces of music are:

Gorecki	<i>Symphony No. 3, 2nd Movement</i>
Mozart	<i>Clarinet Concerto in A Major, Adagio</i>
Prokofiev	<i>Alexander Nevsky No.6, The Field of the Dead.</i>

RESISTANCE TO OPPRESSION

When should we make our voices heard through peaceful example and when should we take direct action?

**DRAMA EXERCISE - HOT SEATING**

Ask the class to sit around you in a semi-circle. Produce a flower and CND symbol (on inserted A4 sheet) from your bag.

Ask the pupils:

- What kind of person do these objects make you think of?
- What kind of beliefs might this person hold?
- What organisations might they belong to?
- What might get them really angry, with what kind of behaviour might they strongly disagree?

Ask the class to give this person a name, e.g. Mary/John Smith.

You then tell the class you are going into role as Mary/John Smith and that they will be able to ask you questions about your beliefs. Firstly, however, Mary/John Smith wants to tell them a little about her/himself. You then go into role saying words to the following effect:

'Hello, my name is Mary/John Smith, I am pleased to be here to talk to you today about my work. I understand that you are exploring forms of protest and your teacher has asked me to come in so that I can explain to you why we protest in the way that we do.

I work for an organisation that arranges peaceful protests and campaigns which aim to combat racism and ethnic cleansing. We run marches, organise petitions, write letters to world leaders and do a lot of work like this, going into schools and groups to talk about peaceful ways of protesting.

We vehemently believe that the use of force or violence is counterproductive and only lowers us to the level of the oppressors themselves. The way to combat these people is through leading by example, through educating people like yourselves and by making our voices heard in a peaceful manner.'

You then invite questions from the pupils.

Your answers should stick strongly to the beliefs:

- that no circumstance merits violence
- that leading by example will work if it is widespread enough
- that building human relationships across the racial divide is the most effective way to counter racism

Once you feel that the pupils have gone deep enough or exhausted their questions, you can bring the session to a close, thanking them and saying goodbye.

This exercise could be done in exactly the same way to explore the character of a guerrilla soldier fighting against racial oppression and ethnic cleansing. It would be extremely powerful for the class to see you in role, justifying violence as resistance and stating that you would kill to defend your beliefs.

Back in your position of teacher you can lead a discussion into the opinions they just heard expressed.

- **Is peaceful protest ignored by oppressors?**
- **Can peaceful protest sometimes be too idealistic and not strong enough to combat the oppression?**
- **Does a peaceful protester feel less strongly about the oppression than someone taking direct action?**
- **What is it about someone that leads them to choose peaceful protest rather than direct action?**

**DRAMA EXERCISE - THE WARSAW UPRISING BROUGHT TO LIFE**

As you go through this exercise you will need to ensure that the groups make each of their images within the same space in the classroom so that when they come to run them together, the images flow within the same frame.

Section A

Ask the class to listen to the following extracts, telling them that these are taken from interviews with survivors of the uprising.

"We were convinced that it was necessary to die publicly, under the world's eyes.

We had several ideas. David said that we should jump the walls - everybody, all those alive in the Ghetto - force our way over to the Aryan side, and dig in along the inclined dykes of the Citadel, in rows, one above the other, and wait there until the Gestapo surrounded us with machine guns and shot us all, row by row. Estera wanted to set fire to the Ghetto so that we would all burn in it. Let the wind spread our ashes she would say.

The majority of us favoured an uprising. After all, humanity had agreed that dying with arms was more beautiful than dying without arms. Therefore we followed this consensus. In the Jewish Combat Organisation there were only two hundred and twenty of us left. Can you even call that an uprising? All it was about, finally, was that we not just let them slaughter us when our turn came.

It was only a choice as to the manner of dying."

Split the class into two groups.

Give each group the map of the ghetto (image card 8).

Using this passage to give them ideas and the map as a prop, ask each group to create a still image of a meeting of the JCO as they are planning the final assault, deciding where to attack, who will man which positions, what weapons they will take etc.

Once the image is created, ask them all to think about their character, how they are feeling at this planning meeting and what their thoughts at this moment are. Ask them to consider:

- *their hopes for the uprising*
- *their expectations of what might happen to them*
- *their worst fears of what the Nazis may do*
- *their feelings about the deportations*
- *why they have decided to be part of the uprising*

Ask the groups to present their image to the other half of the class. As they are in the frozen image touch each member on the head asking them to speak their thoughts as you do so. Once both groups have shown their image, ask them to remember those thoughts that they spoke out loud.

Section B

Give each group **image card 9** to look at. Explain that the fate of the Jews in this picture is one example of the end that members of the uprising met with.

Still in the same groups, ask them to create another still image, this time representing the end of the uprising and the fate that each of their characters has met with. Ask them to consider the following questions as they form this image.

- *Were any of them lucky enough to get away?*
- *Did most of them end up in the hands of the Nazis?*
- *Which of them died in the fighting?*
- *Who survived to be taken prisoner?*

Once both groups are satisfied with the image they have created, ask them to freeze in these positions and read the following passage:

“The uprising leadership concluded that face-to-face confrontation with the Germans would finish the Jews as soon as they started. It was thus decided to attack the enemy from the buildings located at crossroads. Shooting at invading Germans marching in the open street from hidden spots behind windows, house walls, or in attics was more comfortable for the rebels.

Yesterday a truly bloody battle erupted in the Ghetto. Tanks, cannons, and heavy machine guns were moved into the Ghetto, and unmerciful war was declared upon the Jews who dared to raise their heads a bit in return for Treblinka, Belzec, Trawniki, and for the entire hell we live through.

From the front windows came a hail of grenades, and from the other side of the street, the moans and groans of wounded soldiers. Then a gun battle ensued, our people shooting from windows, theirs from the street. Our side fought in every possible way. The girls brought grenades. I looked at their calm faces, faces without tears or fear. They were ready to die honourably on the spot. I shall never forget those faces.

Thousands of young men and women, armed with revolvers, grenades, machine guns, and bombs resisted the murderers. Hundreds of SS men died and our youth was pleased to leave this world having killed the murderers.”

Ask the groups not to talk but using what they have just heard to move slowly from this final picture to find the middle image - the picture of the fighting, of what happened after the planning and before the end.

You can read the passage again as they are moving if you feel it will help them.

Once both groups are satisfied with the images they have moved themselves into, ask them to remember those positions and then to relax.

Section C

A group at a time, ask them to present their three images following on one from the other, starting with the planning meeting, through the fighting and ending with the picture of the end of the uprising.

You can orchestrate this by giving them a signal (a clap) after each image has been held for 10 - 15 seconds upon which they can move in slow motion to the next image.

Once they have reached the final image and held it for 10 - 15 seconds, each of them will again speak out loud the thoughts which accompanied image number one.

Once the final person has spoken, you can ask them to relax.

After both groups have presented, you can lead a discussion around the following questions:

- How do we feel about the young people who were part of the uprising?
- Why do people take direct action even when they know the odds are stacked against them?
- What effect does taking direct action have on the self esteem of the oppressed?
- How extreme do circumstances have to be to leave people with no other option?
- What message does the uprising send down the years to us today - how does it affect our view of the Holocaust?

Adzio

“Difference is: they don't care about your example, Dr Korczak. They'll care about my knife in their back though.”

- Do you think Dr Korczak really believed the Nazis wouldn't kill them?
- How far reaching are the effects of Dr Korczak's resistance?
- Did his form of resistance give his children the best possible protection?
- If you were Dr Korczak how could you have resisted the Nazis?
- Do you think Adzio's knife in the back will have more effect than Dr Korczak's example - think about the short and long term results of the action.



TEXT ANALYSIS

Adzio

“Out there in the world
You want something - you take it
You got something - you fight to keep it.”

(Later in the play...)

Adzio

“We fight. It makes us feel better.”

- How does Adzio react to Dr Korczak's philosophy of leading by example?
- What does this tell us about his background?
- What does he mean 'feel better'?
- 'Feeling better' is an immediate effect - what are the long term effects of fighting or taking direct action?
- What are the short term and long term effects of the direct action taken by the young people in the ghetto in 1943?



CONTEMPORARY QUESTIONS

- What examples of direct action can you think of? How effective would you say it is in terms of:

- a) gaining support with public opinion?
- b) influencing world leaders?

You could use the recent protests against global capitalisation as an example.

- Does the decision to take direct action stem from a perceived loss of rights and feeling of disconnection from the decision-making bodies in our society?

- If you feel that loss of connection within a society does lead to direct action, what effect will the low turnout at the 2001 General Election have in Britain?
- What forms of oppression exist within our societies e.g. media, advertising, consumerism, police injustice, withdrawal of workers' rights?
- How can we practise passive resistance to oppression on a daily basis?
- How do Mother Theresa, Ghandi and Swampy fit these definitions of protest?

COMMUNITY AND THE INDIVIDUAL



Do you believe Dr Korczak is right when he says: “The community is more important than any individual”?



DRAMA EXERCISE - ROLE ON THE WALL

Section A

Show the class the photo of the lone beggar boy (image card 10).

Divide the class into groups of four or five. Each group should have a large (flip chart size) piece of paper and some pens. Ask them to draw an outline representing the boy in the photo. This does not have to be desperately accurate!

Based on the impression they get from the photo, ask them to write statements about:

a) how the boy is feeling inside, his internal emotions.

These statements should be written inside the outline of the body.

Once they have done this for a few minutes ask them to also write statements about:

b) the impression he tries to give off, how people see him.

These statements should be written in the space around the outside of the outline.

Once the groups have written 5 or more statements in each section, ask them the following questions about the character they are creating:

- What is his family background like?
- What form of education has he undergone?
- How old do you think he is and does he look this age - if not, why not?
- What does he eat most days?
- Where does he sleep?
- What is the state of his health?
- Does he have any brothers or sisters and does he still see them? If not, where are they now?
- What kind of people does he spend his time with?
- Does he have any real friends?
- Where does he see himself tomorrow, in a week, in a year's time?
- What do you think his attitude is to offers of help or charity?

Ask them to use all these questions and any others they want to answer to build up a profile of this character. They should write down their answers to these questions on the back of the paper.



TEXT ANALYSIS

(Speaking to Stepan, a Christian Pole and old friend of Korczak's.)

Dr Korczak

“Every time a Pole like you embraces a Jew like me, We are fighting back.”

(Later in the play...)

Adzio

“At least I fight back.”

Dr Korczak

“We fight too. By proving that justice, and honesty and tolerance still exist. We will resist the Nazis.”

As the groups are coming towards the end of their discussions ask them to name their character and write this name above the outlined figure. Offer them a choice of Polish names from the following list: Zygmus, Sami, Abrasza, Jerzy, Tadeusz, Aronek, Hanka.

Section B

You then tell the class that spaces have become available in a children's home and that 2 of these boys are to be interviewed with the possibility of moving in. You then choose the 2 groups that have created the most interesting characters or the two most diverse characters.

At this point you need to set up the first group to be interviewed. You can set them up exactly as you did for the interviews in the drama exercise *Interviewing the Past* (page 6), with a chair in the middle with a piece of clothing on it. They will again take questions as a collective character - tell them that they can all answer any of the questions put to them but they must do so in character as the person they have created and named in their groups.

The rest of the class are now the committee of the children's home who will assist you in the questioning of this boy. Tell them that their task is to choose the boy who will be most suited to community life, someone who knows how to share, to co-operate, to follow instructions and to think of others. Within the committee you can allocate specific roles of fellow orphans, janitors, teachers and funding body representatives. You will lead the interview but encourage the committee to ask any relevant questions.

Questions to ask include:

- How long have you been living out on the streets?
- What do you like and what do you dislike about your way of life?
- How do you think you get on with other people?
- Have you ever had to share food, clothes, money and have you minded this?
- Have you ever been part of a community - your family, school for example?
- In the home we have a rota for cleaning, serving food and other duties - how do you feel about that?
- If someone does something wrong we have a court system through which the rest of the children decide the punishment that is suited to what that person has done - would you be happy to be judged by your fellow residents?
- How do you describe a community?
- What do you think are the good things about belonging to a community?
- What can you see as the disadvantages of belonging to a community?

Once you feel that the committee has got a fair idea about this boy you can move it on to the second character.

Section C

You can either end the exercise by running a vote to decide which boy gets a place or extend it into a written exercise.

Running the vote should involve the whole class being the committee and raising their hands for either one boy or the other. The successful boy should resume his seat to be congratulated and welcomed to the home by the committee. You may then want to ask the committee why one boy was more deserving than the other and what will happen to the rejected boy now.

Alternatively you can ask each pupil to write a report as a committee member. This report would detail the suitability of one of the interviewed boys for entry into the home - it could include a description of his personality, background and response to the questions and your recommendation as to whether or not he should be given a place. These reports could then be displayed alongside the original picture used (**image card10**). The same could be done explaining why the rejected boy was not suitable.

Through this exercise the following questions will have been raised.

- What defines a community?
- How can background influence an individual's attitude to community?
- What reasons might there be for an individual not fitting into a community?
- Does society have the right to include one person and reject another from a community?
- What are the main differences between living independently of a community and living within a community?
- What are the benefits of community life and what are the disadvantages?
- How does being a member of a community affect the way we behave towards others?
- How can an individual feel frustrated by life in a community?



TEXT ANALYSIS

Adzio

"War now fly.
Fly exterminated.
Fly wiped off the face of fly earth.
And fly mum, and fly dad.
And all fly friends.
And fly wife.
And fly kids.
And fly aunties and fly uncles.
I'll set fire to the world fly.

However it happens.
All flies die."

- How would you describe Adzio's character from this speech?
- What parallels do you see with the Third Reich's policies?
- What kind of background does Adzio have and how does this affect his attitude to others?
- What is Adzio's attitude to community?
- What is Adzio's attitude to survival?
- What is Adzio's attitude to community?
- What is Adzio's attitude to survival?



TEXT ANALYSIS

Dr Korczak

"What kind of poison are you spilling into their heads Soldier?
You and your gun and your armbands and your bloody Ghetto.
We had a court. The children respected it.
Now they only see justice coming from a gun.
We had a newspaper. The children wrote it.

Now they don't even read it because the only thing they want to know is what's to become of them. And only you can tell them that."

- Dr Korczak regarded the courts and the newspaper as strong pillars within the community of the orphanage; why do they seem to be breaking down?
- What pressures are causing the community to splinter?
- What does the very basic threat of extinction do to our survival instinct?



CONTEMPORARY QUESTIONS

- What kinds of behaviour make individuals unacceptable in our community?
- How strong are our communities today?
- In today's society is the emphasis stronger on the importance of the individual or the importance of the community?

- Is the importance attached to self-fulfilment, independence, personal enlightenment an indicator of our declining community bonds?
- Which areas of community activity would you say are in decline?
- What is the effect of technology on our communities?
- How do you feel about the term "global village"?
- What would happen to our survival instinct in the event of nuclear war?

CHILDREN'S RIGHTS



How far have we come in achieving all the rights of a child that Dr Korczak believed in?



DRAMA EXERCISE - BLUE EYES BROWN EYES

As soon as the class come in go straight into role as Mayor of a small town splitting them into two groups, the blue eyes (green and grey eyed pupils can go in here too) to one side of the room and those with brown eyes to the other. You can do this in a formal, bureaucratic and elaborate tone.

Start issuing orders to the brown eyes that they:

- cannot raise their head
- must move around on their knees
- can't look the blue eyes in the face

- can only move in certain parts of the room
- cannot talk to each other in anything louder than a whisper
- can not get into groups larger than pairs
- must obey the blue eyes

And any others you want to include. At the same time tell the blue eyes that they:

- can do anything they want
- can walk tall
- can block the way of the brown eyes
- have right of way whenever they come across a brown eye

- can sing, shout, skip, laugh
- can gather in large groups
- can order the brown eyes around

And any others you choose.

Once the difference has been established and the status gap between the two groups is clear, ask the two groups to draw together for a meeting between themselves. Ask the brown eyes to discuss three reasons they should be equal and the blues to find three reasons the browns should remain subservient and without rights.

You may enter these groups as devil's advocate encouraging the prejudice.

Once both groups have got their ideas, you ask them to come together ready for both sides to express their views.

As the debate is about to begin, you introduce a letter that has arrived from the government to be read immediately by you in role as the mayor.

"Dear Mayor of the Blue Eyes,

It has come to our attention that you have been suffering many injustices and difficulties at the hands of the brown eyes and that they have even brought you to the point of having to justify your place in society. As your leader I am happy to intervene at this point and inform you that we are convinced that the purity of German blood is essential for the further existence of the German people and in order to safeguard the German nation for the entire future the following laws have been passed which you may read to these parasites."

Here you pass a copy of the Nuremberg Laws (image card 11) to one of the blue eyes and ask them to read it to the brown eyes.

Once these have been read out you continue with the letter.

"All blue eyes are true citizens of the state and I hereby grant you permission to aid the state with the subjugation of the Jews in whichever way you see fit. Firstly I suggest you avail yourselves of all that is theirs - have no fear. These people are animals and do not deserve possessions. Once this is done have as little contact with them as you can and trust in the state to relieve you of this problem once and for all.

I enclose photos showing the success we have had in other towns such as yours - it may not be long until you too are free of the Jews, the scourge of society."

Staying in role as the mayor pass round pictures of the 'Aryans Only' bench (image card 12) and the 'Jews Not Welcome' sign (image card 13), inciting prejudiced reactions from the blue eyes and encouraging them to goad the brown eyes with phrases such as:

"What can you do about that then?

The state has seen what a drain on society you are. We only ever tolerated you. Finally we are on the way to being a free race."

At this point encourage the blue eyes to take from the brown eyes - sweaters, small change, rings, phones etc. Once the brown eyes have been plundered, instruct the blue eyes to herd them into a corner and ignore them while celebrating their spoils.

At this point the role play ends - ask the class to de-role and come together for discussion.

First of all ensure that the class realise that the laws were real and the signs were real. Jews really were stripped of their citizenship from the mid 1930s as part of Hitler's 'Law For The Protection of German Blood and German Honour', which formed part of the Nuremberg Laws.

You can then ask them about the experience of being in this role play.

To the brown eyes:

- How does it feel to have such prejudice directed at you?
- What do you think of the arbitrary nature of the reasons for that prejudice - why did it exist?
- What happened to your status?
- How did it feel to not be able to air your views?
- How did it feel being denied rights by someone you'd been equal with 30 minutes ago?
- Was there anything you felt you could have done to change the situation at any point?

To the blue eyes:

- How did it feel to be dominant?
- Did you enjoy the power? Why do you think this is?
- Do you think it was right to enjoy the power?
- Do you feel bad about having enjoyed the power?
- Would you act in this way in real life today?
- How did it feel to treat your friends in this way?

The analysis of the role play can then lead into a discussion around the following questions:

- What are rights?
- Who decides them and how are they decided?
- What does it mean to lose them, to not be considered a citizen?
- Who was making the decisions in the Third Reich?
- What rights were denied the Jews and on what basis?
- How did this affect their status, citizenship, sense of humanity?
- What are the most basic human rights?
- What rights do we all have in our society?
- Are there any rights that young people should have that they don't have yet?



DRAMA EXERCISE - DR KORCZAK'S RIGHTS OF THE CHILD

Divide the class into groups of two or three.

Choosing from Dr Korczak's Rights of the Child (image card 14) give each group a right which they are going to represent, e.g. the right to education. This must be done in secret to each group.

Ask them to create a sculpture with the title 'every child has the right to education', or whatever the right you have allocated to them is.

Once they have done this, ask them to create the opposite 'no child has the right to e.g. education'.

Ask half of the groups to present their positive images. While they are all in freezes ask the observers if they can guess any of the rights shown and why. Ask the groups if they have guessed right and, if not, find out which right it is that they are representing.

Tell them that on the count of three they are to move into the second, negative picture. Let them hold this for 10 or so seconds while the observers take it in.

The other half of the class now show their sculptures in the same way.

Bring the group together and using each group's images as the start of discussion, ask them:

- What were you feeling in the positive image?
- What was the effect of the denial of that right in the negative image?
- How were you feeling not being allowed... whatever the right was?
- What would be the long term effect on a child of not having this right?

A discussion following this exercise can explore the following questions.

- Why are the rights Dr Korczak believed in so important?
- What kind of citizens are created from children given these rights?



DRAMA EXERCISE - RIGHTS AND THEIR RESPONSIBILITIES

Begin a discussion with the class on the rights we have within our society today - not just as children but as young adults... freedom of speech, to vote (mention that in Australia it is illegal not to vote), to own our homes, to have as many children as we like, to wear what we like, to practice whichever religion we choose etc. Ask the class to decide on the five most important rights to them as young people today. Ask the class to list any rights they feel they don't, but should have as young people today.

Ask what must exist alongside rights to create a balance between what we're given and what we give.

Give each pupil a photocopy of the form on the inserted A4 sheet.

Ask them to choose any of the rights that have been explored in either this exercise or exercise two or any they feel are important that haven't been mentioned and to complete the sentences. These forms may then be put up for display alongside Dr Korczak's Rights Of The Child (image card 14).

This exercise can lead to the exploration of the following questions.

- What are the responsibilities that accompany the rights that we have?
- Are there any rights that stand alone, which are not accompanied by any responsibility at all, rights that we should all have unconditionally?



DRAMA EXERCISE - DIARY OF A JEWISH SCHOOLBOY

Show the class the picture of the Jewish boy being humiliated in front of his Aryan classmates (image card 15).

Ask them to imagine how that felt and to write his diary entry that evening when he returns home from school.

Reference to Anne Frank can be made. These diary extracts can be displayed alongside the picture.

A discussion borne out of this exercise can explore the following question.

- How do prejudice and bullying affect the inner growth of a child?



TEXT ANALYSIS

Dr Korczak

"A children's court might seem strange to you now Adzio. But I promise you, in fifty years' time, when you're an old man, every school, every children's home will have one. A child has the right to be judged by people his own age."

- To what extent has this prediction come about?

- How would you feel about having a court in your school?
- How would this approach to discipline differ from your current system?
- What would you see as the advantages/disadvantages of a court in school?
- How might you go about setting up and running such a court? This question can be extended as far down the line as you want towards actually implementing a court.



TEXT ANALYSIS

Adzio

"You love your court don't you?"

Korczak

"It's your court too."

Adzio

"It's not a court, it's a joke. We're kids. We're orphans. In a ghetto. The Germans are the bosses. Why play pretend games. The only power we've got's our fists, stones- The knives in the kitchen..."

Korczak

"If there is no justice out there in the world. Then our court is the only true justice left. How dare you endanger it?"

Adzio

"Call Adolf Hitler before your kiddie court. See what happens."

- In the light of the historical period, how realistic were Dr Korczak's beliefs in the rights his children should have?
- What rights do you think Adzio believes in?
- Which rights can be upheld at any time under any circumstance and which depend upon a stable economic/political climate?



CONTEMPORARY QUESTIONS

- What effects does war have upon human rights?
- How many places in the world are there where even the most basic rights are absent?
- What rights do you think that refugee children in Scotland should be receiving?

- Does sectarianism jeopardise any of the rights of a child?
- Which rights can you help to uphold on a daily basis?

This question can support playground tolerance and anti-bullying messages within your school.

FURTHER INFORMATION

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by Paula Cowan
Published by Learning and Teaching Scotland

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by Janina David • Published by Eland

The King of Children - The Life and Death of Janusz Korczak
by Betty Jean Lifton
Published by St Martin's Griffin NY

In the Ghetto of Warsaw - Hunter Jost's Photographs
by Gunther Schwarberg
Published by Steidl Germany

Useful Contacts

The Holocaust Centre, Beth Shalom
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Glasgow Jewish Community Centre
222 Fenwick Road
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tel: 01451 577 8222 • fax: 0141 577 8202

Anne Frank Educational Trust
PO Box 11880, London N6 4LN
tel: 020 8340 9077 • fax: 020 8340 9088
web: www.annefrank.org.uk

The Holocaust Educational Trust
BCM Box 7892, London WC1N 3XX
tel: 020 7222 6822 • fax: 020 7233 0161
web: www.het.org.uk

Scottish Refugee Council
98 West George Street, Glasgow G2 1PJ
tel: 0141 333 1850 • fax: 0141 333 1860
web: www.scottishrefugeecouncil.org.uk

Useful Websites

Information on the Holocaust Memorial Day can be found at the following web address:
www.holocaustmemorialday.gov.uk

The UN Convention on the Rights of the Child can be found at the following web address:
www.unhchr.ch/html/menu3/b/k2crc.htm

Further information on Dr Korczak can be found at the following web addresses:
<http://fcit.coedu.usf.edu/Holocaust/Korczak/photos/israel/default.htm>
<http://www.apfmed.org/chevra/henryk.htm>
<http://motic.wiesenthal.com/text/x31/xr3175.html>
www.us-israel.org/jsource/biography/Korczak.html

The Imperial War Museum has a good site with lots of links. You need to go the main site and then do a search for 'holocaust'.
The web address is: www.iwm.org.uk/