

THE HOLOCAUST

PERMANENT EXHIBITION: THE HOLOCAUST

**UNITED STATES
HOLOCAUST MEMORIAL MUSEUM**



The United States Holocaust Memorial Museum, Washington, D.C., is America’s national institution for the documentation, study, and interpretation of Holocaust history, and serves as this country’s memorial to the millions of people murdered during the Holocaust. Through its exhibitions and educational programs the Museum strives to advance and disseminate knowledge about the unprecedented tragedy of the Holocaust, to preserve the memory of those who suffered and to encourage visitors to reflect upon the moral, spiritual, and political questions raised by the events of the Holocaust as well as to think about their own responsibilities as citizens of a democracy. Chartered by a unanimous act of Congress in 1980 and located adjacent to the National Mall, the Museum strives to broaden public understanding of the history of the Holocaust through multifaceted programs: exhibitions; research and publications; collecting and preserving material evidence, art, and artifacts relating to the Holocaust; distribution of educational materials and teacher resources; and public programming designed to enhance understanding of the Holocaust and related issues, including those of contemporary significance. The Permanent Exhibition, *The Holocaust*, presents a narrative history of the Holocaust and is the Museum’s main vehicle for teaching about these historical events.

Educators who bring students to the Museum’s Permanent Exhibition play a vital role in helping the Museum fulfill its educational and outreach goals. Each year, hundreds of thousands of students come to Washington, D.C., to visit the Museum and learn about the history of the Holocaust.

The Permanent Exhibition serves multiple educational purposes. Most educators use the exhibition as an introduction to a unit of study, to supplement classroom curriculum, or as the culmination of a unit of study on the Holocaust. Some educators rely on a visit to the exhibition as the primary opportunity for exposing students to the history of the Holocaust. The Permanent Exhibition is so comprehensive in its scope that educators of various disciplines—history, literature, social studies, science, and art—can find ways to effectively integrate a Museum visit into their curricula.

This teacher guide offers information and materials for educators who plan to bring middle- and high-school students to the Museum’s Permanent Exhibition. It provides an overview of the exhibition’s layout and content as well as suggestions for making the most of a class tour of the exhibition, including activities for use before, during, and after the visit. Additionally, the teacher guide also contains many other resources for teachers. It is designed for those visiting the Permanent Exhibition for the first time, but also offers useful materials for repeat visitors.

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The Museum's Permanent Exhibition, *The Holocaust*, recommended for visitors ages 11 and older, serves as the Museum's main vehicle for teaching about the Holocaust. The Holocaust was the state-sponsored, systematic persecution and annihilation of European Jewry by Nazi Germany and its collaborators between 1933 and 1945. Jews were the primary victims—approximately six million men, women, and children were murdered. Roma and Sinti (Gypsies), persons with physical or mental disabilities, and Slavic peoples also were targeted for destruction or decimation for racial, ethnic, or national reasons. Millions more, including homosexuals, Jehovah's Witnesses, Soviet prisoners of war, and political dissidents, also suffered grievous oppression and death under Nazi tyranny.

The United States Holocaust Memorial Museum (USHMM)
Robert Lautman, USHMM



INTRODUCTION



Visitors in the Permanent Exhibition view photographs taken before the Holocaust.
Lisa Berg, USHMM

The Permanent Exhibition, which spans three floors of the Museum building, presents a narrative history using more than 900 artifacts (including original photographs, documents, and objects) as well as 70 video monitors and four theaters that include historical film footage and eyewitness testimonies. The exhibition is divided into three parts: “Nazi Assault 1933–1939,” “‘Final Solution’ 1940–1945,” and “Last Chapter.” The narration begins with images of death and destruction as witnessed by American soldiers during the liberation of Nazi concentration camps in 1945. The exhibition then turns back 12 years to life before the Holocaust. It continues with the Nazi rise to power in Germany and the subsequent tyranny and genocide throughout Nazi-occupied Europe during World War II. It concludes with the liberation of the camps and an exploration of the immediate aftermath of the Holocaust.

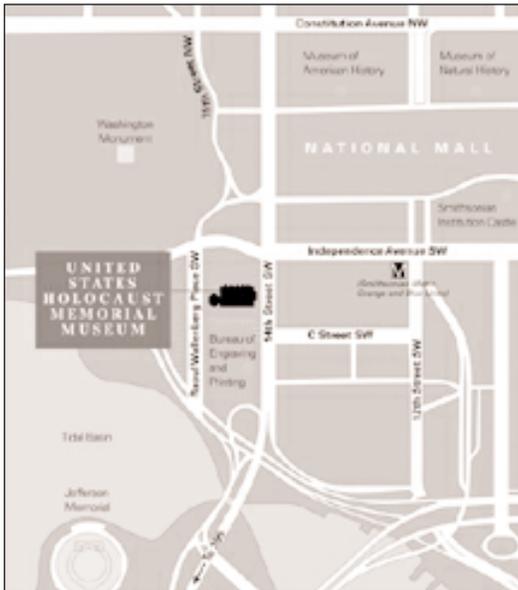
The Permanent Exhibition uses authentic objects and documentation in a continuous story line, displaying them in their historical context. The narrative style of the exhibition may be a new experience for students. It is important for them to understand that each section of the exhibition builds on previous parts and can best be understood in chronological order. Students should move through the exhibition in a linear fashion in order to follow the flow of the narrative. This does not mean that a student should try to read all of the text and view every display in the exhibition—such an attempt would take more than a day. Students should pace themselves so that they can cover the breadth of the entire exhibition.



Visitors view display panels in the Permanent Exhibition that describe the Nazi rise to power in Germany.

Several areas of the exhibition display images of corpses, naked bodies, people suffering from starvation and disease, as well as people being murdered. For visitors who are sensitive to graphic images, privacy walls have been placed in these areas to screen some of the most disturbing material from immediate view.





BUS UNLOADING AND LOADING

PUBLIC TRANSPORTATION

ARRIVAL

The museum is located at 100 Raoul Wallenberg Place, SW, Washington, DC 20024-2126, near the National Mall, just south of Independence Avenue, SW, between 14th Street and Raoul Wallenberg Place (15th Street, SW).

Buses can unload and load passengers on the east side of 14th Street, directly across the street from the Museum. Once the group has exited the bus at the drop-off point, please cross 14th Street at the light and proceed down the alley on the right side of the Museum. This will bring the group to the Raoul Wallenberg Place entrance to the Museum.

These procedures are subject to change. Please refer to your group confirmation letter for the most up-to-date information on recommended bus unloading and loading locations.

The nearest Metro stop is Smithsonian (Orange/Blue Lines), one block from the Museum. The Metro stations and the route to the Museum via subway are accessible to wheelchair users. Follow subway directions to the Museum at Independence Avenue and 14th Street, SW. For more information about the Metro, please consult the Washington Metropolitan Area Transit Authority's Web site, www.wmata.com.



CAR PARKING

The Museum has no public parking facility. There is a paid parking lot at 12th and C Streets, SW (east of the museum), which costs approximately \$4 per hour, and hourly metered parking along Independence Avenue. Area public lots fill early in the day and street parking is restricted. There is no street or lot parking west of the Museum. Expect to walk three to five blocks to the Museum entrance if you choose to bring your car. Staff are ready to facilitate passenger drop off at the driveway by the 14th Street entrance for visitors needing personal assistance.

ACCESSIBLE PUBLIC PARKING

For vehicles bearing the appropriate access tags, the National Park Service has designated approximately ten accessible parking spaces at and around the Washington Monument, along Independence Avenue west of 14th Street, and at the Tidal Basin parking lot.

DRIVING DIRECTIONS

From Virginia

- From the south: Take I-95 north to I-395 north to U.S. Route 1 north to the 14th Street Bridge.
- From the west: Take I-66 east to Independence Avenue.

From Maryland

- Baltimore: Take I-95 south to I-495 west, exit 31 to Georgia Avenue south; Georgia Avenue changes to 7th Street and continues to Independence Avenue.
- Potomac: Take George Washington Memorial Parkway to the Theodore Roosevelt Bridge to Independence Avenue.
- Annapolis: Take Route 50 west to I-395 south to the exit marked L'Enfant Promenade/6th and 7th Streets, SW, to Independence Avenue.



GROUP ENTRANCE PROCEDURES

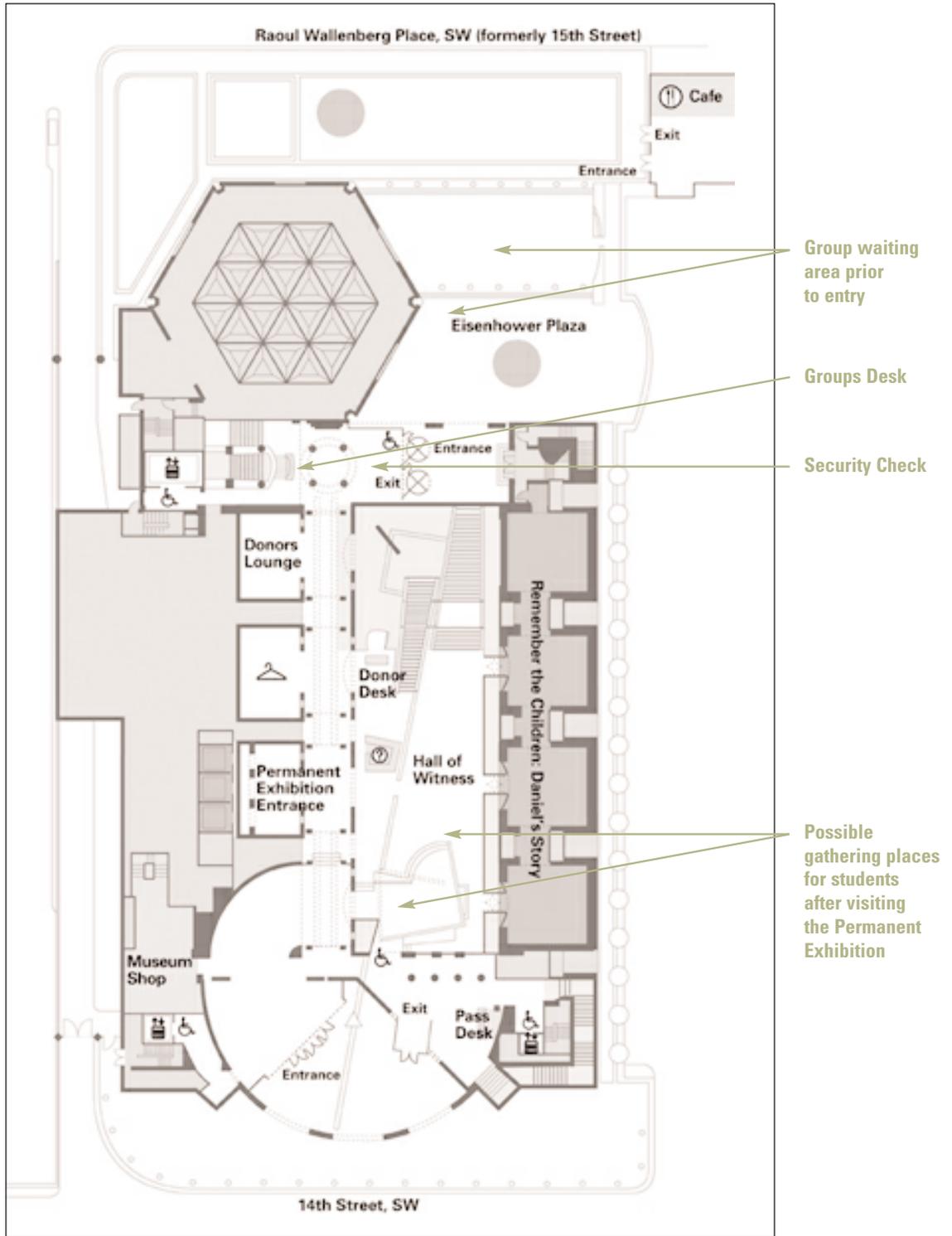
Scheduled groups enter the Museum at the Raoul Wallenberg Place (15th Street) side of the building where Visitor Services staff (in burgundy blazers) assist with group entry (see map on page 7). To facilitate entry, group members should form a line single file, with one chaperone at the head and one chaperone at the end, while the group leader checks in with Visitor Services staff at the Groups Desk. The Groups Desk is located near the entry doors and easily viewed once you are inside the building (see map on page 7). At the Groups Desk, the group leader will be asked to present the group's confirmation letter that serves as the group's pass (ticket) for the Permanent Exhibition. ***The Museum cannot guarantee reservations for groups that arrive late, exceed the size confirmed, or lack sufficient chaperones (a ratio of one chaperone to seven students is required).***

Everyone who enters the building must pass through the Museum's security system, which consists of magnetometers and scanners similar to those found at airports. Group members are required to send all personal items (bags, packages, cameras, electronics, umbrellas, etc.) through the scanner and may need to remove metal items (such as keys and loose change) from their pockets. It takes a minimum of 25 to 30 minutes for large groups (between 50 and 100) to pass through security; smaller groups can enter in less time. ***It is strongly recommended that group members leave all personal items on their bus, or back at their hotel, since the Museum does not have the facilities to check coats or packages for groups.***

As soon as everyone is inside, Visitor Services staff will escort the group to an orientation site, provide a brief orientation to the Museum, and facilitate the group's entry into the Permanent Exhibition. Once they are inside the exhibition, students are on their own. The exhibition is self-guided and self-paced; there are no tours. Due to the exhibition's layout, it may not be possible for large groups to stay together.



PRACTICAL GUIDE FOR A MUSEUM VISIT



PRACTICAL GUIDE FOR A MUSEUM VISIT

It is recommended that the group leader establish a meeting time and place before the group enters the exhibition. See map on page 7 for possible meeting places.

HELP PRESERVE THE MUSEUM'S COLLECTION

Many of the artifacts in the Permanent Exhibition are not protected by glass. To ensure that the collection lasts for years to come, it is imperative that students not touch artifacts in the exhibition. Eating, drinking, gum chewing, and smoking are prohibited in all areas of the Museum.

TAKING PHOTOGRAPHS

Even though photography is not permitted in any of the exhibition spaces, students may take flash photographs of the Museum's nonexhibition areas, including the Hall of Witness and the Wall of Remembrance (Children's Tile Wall). Flash photography is not permitted in the Hall of Remembrance and videotaping is not permitted anywhere inside the Museum.

DRESS COMFORTABLY

On average, students spend between one-and-a-half to two hours walking through the three floors of the Permanent Exhibition. Taking into consideration that each floor of the exhibition is the size of one city block, students should wear comfortable walking shoes. In addition, they should bring a light sweater or sweatshirt since the Museum is air-conditioned. Students should leave backpacks, lunches, and heavy coats on their bus.

CHAPERONES SHOULD PLAY AN ACTIVE ROLE

As mentioned, the Museum requires a ratio of one chaperone to seven students. Chaperones are responsible for the students in the group. They need to monitor group members, ensure compliance with Museum policies, and help students focus on the exhibition. Group members should remain between a lead and a trailing chaperone while in the Permanent Exhibition.





Visitors enter the special exhibition *Remember the Children: Daniel's Story*.

Remind students that the Museum is a memorial to the victims of the Holocaust and that they should act in a respectful manner. When students exit the Permanent Exhibition, they will be facing the Hall of Remembrance, designed to serve as the Museum's formal memorial space. Students should maintain a quiet demeanor throughout the Museum and especially in the Hall of Remembrance.





The Museum's Hall of Witness. Photo by Alan Gilbert, reproduced with permission of Alan Gilbert Photography.

EXAMINING THE ARCHITECTURE OF THE MUSEUM

Upon approaching and entering the United States Holocaust Memorial Museum, most people immediately notice its unusual architectural design. The building does not simply house the Permanent Exhibition, it also speaks to and about the history that the exhibition narrates. To design the building, architect James Ingo Freed of Pei, Cobb, Freed and Partners visited Holocaust sites in Europe to forge a closer connection



to the history. The trip enabled Freed to visualize the ghettos, camps, and other places of internment that the Nazis constructed, as well as the Jewish communities that the Nazis destroyed. Using red brick walls, glass, and dark gray steel structures, Freed created a compelling atmosphere that summons visitors to construct their own meaning out of the building's shapes and forms. According to Freed, "There is no literal reference to particular places or occurrences from the historic events. Instead the architectural form is open-ended so the Museum becomes a resonator of memory."

Encourage students to examine the architecture and express what they see and how it makes them feel. Have them link these feelings with some of the unique architectural elements incorporated by Freed, both outside and inside the building, which make the building "talk" to them. The architecture is intended to engage visitors, to stir the emotions, and ultimately to disturb.

Ask students which words come to mind as they examine the building's shapes and forms and what their impressions are about the Holocaust based on the building's architectural design.

After students have visited the Permanent Exhibition, ask them to look closely at the building again. What additional connections can they make between the architecture of the building and the historical events of the Holocaust?

For information on the educational programs the Museum offers about the building's architecture, look under "Programs with a Museum Educator" in the section "For Teachers" of the Museum's Web site at www.ushmm.org/education.



OTHER EXHIBITIONS AND FACILITIES

On average, students spend between one-and-a-half to two hours in the Permanent Exhibition. Keep in mind that, in addition to the Permanent Exhibition, there are other on-site exhibitions and facilities from which students can learn about the Holocaust. Because a visit to the Permanent Exhibition can be an overwhelming experience, it is recommended that teachers choose only one or, at most, two additional exhibitions or facilities for students to view on the day of their visit. Reservations are not necessary for any of the following.



The Museum's Hall of Remembrance. *Photo by Alan Gilbert, reproduced with permission of Alan Gilbert Photography.*

ORIENTATION FILM

Before entering the Permanent Exhibition, students can view an orientation film that provides an introduction to the Museum. The 14-minute film is shown in a theater on the Concourse at a quarter after and a quarter before the hour, from 10:15 a.m. to 4:15 p.m. Viewing the film is optional. Please be aware that by choosing to view the film as part of the orientation process, you will delay your group's entry into the Permanent Exhibition by at least 30 minutes. Group leaders who wish to have their group view the film should plan to spend additional time at the Museum.

REMEMBER THE CHILDREN, DANIEL'S STORY

For visitors of ages eight and older, this hands-on exhibition recounts the history of the Holocaust from the perspective of a child growing up in Nazi Germany.



WEXNER LEARNING CENTER

Touch-screen computer stations offer an opportunity to study specific Holocaust-related topics through text, photographs, maps, films, eyewitness testimonies, and music.

SPECIAL EXHIBITIONS

The Museum regularly presents exhibitions on specific aspects of the Holocaust and related issues. For information on current special exhibitions, check the Museum's Web site or inquire at the Museum's Information Desk.

HALL OF REMEMBRANCE

The hexagonal Hall of Remembrance, with its eternal flame, is America's national memorial to the victims of the Holocaust. Visitors are encouraged to light a candle in memory of the victims.

WALL OF REMEMBRANCE (CHILDREN'S TILE WALL)

More than 3,000 tiles painted by American school children form this memorial to the approximately 1.5 million children murdered during the Holocaust.

MUSEUM SHOP

The Museum Shop offers a large selection of books about the Holocaust and related topics. Students and teachers can find age-appropriate historical texts, memoirs, literature, and poetry in the section entitled "Young Readers" on the main floor of the shop. The prices for most paperback books in this section range from \$3.50 to \$13. The shop also sells videos, compact discs, posters, memorial candles, and postcards.

MUSEUM CAFE

The Museum has a small cafe, in the Annex building adjacent to the Museum, for those visitors wishing to purchase lunch. The average price for lunch is \$7.50 per person. No food or drink is allowed inside the Museum. Students who bring their own bag lunches may sit outside the Museum in designated areas.



The Museum's Wall of Remembrance.

Photo by Edward Owen.



THE EXHIBITION

AMERICANS ENCOUNTER THE CAMPS



THE HOL

The following narrative outlines the history of the Holocaust as it is presented in the Museum's Permanent Exhibition. In the left column are the titles of the sections of the exhibition. On the right are brief summaries of each of the sections. The sections appear in the exhibition in the same order as they are outlined here.

It is highly recommended that teachers familiarize students with the layout and content of the Permanent Exhibition prior to visiting, so that students can get the most out of their self-guided tour. Teachers may wish to use the narrative to familiarize themselves with the exhibition before describing it to students.

For specific activities and suggestions designed for use in the classroom, both before and after the students' visit to the Permanent Exhibition, see page 30.

The Permanent Exhibition opens with an image of American soldiers surveying the Ohrdruf concentration camp in Germany, 1945. *Photo by Edward Owen, reproduced with permission of Rizzoli International Publications, Inc.*



THE EXHIBITION



Uniforms worn by inmates of Nazi concentration camps.

To begin the Permanent Exhibition, visitors enter a large industrial-looking elevator. In the elevator, they see historical film footage on a video monitor and hear the voice of an American soldier describing his first encounter with a concentration camp in 1945, as World War II came to an end in Europe.

NAZI ASSAULT 1933–1939

AMERICANS ENCOUNTER THE CAMPS

As the elevator doors open, visitors to the Permanent Exhibition confront the evidence of genocide discovered by liberators of concentration camps. The wall-sized photograph shows American soldiers in Germany viewing the corpses of Ohrdruf concentration camp inmates. In a letter to Chief of Staff George Marshall, General Dwight D. Eisenhower described the horrors he witnessed at Ohrdruf. Museum visitors encounter a prophetic excerpt from this letter at the beginning of the Permanent Exhibition.

BEFORE THE HOLOCAUST

The exhibition then provides images of Jewish life in Europe before the Holocaust.



**TAKEOVER OF POWER,
1933**

Additional displays along the introductory corridor describe the beginnings of Nazi rule in Germany.

**THE NAZI RISE
TO POWER**

The film *The Nazi Rise to Power* (14 minutes) explains how the economic, social, and political conditions in Germany helped set the stage for Adolf Hitler and the Nazi Party to attain power.

THE TERROR BEGINS

Hitler's rise to power in 1933 marked the end of parliamentary government in Germany. When members of Nazi paramilitary formations became police auxiliaries, political violence became governmentally sanctioned. Photographs, artifacts, and film clips in the exhibition describe how the Nazis used propaganda to advance their political and racist agenda and how they employed violence to terrorize both real and perceived opponents of the regime.

BOYCOTT

On April 1, 1933, the Nazis announced an official boycott of Jewish businesses throughout Germany. The boycott represented a major step in the campaign against the German Jewish community.

**THE BURNING
OF BOOKS
NAZI PROPAGANDA**

Nazi Party officials and student organizations raided libraries and bookstores across Germany, burning books that they deemed "un-German." Through state-controlled news media, countless parades, speeches, ceremonies, and events, the Nazis influenced the German population. Propaganda was aimed at fostering nationalism, antisemitism, and allegiance to Hitler.

THE "SCIENCE" OF RACE

The Nazis sought to bolster their racial myth of "Aryan supremacy" by encouraging the pseudodiscipline of "race science." Scientific instruments, shown in the exhibition, measured physical characteristics in order to distinguish members of "inferior" or alien races from "superior" Aryans. Beginning in January 1934, the quest for racial purity led to forced sterilization of those considered "abnormal."



THE EXHIBITION



Exhibition display panels describe Nazi rule in Germany during the years 1933 to 1938. *Photo by Edward Owen, reproduced with permission of Rizzoli International Publications, Inc.*

THE NUREMBERG LAWS, 1935

FROM CITIZENS TO OUTCASTS

TECHNOLOGY AND PERSECUTION

Between 1933 and 1939, the Nazis reversed a century of equal opportunity for German Jews, enacting more than 400 laws designed to define, segregate, and impoverish German Jews. The Nazis employed sophisticated technology to identify and locate their victims quickly and efficiently.

JEWISH RESPONSES

Nazi discriminatory policies triggered a variety of Jewish responses, including the expansion of Zionism (a movement advocating the establishment of a Jewish state in Palestine) and the development of separate cultural institutions.

EXPANSION WITHOUT WAR

In 1938, Germany annexed Austria and the Sudetenland (a part of Czechoslovakia). All Jews within the newly annexed territories were immediately subjected to the Nazis' discriminatory laws and policies.



NO HELP NO HAVEN, 1938

In July 1938, representatives from 32 nations attended the Evian Conference in Evian, France, to discuss the growing refugee crisis in Europe. The United States and most other countries were unwilling to ease their immigration restrictions.

"NIGHT OF BROKEN GLASS"

On November 9, 1938, the Nazis orchestrated a nationwide pogrom (mob violence often supported by local authorities) directed against Jews throughout Germany. Hundreds of synagogues and more than 7,000 Jewish-owned businesses were vandalized during what became known as *Kristallnacht* ("The Night of Broken Glass").

ANTISEMITISM

A film entitled *Antisemitism* (14 minutes) provides historical background on anti-Jewish hatred throughout the centuries.

"ENEMIES OF THE STATE"

The exhibition includes information about non-Jewish groups targeted in Germany by the Nazis: Roma and Sinti (Gypsies), political dissidents, homosexuals, Freemasons, and Jehovah's Witnesses.

**NAZI SOCIETY
POLICE STATE**

Photographs, film, and text describe German society, nearly every aspect of which was subject to Nazification under Hitler's rule. The Gestapo (the Secret State Police) was vested with almost unlimited authority to monitor the activities of all citizens and to impose arrest without warrant.

**SEARCH FOR REFUGE
THE VOYAGE OF THE
SS ST. LOUIS**

After *Kristallnacht*, thousands of refugees began to look for safe havens in other countries. In May of 1939, more than 900 Jewish passengers boarded the German ocean liner *SS St. Louis* in search of refuge in Havana, Cuba. Most awaited immigration to the United States. Once in Havana, the passengers were not permitted to disembark and were forced to leave Cuban waters. After sailing near the Florida coast, in the hopes of docking in the United States, the ship was eventually forced to return to Europe.



THE EXHIBITION

TO SAFETY

At great risk because of their politics and publications, Jewish and non-Jewish writers, philosophers, artists, and intellectuals fled the European continent. Cultural life in the United States and Great Britain benefited enormously from the contributions of such refugees as Hannah Arendt, Marc Chagall, Marlene Dietrich, Albert Einstein, Sigmund Freud, Lotte Lenya, and others.

THE WAR BEGINS TERROR IN POLAND

The exhibition focuses next on the German invasion of Poland in September 1939, which marked the beginning of World War II. The Nazis considered the Poles fit only to serve as slave laborers. In the autumn of 1939, the German occupation government initiated a campaign to kill Polish priests, teachers, writers, artists, politicians, and suspected resistance members.

MURDER OF THE HANDICAPPED

Physically and mentally disabled individuals were among the first victims of systematic Nazi murder under a program code-named “Operation T-4.” The exhibition features items from a German medical facility that was converted into an “Operation T-4” center where disabled children were killed by lethal injection.

WORLD AT WAR: GERMAN CONQUESTS

As the war progressed, Germany proceeded to invade and occupy other countries in Europe and beyond. A series of maps in the exhibition illustrate the movement of Germany’s invading armies from 1939 to 1942.

AMERICAN RESPONSES

Even prior to the beginning of World War II, Nazi actions in Europe made headlines in the media throughout the United States. Videos in the exhibition portray American responses to Nazi policies.

A SHTETL: THE EJSZYSZKI SHTETL COLLECTION

A three-story tower in the exhibition displays photographs taken between 1890 and 1941 in the shtetl of Ejszyszki (also known as Eishishok), a small town in what is now Lithuania. The photographs portray the vibrancy of Jewish life and culture before the Holocaust.





A casting taken from the gated entrance to Auschwitz I concentration camp. The inscription *Arbeit Macht Frei* means “Work makes one free.”

Photo by Edward Owen, reproduced with permission of Rizzoli International Publications, Inc.

“FINAL SOLUTION” 1940–1945

THE “FINAL SOLUTION”

The next floor of the exhibition documents the escalating Nazi anti-Jewish policies and mass murder in German-occupied Europe.

IN WESTERN EUROPE

In western Europe, Nazi rule brought the confinement of Jews in detention camps and deportation of Jews to killing centers. Some individuals and families managed to go into hiding, such as Anne Frank and her family in Amsterdam, the Netherlands.

GHETTOS, 1939–1944

THERESIENSTADT

THE WARSAW GHETTO

THE ŁÓDŹ GHETTO

THE KOVNO GHETTO

FOUR HUNDRED GHETTOS

The exhibition focuses next on the experiences of people in eastern Europe. Throughout the region, Nazis confined Jews in hundreds of ghettos, where brutal conditions of overcrowding, squalor, and forced labor led to disease and death. As visitors walk over a wooden bridge, they see photo murals that depict scenes from the Warsaw and Łódź ghettos in Poland. Images on video monitors document the conditions of life in those ghettos as well as the Theresienstadt ghetto in the German Protectorate of Bohemia and Moravia (formerly part of Czechoslovakia) and the Kovno ghetto in Lithuania.



THE EXHIBITION

Exhibition display panels describe conditions of life in the ghettos.



INVASION OF THE SOVIET UNION, 1941 MOBILE KILLING SQUADS BABI YAR HOLOCAUST IN ROMANIA

Near the end of the wooden bridge, the exhibition turns to the summer of 1941, when German troops invaded the Soviet Union. The troops were accompanied by the *Einsatzgruppen*, specially trained mobile squads under order to kill all Jews, Roma and Sinti (Gypsies), and Communist party officials. About one million Jews and an unknown number of non-Jews were killed by the *Einsatzgruppen*. In Babi Yar, on the outskirts of Kiev, Ukraine, 33,771 Jews were murdered at the hands of the *Einsatzgruppen* in two days. In addition, Romanian army units collaborated with the Nazi mobile killing squads to murder thousands of Jews from Bessarabia, north Bukovina, and Transnistria (regions occupied by Romania during World War II). Privacy walls, here and in other parts of the exhibition, shield young visitors from graphic images of atrocities.

THE WANNSEE CONFERENCE, 1942

On January 20, 1942, German officials met at the Wannsee Conference in Berlin to discuss and coordinate the implementation of the “Final Solution”—the Nazi term for the mass murder of European Jews.



THE WARSAW GHETTO UPRISING, PASSOVER 1943

The exhibition then presents an example of Jewish resistance against the Nazis. Armed with only several dozen pistols and hand grenades, a few hundred Jews fought thousands of German soldiers during what has become known as the Warsaw Ghetto Uprising of 1943.

DEPORTATIONS

The Nazi deportation of Jews and Roma and Sinti (Gypsies) took three main forms: transports from towns and cities to internment camps or ghettos; from smaller ghettos to larger ones; and, beginning in 1942, from camps and ghettos to six killing centers (also known as extermination camps), all in Poland. Railroad cars, such as the one in the exhibition, served as the primary means of transportation. As many as 100 people were packed into a single car without sanitation, food, or water; many did not survive the trip.

WHO SHALL LIVE AND WHO SHALL DIE

The exhibition describes the experiences of people who were sent to the Auschwitz concentration camp in Poland. As prisoners disembarked from the trains, officers of the SS (Hitler's elite guard) conducted a selection of new arrivals. The sick, the elderly, pregnant women, women with young children, and children too young to work were sent immediately to be killed in gas chambers. Those deemed capable of work were assigned to slave labor.

PRISONERS OF THE CAMPS

Prisoners selected for labor were registered and some were photographed upon arrival at the camps. The exhibition displays some of those photographs. Since most Jews were immediately sent to their death, neither registration forms nor photographs exist for the majority of victims.

THE CONCENTRATION CAMP UNIVERSE VOICES FROM AUSCHWITZ AUSCHWITZ KILLING CENTERS

As visitors enter this section, they pass under a gate that is a casting taken from the entrance to the Auschwitz I concentration camp. The inscription is an ironic phrase: *Arbeit Macht Frei* (Work makes one free). Oral testimonies from former prisoners—describing experiences of terror, brutality, and despair—can be heard in the audio theater entitled *Voices from Auschwitz*. In 1941, Auschwitz II (Auschwitz-Birkenau) was built. It became the largest of the Nazi killing centers. The exhibition displays reconstructed barracks from Auschwitz-Birkenau.



THE EXHIBITION

NOTE: Near the end of this floor in the exhibition, visitors encounter shoes taken from prisoners at Majdanek; photographs of former prisoners' tattooed arms; a large photo mural of hair shorn from prisoners at Auschwitz; and castings of the crematoria and other items used to dispose of bodies in the concentration camps and killing centers.



Shoes taken from victims at Majdanek.

SLAVE LABOR IN THE CAMPS

In 1941 and 1942, the Nazis established six killing centers at Auschwitz-Birkenau, Chełmno, Bełżec, Majdanek,* Sobibór, and Treblinka. All were situated near railroad lines in Poland. The primary method of killing was asphyxiation either by carbon monoxide or by Zyklon B gas.

The Nazis used concentration camps to persecute real and perceived enemies of the regime through forced labor. Prisoners were housed, fed, and worked in such a way that death often followed within weeks. In addition to forced labor, daily life in Nazi concentration camps consisted of a series of deprivations and torments. Prisoners were subjected to hours of standing at attention for roll call, regular beatings, food that was scarcely edible, poor hygiene, and overcrowded, lice-ridden barracks. In every major camp, Nazi officials and their collaborators employed terror, torture, and collective punishments to maintain tight control over the prisoners.

WHY AUSCHWITZ WAS NOT BOMBED

In 1944, some Jewish organizations asked the War Department to bomb Auschwitz in an attempt to stop the killing operations at the camp. A display in the exhibition addresses some of the reasons why the United States government decided not to bomb Auschwitz.

THE END OF A SHTETL

At the end of this floor of the exhibition, visitors revisit the tower of photographs displaying life in the Ejszyszki (Eishishok) shtetl and learn about the destruction of the shtetl's Jewish community during the Holocaust.

* Despite concerns among some historians that, operationally, Majdanek resembled concentration camps more than it did killing centers, most scholars include it among the killing centers because of the large number of prisoners who died there and the use of poison gas in the killing process.



LAST CHAPTER

**WORLD AT WAR:
THE GERMAN COLLAPSE**

The final floor of the exhibition begins with maps illustrating the course of the war from the turn of the tide against Germany in the winter of 1943 to Germany's eventual defeat and unconditional surrender.

- THE COURAGE TO RESCUE**
- LE CHAMBON: A PLACE OF REFUGE**
- THE WAR REFUGEE BOARD**
- WALLENBERG AND FELLOW RESCUERS: BUDAPEST, 1944**
- THE FATE OF BULGARIAN JEWS**
- THE FATE OF ITALIAN JEWS**
- ZEGOTA**
- SAVING THE DANISH JEWS**

Most non-Jews in occupied Europe did nothing to directly help or hinder the Nazi genocide. A small number, however, risked their lives to help Jews escape death during the Holocaust. Displays in the exhibition tell the stories of rescuers in France, Hungary, Italy, Bulgaria, Poland, and Denmark. In particular, a few examples of rescue are highlighted. The townspeople of Le Chambon-sur-Lignon, France, provided safe hiding for thousands of refugees. With the assistance of the American War Refugee Board established in 1944, Raoul Wallenberg and fellow rescuers in Budapest, Hungary, saved tens of thousands of Hungarian Jews from destruction. In occupied Poland, Zegota (the Council for Aid to Jews) provided safe hiding places and money to those trying to escape Nazi persecution. Many Danes courageously worked to save virtually all Danish Jews by smuggling them by boat to neutral Sweden.

A small fishing boat that was used to save Danish Jews. Photo by Edward Owen, reproduced with permission of Rizzoli International Publications, Inc.



In 1953, the Israeli parliament directed the Yad Vashem Remembrance Authority in Jerusalem to establish a memorial to “the Righteous among the Nations who risked their lives to save Jews.” The rescuers wall within the exhibition pays tribute to more than 10,000 individuals honored by Yad Vashem.

**LIDICE: RESISTANCE
AND REPRISAL**
BEHIND ENEMY LINES
THE WHITE ROSE
RESISTANCE
GHETTO REVOLTS
DEATH CAMP REVOLTS
JEWISH PARTISANS

In addition to those who rescued Jews were those who resisted the Nazis in various ways. The exhibition presents examples of resistance, both by non-Jews and Jews. The Nazis generally held entire families or communities accountable for acts of rescue and resistance, such as the assassination of Nazi leader Reinhard Heydrich. Because they suspected inhabitants of the town of Lidice (in Czechoslovakia) as having helped the assassins, the Nazis murdered the men of the town, deported the women to concentration camps, and deported many of the children to Poland. In all, the German occupiers killed approximately 3,000 Czechs in retaliation for the assassination of Heydrich. Of the groups in Germany that opposed Hitler’s dictatorship, only one, code-named White Rose, openly protested the Nazi genocide against Jews. The leaders of the White Rose movement, who were non-Jewish German students, were executed for treason in 1943. Between 1941 and 1943, Jews formed underground resistance movements in nearly one hundred ghettos. Jewish partisans fought Nazi Germany and its collaborators throughout Europe. In Auschwitz, Jewish concentration camp prisoners managed to blow up a crematorium. In Sobibór and Treblinka, they organized uprisings and mass escapes.



Liberated inmates of Allach, a subcamp of Dachau, greet troops of the U.S. Seventh Army (April 30, 1945). *U.S. National Archives, Courtesy of USHMM Photo Archives*



DEATH MARCHES
LIBERATION: ENCOUNTER
LIBERATION: AFTERMATH

As the war came to an end in the spring of 1945, Nazis began evacuating prisoners from the camps to areas still under German control, in what has become known as death marches. When Soviet, British, and American troops liberated the Nazi camps, they were stunned by the evidence of mass murder and by the sight of tens of thousands of survivors ravaged by starvation and disease. Video monitors in the exhibition depict scenes of liberation as well as the immediate aftermath.

THE KILLERS
THE GUILT OF
THE BYSTANDERS

During the Nuremberg Trial following the war, the International Military Tribunal representing the Allied nations prosecuted Nazi leaders for conspiracy to wage a war of aggression, for war crimes, and for crimes against humanity. This last charge dealt specifically with genocide of the Jews. Video monitors in the exhibition feature recordings of the proceedings at Nuremberg and other trials. Most individuals, governments, and nations stood by while millions of people were killed during the Holocaust. The great majority of Europeans were neither killers nor victims. Most were in a position to observe events, even if small in scope, that formed part of the larger catastrophe of the Holocaust, and few came to the aid of victims.

CHILDREN

This section of the exhibition describes the experiences of children. Approximately 1.5 million children under the age of 15 died during the Holocaust. Featured in the exhibition is artwork by children in the Theresienstadt ghetto. Of the 15,000 children who passed through Theresienstadt, only a few hundred survived. Also featured is information on children's experiences in hiding, in ghettos, being rescued, and being liberated.

POGROMS
DISPLACED PERSONS
EXODUS
A NEW STATE
A NEW WORLD

After the war, thousands of Jewish survivors, unable or unwilling to return to their homes, were forced to live in displaced persons camps in Europe. Those who did return to their native homes sometimes faced anti-Jewish pogroms. The search for permanent homelands led many to the



THE EXHIBITION



Exhibition display panels show survivors arriving in the United States after liberation. *Photo by Arnold Kramer, reproduced with permission of Rizzoli International Publications, Inc.*

United States and Palestine. In fact, thousands attempted to enter Palestine illegally, despite the British ban on large-scale Jewish immigration. In November 1947, the United Nations General Assembly voted to partition Palestine into a Jewish and an Arab state. In 1948, the nation of Israel was formed.

AMERICAN RESPONSES

News about mass murder in Nazi-occupied Europe came to the United States as early as 1942. Videotaped film clips in the exhibition examine American responses to events that took place in Europe from 1940 to 1945.

TESTIMONY

The final element in the exhibition is a film, entitled *Testimony*, in which survivors recount their experiences of loss, suffering, and anguish, as well as rescue, resistance, compassion, and hope.

Portions of this section of the teacher guide are borrowed from The Holocaust Museum in Washington by Jeshajahu Weinberg and Rina Elieli (New York: Rizzoli, 1995) and reproduced with permission of Rizzoli International Publications, Inc.



EXHIBITION DISPLAY PANELS

Within the different sections of the Permanent Exhibition, there are display panels that convey information about the events of the Holocaust. Each includes one or more types of media, such as photographs, documents, objects, moving images, and text. The display panel below, entitled *Nazi Propaganda*, includes all types of media used in the exhibition.

Video Monitor Displays historical photographs or moving images. Most of the photographs or moving images displayed in the Permanent Exhibition were taken by liberators, Nazis, and/or their collaborators. Captions indicate the dates and locations, if known, of the photographs or images.

Collage of Photographs Displays a collection of photographic images that shows similar events occurring in different locations or different individuals experiencing the same event. Captions indicate the various dates and locations, if known, of the photographic images.

Artifacts Presents authentic material from the Holocaust time period. Artifacts include original photographs, documents, and other objects. Enlargements and reproductions of photographs have been used in various displays throughout the exhibition in place of the originals. Most artifacts are originals; captions will indicate instances where reproductions of documents and replicas of objects have been used.

Photo Mural Conveys the central theme of the display panel in visual form.

Title Presents the central theme of the display panel.



Text Displayed in two parts: The primary text is a summary of main events related to the title of the display panel, providing important dates, places, and the names of significant individuals. The secondary text offers additional details connected to the events referenced in the primary text.



CLASSROOM ACTIVITIES PRIOR TO A VISIT TO THE EXHIBITION

It is recommended to conduct a 30- to 40-minute discussion with students about the Holocaust and the Permanent Exhibition prior to their Museum visit. The more prepared students are for what they will see, read, and hear, the more they may gain from their visit to the exhibition. The Education Division of the Museum has developed a resource book. Included in it are guidelines for teaching about the Holocaust, suggested topic areas for a course of study on the Holocaust, and a brief chronology, in addition to an annotated bibliography and videography. This resource book, *Teaching about the Holocaust*, may be requested free of charge and is part of the Educator's Resource Packet. See page 42 in this guide for information on ordering the packet. The complete resource book—as well as all other materials in the packet—can also be viewed, downloaded, and printed from the Museum's Web site at www.ushmm.org/education.

The events of the Holocaust are extensively documented; millions of photographs, documents, objects, and moving images have been collected from the time period. Consequently, students previously may have encountered numerous images relating to the Holocaust in textbooks, films, and other sources—both in and out of the classroom, as well as through the Internet. In designing the Permanent Exhibition, the Museum's staff made a concerted effort to include lesser-known photographs, objects, documents, and film footage so as to encourage visitors to expand on their preexisting knowledge of the Holocaust.



SUGGESTED LEARNING ACTIVITIES

The following suggestions and activities are designed for use in the classroom prior to the students' visit to the Permanent Exhibition. Each of the activities and suggestions was developed to help students focus on both the history of the Holocaust and what they will be seeing in the Permanent Exhibition. This advanced preparation has been shown to greatly enhance the students' Museum experiences.

BECOMING FAMILIAR WITH THE PERMANENT EXHIBITION, THE HOLOCAUST

It is highly recommended that teachers familiarize students with the layout and content of the Permanent Exhibition prior to visiting so that students can get the most out of their self-guided tour of the Permanent Exhibition. Teachers may wish to distribute to students copies of the exhibition narrative (pages 15 to 29 in this guide) to use as background reading, especially at the high-school level. During the visit to the Permanent Exhibition, teachers may wish to distribute copies of the narrative to students so that they can refer to it and write comments and impressions in the page margins as they walk through.

Teachers may wish to assign one segment of the exhibition narrative to each student. Students would then be responsible for finding more information about the themes and content of that segment, presenting the information as a written report, an oral presentation, or by creating their own museum exhibition segment. Students may explore the Museum's Web site and search for photographs, maps, text, or other sources and evidence that could help them to complete their projects. When students later visit the Permanent Exhibition they can compare and contrast the information and photographs they used with what is displayed in the Museum.



SUGGESTED LEARNING ACTIVITIES

Interpreting Historical Images

Using more than 900 artifacts—including original photographs, moving images, documents, and objects—the Museum utilizes a wide-range of primary source materials to present the history of the Holocaust. Giving students the basic tools for analyzing and interpreting these primary source materials is important for helping students get the most from their visit to the Museum. The following activity directs students through a series of questions designed to help them critique and analyze historical photographs.

Using the historical photographs on page 34, have students in groups or as individuals complete the accompanying Activity Sheet about one or all of the photographs. Each person or group may then share their findings with the whole class. The activity is designed to move student observations and analysis from lower to higher levels of critical thinking.

When the students visit the Museum, teachers may wish to have students find the photographs and compare the captions the students have written with the captions in the Museum. Have students think about how the placement of the photographs within the exhibition segment and in relation to other photographs may affect the meaning or connotations of a photograph.



INTERPRETING HISTORICAL IMAGES

Use one of the accompanying photographs to respond to the following.

(1) *Describe the people and action portrayed in the photograph.*

- Who are they and what are they doing?
- Describe the clothing being worn.
- How old do they appear to be?
- Describe the people's facial expressions.
- Does it seem as if they are aware that a photograph is being taken?

(2) *Describe the setting in the photograph.*

- Are there objects or buildings in the photograph?
- Describe in detail the objects in the photograph.
- How are the individuals in the photograph using the objects?
- Is an event taking place? If so, what?

(3) *Consider the eye of the photographer.*

The photographer, making decisions about what will be framed within the camera's lens, predetermines even photographic images that appear to be spontaneous.

- Can you tell anything about the perspective of the photographer by what has been included in or omitted from the photograph?
- What do you think might be happening outside the frame of the photograph?

(4) *Write a caption for the photograph.*

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 gathered above, write a caption for the photograph.

- How would the caption have been different if it had been published in a Nazi newspaper in 1935 or in an American newspaper in 1935?



SUGGESTED LEARNING ACTIVITIES



A view of concentration-camp prisoners marching through a village while on a death march from Dachau to Wolfratshausen. This picture was taken from the upstairs window of a private home along the route (April 1945).

KZ Gedenkstätte Dachau, Dachau, Germany.



Jewish boy being forced to paint the word *Jude* (Jew) on his father's store in Vienna, Austria, within days after the Nazi annexation (March 1938).

Österreichische Gesellschaft für Zeitgeschichte, Vienna, Austria.



Nazi Party officials confiscate books in preparation for a book burning in Hamburg (May 1933).

Bildarchiv Preussischer Kulturbesitz, Berlin, Germany.



Jewish woman on a park bench labeled "For Jews Only." This photograph was taken in Austria days after the Nazi annexation (1938).

Institute for Contemporary History and Wiener Library, London, England.





To order a free set of 30 identification cards, see page 42.

IDENTIFICATION CARDS

Identification cards, given to students just before they enter the Permanent Exhibition, help to personalize the historical events described in the exhibition. Each card describes the experiences of a single person who was living during the Holocaust and was persecuted by the Nazis or their collaborators. The card is designed as a small booklet to be carried through the exhibition.

Within each identification card booklet, a person's experiences are presented in four parts. The first provides a biographical sketch of the person. The other three parts correspond to the three exhibition floors: "Nazi Assault 1933–1939," "Final Solution' 1940–1945," and "Last Chapter." A collection of hundreds of different cards offers a wide range of experiences of people from all over Europe. About half of the cards represent the stories of Holocaust survivors—describing the experiences of those who survived internment in ghettos and camps, were able to remain in hiding, or were rescued by others. The other half of the identification cards represents the experiences of people who died.

To create the identification cards, a team of five Museum staff members interviewed 130 survivors of the Holocaust. The survivors not only shared their own experiences, but also conveyed the experiences of relatives who had died during the Holocaust. From these interviews as well as other oral histories and written memoirs, nearly 600 different identification cards were created.



SUGGESTED LEARNING ACTIVITIES

The photograph on the identification card is a copy of an original taken before, during, or shortly after the Holocaust. Photographs, along with many other personal possessions, often were lost, confiscated, or destroyed

during the Holocaust. Those photographs that

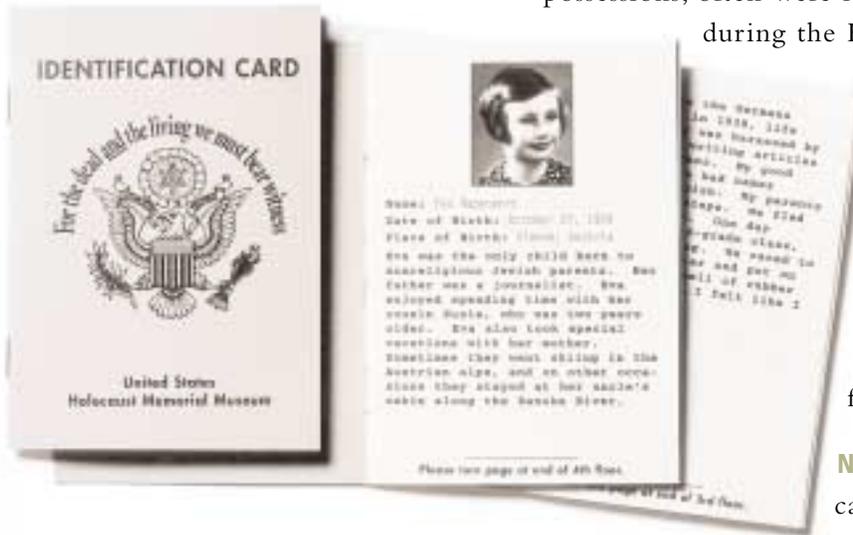
survived the war were usually secretly hidden or carried by individuals as they moved from place to place and thus often the photographs were subjected to wear and tear. As a result, some of the photographic images shown on the identification cards are faded, blurry, or appear torn.

NAME The name on the identification card is that of an individual who was persecuted during the Holocaust. In

many instances, a person's name reflects his or her nationality and ethnic background. During the Holocaust, people often changed their names in order to hide their identity and escape arrest or deportation.

DATE OF BIRTH The events that make up the 12-year period of the Holocaust affected people of all ages. The age of an individual often was a significant factor. Those considered healthy and physically fit by the Nazis were often selected to do work for the Nazi war effort, whereas many of those who were considered too young or too old to work were immediately killed.

PLACE OF BIRTH As indicated by the birthplaces on the different identification cards, the Holocaust had a widespread impact throughout Europe. In the 21 countries occupied by Nazi Germany during World War II, people's lives were drastically affected by the many restrictive policies put into place by the Nazis.



Identification cards created by Museum staff relate the experiences of individuals' lives during the Holocaust. Photo by Edward Owen, reproduced with permission of Rizzoli International Publications, Inc.



SUGGESTED LEARNING ACTIVITIES

BRIEF BIOGRAPHY Through a brief biography, the identification card portrays an individual’s family life, socioeconomic background, ethnic heritage, and religion.

1933–1939 This section of the identification card describes an individual’s experiences from 1933 to the start of World War II in 1939, and corresponds with the beginning floor of the Permanent Exhibition entitled “Nazi Assault 1933–1939.” In Germany, as early as 1933, the Nazis carried out discriminatory acts against people they deemed “enemies of the state.” In other countries, people were subjected to restrictive laws soon after their territory fell under German occupation.

1940s This section of the identification card describes an individual’s experiences during the war years and corresponds with the second floor of the Permanent Exhibition entitled “‘Final Solution’ 1940–1945.” During World War II, the Nazis and their collaborators conquered new territories and targeted millions of civilians for death. Some were killed immediately and others were taken from their homes and sent to ghettos, camps, and killing centers. Each person experienced these years differently depending on his or her circumstances. Although most Jews in Europe were killed, some resisted, hid, escaped, or were rescued.

CONCLUSION The last section of the identification card describes the fate of the individual, explaining the circumstances—to the extent that they are known—in which the individual either died or survived. This section corresponds with the final floor of the Permanent Exhibition entitled “Last Chapter.” Many of those who survived spent years rebuilding their lives, often living in displaced persons camps after being liberated in 1945. Some were able to reunite with surviving family members. Some returned to what was left of their homes. Most had to find new places to live.



SUGGESTED LEARNING ACTIVITIES

Thirty of the identification cards used at the Museum have been reproduced as part of the Educator's Resource Packet for teachers to use in the classroom. The request form to order the Educator's Resource Packet can be found on page 42 of this guide, or the cards—as well as all the materials in the packet—may be viewed, downloaded, and printed from the Museum's Web site at www.ushmm.org/education. The following two activities may be used to familiarize students with the cards and the way in which they can be used to learn about the history of the Holocaust.

- (1) Prior to a visit to the Museum, teachers may wish to explain to students that connections can be found between the experiences of these individuals and the larger history of the Holocaust as presented in the Museum's Permanent Exhibition. Having students carefully compare the identification cards allows them to learn the history through the lives and experiences of actual people. Additionally, the diversity of those persecuted by the Nazis becomes apparent when the identification cards are analyzed and compared. Pass out reproductions of the Museum's identification cards, one to each student. Have students study the cards carefully. Generate a class list of countries where each of the victims was born. Teachers may also wish to have students find these countries on a map of western and eastern Europe. Continue to generate a list using categories such as religion, family background, occupation, and age. The end result is a list filled with many differences but yet containing many similarities. Depending on the level of knowledge the students possess with regard to the Holocaust, have them search for common reasons why these individuals became the subjects of Nazi persecution. Other teachers may wish to use the list as a basis for a discussion about the diversity of Nazi persecution policies and how the Nazi reach, at one time, stretched across eastern and western Europe.



- (2) Using the identification cards as a starting point, have each student investigate further a theme, topic, or place mentioned in his or her card. For example, students may wish to find out more information about daily existence in the death camps, resistance to the Nazis, life in hiding or under false identities, the difficulties of emigrating, or living in the ghettos, to name just a few. Direct students to the Museum's Web site where these topics—and many more—may be explored through photographs, video clips, music, maps, online exhibitions, and text. The students' final projects should link the individual on their identification card with the information they have found.

ACTIVITIES DURING A VISIT TO THE EXHIBITION

The Permanent Exhibition is a self-guided tour that can take anywhere from 90 minutes to several hours. No organized tours of the Permanent Exhibition are offered. However, to help students focus and to prepare them for what they will see, the Museum offers a variety of pre-visit orientations and post-visit wrap-up sessions. Please see the enclosed insert for the most up-to-date schedule of these programs and information on how to schedule an educational program.

IDENTIFICATION CARDS

As students walk through the Permanent Exhibition, remind them to periodically review the identification cards, especially when they come to the end of each floor. Ask students to find connections between the experiences of the individual represented on the identification card and the events depicted in the exhibition. Encourage students to share their cards with one another in order to learn about the Holocaust experiences of several different individuals.

THEMES

Encourage students to identify a particular theme that is represented throughout the Permanent Exhibition. Ask students to locate images, documents, objects, and displays in the Permanent Exhibition that reflect the theme they have chosen.



SUGGESTED LEARNING ACTIVITIES

Possible themes for students to explore:

Dehumanization

- How were victims stripped of human dignity?
- Which artifacts and pictures in the Museum exemplify the dehumanization process?

Resistance

- In which ways did both Jews and non-Jews resist?
- How could individuals resist when living in a police state, while under Nazi occupation, or while prisoners in a concentration camp?
- Which artifacts and pictures in the Museum show various types of resistance?

Collaboration

- In which ways did individuals collaborate?
- Was collaboration always a voluntary act? Why?
- Which artifacts and pictures in the Museum demonstrate collaboration?

CLASSROOM ACTIVITIES FOLLOWING A VISIT TO THE EXHIBITION

It is recommended to conduct a 30- to 40-minute discussion with students soon after their visit to help them recall what they have learned and to reflect upon the Holocaust and its implications. Use the following activities and questions as the basis for the discussion.

IDENTIFICATION CARDS

Ask each student to reexamine the identification card he or she received and to imagine which items from the Permanent Exhibition would be included if he or she were to create a small exhibition about the individual portrayed on the card. For some students, this assignment will be more challenging because the specific experiences portrayed on the identification card are not explicitly represented in the Permanent Exhibition. Ask students who have received these cards to find some connection, direct or indirect, between the experiences described on the card and the information in the Permanent Exhibition.



SUGGESTED LEARNING ACTIVITIES

THEMES

If you have assigned students to choose a theme to study as they walk through the exhibition, get them to recall examples of artifacts, photographs, film footage, and other media relating to it. Even if teachers did not ask students to choose a theme during the exhibition visit, this activity can be conducted in the follow-up discussion. Write one or more themes on the chalkboard and ask students to list those items from the exhibition that correspond to them. Note that certain items will fall under more than one heading.

CHRONOLOGY OF EVENTS

Ask students to list the documents, photographs, objects, and film footage that they recall most vividly from the Permanent Exhibition. Then have them put those items in chronological order according to the historical events.

QUESTIONS FOR REFLECTION

The following questions provide students with an opportunity to consider the implications of the Holocaust. Encourage students to incorporate the information they learned from the Permanent Exhibition into their answers. Teachers may wish to consider asking students to respond to the questions below through written or artistic expression.

- (1) What combination of factors contributed to the Holocaust?
- (2) Do you think there was any point at which the progression of the Holocaust could have been stopped? If yes, when? If no, why not?
- (3) What did you learn about people's actions or reactions during the Holocaust? Consider those who were victims as well as those who were perpetrators, collaborators, and bystanders.
- (4) Why is it important to learn about the Holocaust?
- (5) What significance does the Holocaust have to current world events?
- (6) How does the history of the Holocaust affect you on a personal level?



MUSEUM PROGRAMS AND RESOURCES

RESOURCE REQUEST FORM

An Educator's Resource Packet is available to teachers free of charge. Complete this form and send it to the address or fax number below to obtain a packet. Materials in the packet may also be viewed, downloaded, and printed from the Museum's Web site www.ushmm.org/education.

MAILING ADDRESS *(If using home address, please check here and also enter name of organization below.)*

Name _____

Address _____

City _____ State _____ Zip Code _____

Telephone _____ E-mail _____

Organization (if not included above) _____

Type of organization: School Library Holocaust center Other (specify) _____

PROFESSIONAL INFORMATION *(Check all that apply)*

- Location: Urban Suburban Rural
- Type of school: Public Parochial Independent
- Subject area(s): History/Social studies English/Language arts Music
 Foreign language Religion Philosophy
 Art Other (specify) _____
- Teaching level(s): Elementary (1–5) Middle school (6–8) High school (9–12)
 College/University Adult education
- Responsibility/Title(s): Classroom teacher Librarian Department chair
 Administrator Curriculum developer Media specialist
 Other (specify) _____
- How long have you taught about the Holocaust?
 Never 1–4 years 5–10 years 10 or more years
- What is the average length of time per school year you spend teaching about the Holocaust?
 Less than 2 hours 2 hours 5 hours 10 hours 15 or more hours

PROFESSIONAL DEVELOPMENT AT THE MUSEUM

- Please send me information about professional development opportunities at the Museum.
- Please do not include me in Education Division mailings.

BIBLIOGRAPHY

The titles included in this selected bibliography are related to the Museum's Permanent Exhibition and can help further prepare teachers and students for a visit to the Museum.

For an annotated bibliography on general Holocaust topics, request *Teaching about the Holocaust: A Resource Book for Educators*, a free publication prepared by the Museum's education staff. The request form to order this book along with the Educator's Resource Packet can be found on page 42 of this guide, or the book—as well as all the materials in the packet—can be viewed, downloaded, and printed from the Museum's Web site, www.ushmm.org/education.

The following books and poster set are available for purchase through the United States Holocaust Memorial Museum Shop.

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

This is the story of the Holocaust as presented in the United States Holocaust Memorial Museum, in brief, thematic segments illustrated by artifacts and historical photographs from the Permanent Exhibition. Sidebars tell the personal stories of more than 20 young people of various social and religious backgrounds and nationalities who suffered or died during the Holocaust. *Middle school level*

Berenbaum, Michael. *The World Must Know: A History of the Holocaust as Told in the United States Holocaust Memorial Museum.* (Boston: Little, Brown and Company, 1993)

This publication includes more than 200 photographs from the Museum's archives and artifact collections and many eyewitness accounts from the Museum's oral and video history collections. The three parts of the book, which correspond to the three floors of the Permanent Exhibition, cover the rise of the Nazis to power; the ghettos and camps; and rescue, resistance, and the postwar period. *High school and adult level*

Weinberg, Jeshajahu, and Rina Elieli.

The Holocaust Museum in Washington. (New York: Rizzoli, 1995)

The inside story of the United States Holocaust Memorial Museum from the perspective of the people who developed the Museum as a place for education, remembrance, and research, this illustrated book gives the reader a tour of the exhibition through photographs and text. *High school and adult level*

Artifact Poster Set (United States Holocaust Memorial Museum, 1993)

In addition to the above books, educators may wish to consider using a poster set in their lessons. This set consists of nine 2' x 3' color posters that feature artifacts from the Museum's collection, many of which are on display in the Permanent Exhibition. A teacher's guide provides background information for studying the artifacts, photographs, and documents presented in the posters. Also included are sample questions for students.

Middle and high school level



PLANNING A VISIT

Educational programs hotline

(202) 488-6198; www.ushmm.org/education

- For information about educational programs for school groups
- To schedule a program for school groups

General Museum information

(202) 488-0400; www.ushmm.org

- To obtain general information about a visit to the Museum
- For information about special exhibitions

Public programs

(202) 488-0427; www.ushmm.org

- For a calendar of current programs and special events

Accessibility hotline

(202) 488-6100; www.ushmm.org/visit

- To request a Guided Highlights Tour for visitors with low vision or who are blind or deaf-blind
- To reserve a wheelchair or to obtain other accessibility information

Museum Shop

(202) 488-6144; www.holocaustbooks.com

- Offers a large selection of books, videos, compact discs, posters, and postcards relating to the Holocaust

OTHER RESOURCES FOR EDUCATORS

Workshops

Workshops that can accommodate between 25 and 50 educators are offered throughout the year. Programs are conducted over a one- to three-day period at the Museum or at an off-site location around the country.

- For information about workshops, both on- and off-site, call **(202) 314-7805**.

Belfer Conferences

The Belfer Conferences were created to encourage and improve Holocaust education in classrooms nationwide. Two conferences are held annually in July, one for educators relatively new to the teaching of the Holocaust and another for teachers who have been teaching the Holocaust for six years or more.

- For information about the annual Belfer Conferences each July, call **(202) 488-2639**.

National Outreach

- The Museum offers national and regional conferences and teacher-training workshops. To see if there is a program scheduled in your area, please call **(202) 488-0456**.

Mandel Teacher Fellowship Program

This program is developing a national corps of skilled secondary-school educators who serve as leaders in Holocaust education in their schools, their communities, and their professional organizations. It is open to 7th- to 12th-grade teachers who have extensive knowledge of Holocaust history, have had successful teaching experience, and have been active in community and professional organizations.

- For information about becoming a Mandel Fellow, contact **(202) 314-7853**.

ADDITIONAL INFORMATION

For education-related questions, contact the Museum's Education Division via e-mail at **education@ushmm.org**.

For reference, historical, or research-related questions, contact the Museum's library via e-mail at **library@ushmm.org**.

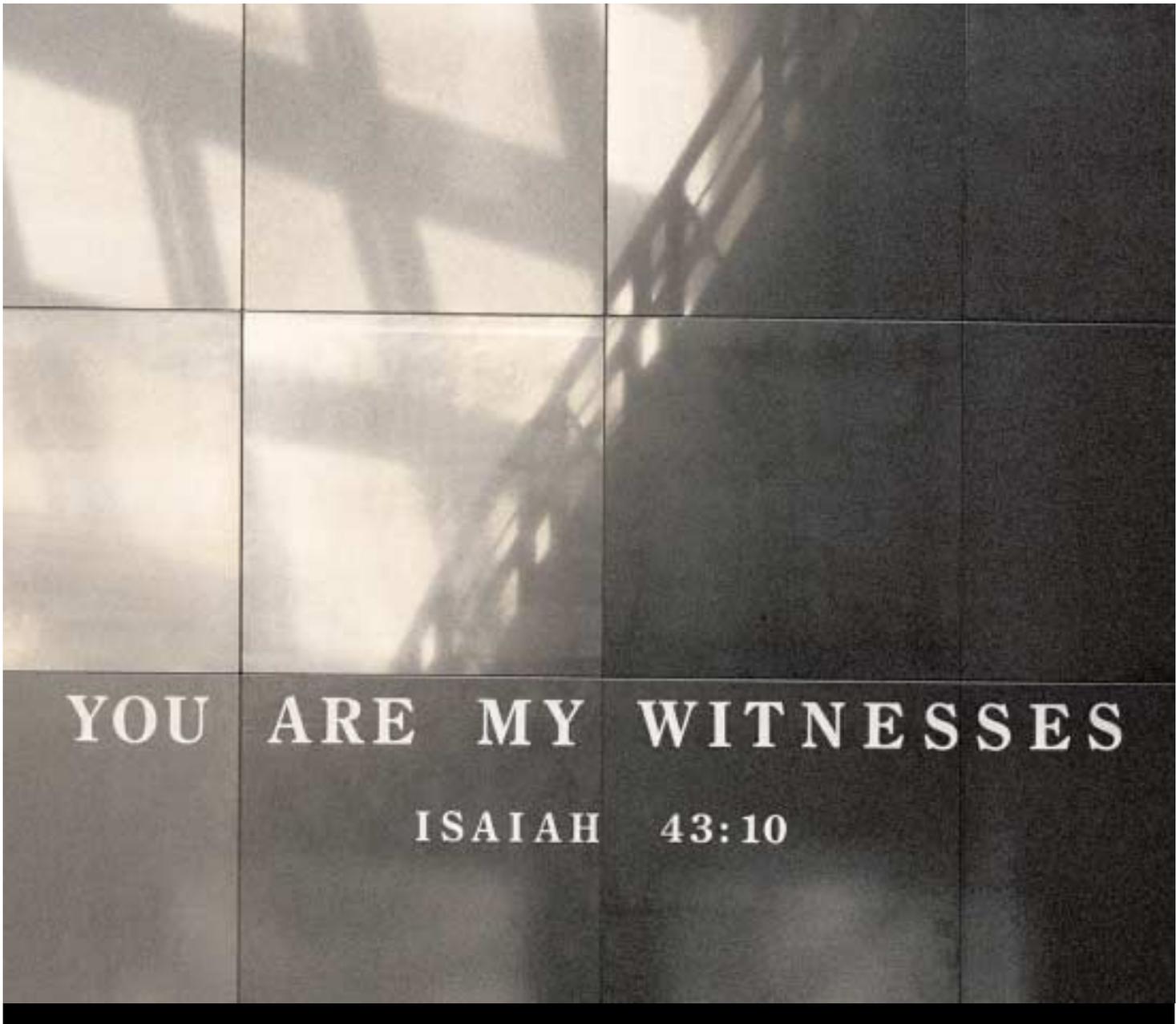
Further information on these and many other resources and programs offered by the Museum can be found by visiting the Museum's Web site at **www.ushmm.org**.



Back cover photograph by Jeff Goldberg, ESTO, reproduced with permission of Rizzoli International Publications.

Unless otherwise noted, all photographs are from the United States Holocaust Memorial Museum.

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YOU ARE MY WITNESSES

ISAIAH 43:10

UNITED STATES HOLOCAUST MEMORIAL MUSEUM

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www.ushmm.org/education

