

A Suitcase Full of Memories

Holocaust Remembrance Lesson Plans for Middle School



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Writer: Rinat Lapidot
Steering Committee: Yael Richler , Yael Katz,
Adi Apel-Tal, Hela Lehar
Hebrew Editor: Maya Castro
English Translation and Educational Advisor:
Mike Schultz
Graphic Design: Studio anatnadar

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Suitcase Full of Memories

Holocaust Remembrance - Middle Schools

To this very day, decades after its conclusion, World War II and its awful legacy remains with us, reverberating with the call “to remember and never forget.” The lesson plans that follow are about memories.

The memories of those who were children and teenagers during the Holocaust will open the way for our students to learn about life before the war, about the changes leading up to the war, about life in wartime, and about the period of recovery afterwards. At the heart of the lessons are the survivors’ testimonials. From the point of view of the survivors, we will think together about the way in which the fate of the Jewish people is woven.

These memories are not merely an educational tool. They themselves are the point, for through memories we impart values. Passing down the memory of the Exodus from generation to generation imparts the value of freedom. Passing down the memory of the Holocaust to our students helps us impart humanistic values, such as the concept that, “Beloved is humankind for it was created in the image (of God)” (Ethics of Our Fathers, 3:14).

All of us, Jewish students and educators living all over the world, are a link in the chain of memories. By studying together in partner classes and applying the key concept, “Window and Mirror,” we will be able to deepen our understanding. Studying together with another class across the ocean provides a dual opportunity by simultaneously opening a window to another culture and providing ourselves with a mirror that helps us to understand ourselves better.

Rabbi Joseph B. Soloveitchik, in a 1955 speech, distinguished between two kinds of covenant between the Jewish people and God: the covenant of fate and the covenant of destiny. The former is forced upon us, while the latter indicates an ideal, chosen by man of his own free will. The Jew realizes this ideal via “imitation of his Creator through an act of self-transcendence.” The responsibility that we, as educators, take upon ourselves to pass down the memory of the Holocaust is a kind of enactment of this ideal.

The two lessons that follow look at the lives of Jewish young people in the time of the Holocaust and examine the suitcase of memories which they passed down to us, containing objects, values, and Jewish lifecycle events. By reading their testimonies, our students will come to understand the Jewish culture of passing things down from generation to generation and think about how they might choose to continue along that path and pass down what they received to the next generation.

Lesson 1

From Generation to Generation: The Jewish Way

Goals

1. Understanding the concept of passing down memories and values from generation to generation.
2. Examining survivors' testimonies.
3. Processing information in a group.
4. Creating a project together.

Introduction

(10 minutes)

Tell the students that today's lesson is about remembering the Holocaust. We'll begin with a warm-up activity and then get to know the subject more in depth. Ask for five student volunteers. Four of the volunteers wait for a few minutes outside the classroom. The last volunteer listens closely as you tell him or her a Hasidic tale, as told by Abba Kovner. Finish telling the student the story, and only then tell the student that now s/he needs to repeat the story to one of the students who has been waiting outside. Call in the students one at a time and have them relay the story one to the next- the first student to the second student, the second to the third, etc.

The Story

Among the author S. Y. Agnon's papers was this old Hasidic tale:

When the Baal Shem Tov sensed that a great tragedy was about to befall the Jewish people and that it was time to look inward and examine our souls, he would take his staff, put on his heavy sheepskin coat, and go out

to the forest. In a secret spot, at the base of an ancient oak tree, he would make a fire, stand in place for a long while with his eyes closed in the silence of the forest, and intently offer up a special prayer. As a result of the Baal Shem Tov's request, the heavenly gates of mercy would open. The next generation, another tzaddik (righteous person) was asked to act to prevent a great loss of Jewish life. This was the generation of the Maggid of Mezritch. He put on his black cloak and went out to that same forest, where he found the ancient oak tree. He stood there and said, "We are no longer able to light the fire as the Baal Shem Tov did, but we are capable of saying his same prayer." He stood and uttered the prayer, and his request, too, was answered.

Another generation passed, and this time the Sassover Rebbe was called on to prevent a great loss of Jewish life. Moshe Leib of Sassov arose, put on his silk holiday robe, and went out to the forest. There he stood and said, "We do not know how to light that special fire and we have forgotten the special intentions required for that holy prayer. But we still remember the place where it happened – may that be sufficient." Indeed, it did suffice, and the evil decree was annulled.

But then yet another generation passed, and Rabbi Yisroel of Ruzhin was called on to prevent a great tragedy. The Rebbe of Ruzhin was an exalted leader of the people who understood his valuable role and acted as a king within his court. When he heard the request, he understood that the time for examining the soul had come. He sat on his gold-plated seat in the middle of his magnificent palace, closed his eyes, and this is what he said: "In our unworthiness, we are no longer able to go to that forest and light the fire. We have also forgotten the ancient prayer. And we do not even know the place where those events took place. But we still know how to retell the story!"

Then S. Y. Agnon, the author, concluded the tale: In that last generation, just telling the story had the same power as the actions of the tzaddikim (righteous people) in the previous generations.

(as told by Abba Kovner, Megilot Ha'adut, The Biaylik Institute, Jerusalem 1993)

Abba Kovner (1918-1987) was a Hebrew poet, author, and artist. He was a member of the Jewish Underground, a leader of the Warsaw Ghetto partisans and fighters, and one of the heads of "Avenge," a group that tried to take revenge against the Nazis after WWII ended. He was the culture officer for the Givati brigade in Israel's War of Independence and was one of the founders of the Museum of the Jewish People (Beit Hatfutsot).



After they finish relaying the story, one student to the next, ask the class what differences there were between the version the last student heard and the story you originally told.

Ask them: Why are there differences?

Note that there are a few reasons. One key reason is that remembering is a complex task, since it's hard to remember details over a long period of time. In addition, each person hears and interprets things differently, pays attention to different details, and understands different concepts. So even if someone's memory is up to the task of remembering a lot of details, that person will still give the story his personal touch.

Ask the class: If you knew you'd be expected to pass the story on, would you make a special effort to remember? How do you generally remember things that are important to you? What have we learned

from stories that other people made an effort to preserve and to share with us?

Tell them: During the Holocaust, families often experienced a sudden separation. Often without any time to prepare for it, families were broken up and people lost contact with their relatives. In this kind of situation, people tried to hold onto any object that could embody their family for them and remind them of better times. In many families, only a few people survived, so they carry the burden of passing on the memories. Today, we and our partner class, who are also doing this same lesson, will help preserve those memories and those objects. Just the fact that we know about and are learning the story of the objects that accompanied the survivors throughout the war is itself a victory for memory.

If this is the first partnership lesson, tell the students at this point about their partner class – their age, school, country, etc. Tell them that after the class, we'll send them what we've produced and later on we'll receive from them what they've prepared. There will be time later for asking questions.

From Generation to Generation

(10 minutes)

Explain that the mishnah is an early rabbinic text from the Jewish oral tradition. Project the first mishnah from Ethics of Our Fathers onto the board:

"Moses received the Torah at Sinai, and transmitted it to Joshua;
Joshua to the Elders;
The Elders to the Prophets;
And the Prophets transmitted it to the Men of the Great Assembly."
(Ethics of Our Fathers 1:1)



Ask for one of the students to read this text out loud.

Ask the students: What do you understand from this mishnah?

Tell them that according to the commentators, Moses received the entire Torah, including all of its rules and commandments, from God at the revelation at Mt. Sinai, as we read in the book of Exodus. Later on, Joshua inherited the task of leading the people, so Moses passed on everything he knew to Joshua. Joshua passed that knowledge on to the elders of his generation, who then passed it on to the next group of tribal elders, and so on and so on until they reached the period of the prophets. The prophets, including Samuel, passed on the tradition from one to the other until the time of the Great Assembly. The Great Assembly was the group of people who managed the Jews' concerns throughout the period of the Second Temple. According to tradition, the Bible was edited during this period, and so from then on that knowledge was passed down in written form, rather than verbally.

Ask them: What path do you think this knowledge took from the time of the Great Assembly until it reached us today? How do we know things about our Jewish tradition? Do you think the students in our partner class know about their tradition in the same way that we do? After the students answer, if necessary, you can add: There is knowledge that is transmitted through the media, knowledge that is learned in schools, knowledge that you can find in books or of course on the Internet, knowledge that you gain through a personal experience, and knowledge that is passed down within the family from one generation to the next. Give extended consideration to the question of the differences, as your students imagine them to be, between how we gain knowledge of the Jewish tradition and how the students in our partner class do. We will think more deeply about the question of the differences in how we gain knowledge of the Jewish

tradition as opposed to how the students in our partner class do, as is reflected in the students' thoughts. In Israel, they usually get information about the tradition in school or through the media. But here outside of Israel our families play a much more central role in passing the information along, since public schools don't teach about Judaism and the Jewish tradition.

Ask them: What knowledge did you receive from your parents, your grandparents, your uncles, or your siblings? What's the significance of knowledge that's passed down within the family?

Knowledge that's passed down within the family is personal, relevant, and unmediated. Our family members know us well and so they share with us the information that will help us out and will contribute most effectively to our development. This knowledge is usually obtained through personal experience, and the point is both to benefit us and also to make sure to preserve continuity.

Tell them: It frequently happened during the Holocaust that families experienced a sudden separation. Often without any time to prepare for it, families were broken up and people lost their connection with their relatives. In this kind of situation, people tried to hold onto any object that could embody their family for them and remind them of better times. In many families, only a few people survived, so they carry the burden of passing on the memories. Today, we and our partner class, who are also doing this same lesson, will help out in preserving those memories and those objects. Just the fact that we know about and are learning the story of the objects that accompanied the survivors throughout the war is itself a victory for memory.

Read this letter, written by a mother who was saying goodbye to her six year old daughter, to the class:

My little girl, more precious than anything, whom I love more than anything,

When I gave birth to you, my love, it never occurred to me that six and a half years later I would have to write you a letter containing these words. The last time I saw you was on your sixth birthday, on December 13th, 1943. I was fooling myself that I would see you again before we left, but now I know that won't happen. I don't want to put you in danger. We're leaving on Monday, and today is Friday night...

I'm taking with me the beloved image of how you looked when you were in our home, the sweet sound of your childhood babbling, the smell of your pure body, the pace of your breathing, your smile and your cry; I'm taking with me the terrible, unfathomable fear, which your mother's heart wasn't able to lessen, even for a moment...

Remember fondly your most esteemed grandparents, your aunts and uncles and the whole family. Preserve all of our memories, and please, don't blame us. As for me, your mother, forgive me, forgive me my dear daughter for giving birth to you. I hoped to bring you into the world within your community, to live your own life, and if things have turned out otherwise, we're not to blame. So I plead with you, my little bird, my dear, my only, please don't blame me. Try to be good, like your father and your fathers' fathers. Love

those who take the place of your parents and their family, who will surely tell you about us. I hope you'll appreciate how much they're giving of themselves on your behalf. Be a source of pride for them, so they will never have a reason to regret willingly taking on this burden. There's one more thing I would like you to know. Your mother remained a proud woman, despite all the humiliations our enemies rained down upon us. If she will be sent to die, she won't die while denouncing her killers, and she won't die crying; she will die with just a smile of disdain for her hangmen across her face. I am giving you a hug and a passionate kiss and bless you with all the force of a mother's heart and a mother's love.

Your mother

Ask the class: What is similar between the mishna we read and this letter? What is different?

Tell the students the background of this letter:

Sara and Yechiel Garelitz, from Bendin (in Poland), entrusted their only daughter, Dita, age 6, to the care of a Polish friend of theirs. Feeling like they would never see their daughter again, they left her a letter, for her to read when she grew up. Despite their fears, they both survived the war and made aliyah to Israel together with their daughter Dita.



Bearing Witness

(20 minutes)

Play this video telling **Eliezer Ayalon's** story (in Hebrew, with English subtitles):

<https://www.youtube.com/watch?v=lb3RTIQpx-U>

Ask the students to share their thoughts and feelings after watching the video.

Ask them: Why do you think Eliezer's mother gave him the cup of honey? Why do you think Eliezer held onto it for all these years? What does the cup represent for Eliezer?

After the students answer, if necessary, you can add: Eliezer's mother gave him the cup for two reasons. First, so that when he was by himself he could eat the honey to sustain himself. Secondly, so the memory of his family would always be with him. Eliezer didn't know this would be the last time he would see his parents, but he knew that it might be, so these moments were permanently etched in his memory. He saved the cup because it was something that his mother had held in her own hands and had given to him whole-heartedly to keep for himself, in order to save his life. This is almost certainly the only object he has kept with him for his entire life. This cup embodies the concern his mother and his family had for his fate, as well as their spirit of giving.

Play this next video that tells **Professor Kalman Perk's** story:

<https://www.youtube.com/watch?v=A5kqZd1IAKw>

Ask the students to share their feelings after watching the video.

Ask them: What do you think his father meant by: “Be a good person”? How do you do that? What’s the difference between what Eliezer Ayalon’s mother passed on to him, in the previous video, to what Kalman Perk’s father passed on to him?

After the students answer, if necessary, you can add: Eliezer’s mother gave him a tangible object which he could hold and feel, and he saved it for all these years. Kalman’s father provided him with an ethical instruction that was engraved on his heart and has stayed with him his whole life. An object could also contain within it memories and values that can stay with us for our whole lives.

Ask the students whether they have objects in their family that have been passed down from generation to generation. Ask the students to tell the story of those objects. Reflect back to them how the objects and their stories serve to preserve family traditions, pass down lessons, and create lasting memories.



Group Work

(45 minutes)

Tell the students: As we’ve seen in the first two parts of this class, ideas, values, and objects all get passed down from generation to generation, and that’s what helps us to connect with our past and know where we’ve come from. The Jewish tradition is full of customs and mitzvot that have been with us for generations. Much of the time, the customs change in keeping with the spirit of the times. One event that you know firsthand and that has been celebrated for generations is the bar and bat mitzvah. Each one of us planned, or will plan, his or her celebration in the way that’s right for who he or she is. For young people who

turned 12 or 13 during World War II, they didn't get the chance to plan and celebrate as they wished. Many of them didn't get to celebrate at all, and others had to modify the way they marked the occasion owing to their difficult circumstances.

Split the class up into five groups.

Each group receives a handout containing the testimony of a survivor who celebrated his bar or bat mitzvah during the Holocaust. Ask each group to read and familiarize themselves with the testimony. Next, they should prepare a "Bar/Bat Mitzvah Album" for that person that captures the story of his or her bar or bat mitzvah. Ask the students to pay attention to things like the season when the bar or bat mitzvah took place, who was there, what holy objects they used, what other objects were there, and even the food they served, and to incorporate all these things into their album. In addition, they should clearly write in the album the child's name, the main ideas they got from reading that person's story, and what they understood about passing down memories and values from generation to generation.

The application (Lino) is very easy to use, and you can share the albums you create with anyone. You'll find instructions for using the application **in Lesson 1, Appendix A.**

When everyone has finished creating their albums, each group will present its album to the rest of the class and use it to tell the story of that bar or bat mitzvah.

After presenting the albums, we'll send them to our partner class, and they will send us the albums they prepare. It will be interesting to see if the albums we made from the same testimonies come out similarly. If your class is interested, you can be in touch with Yad Vashem and they will forward your albums to the survivors' families.

The Testimonies

(These testimonies, plus additional instructions for the students, can be found in **Lesson 1, Appendix B**. Print them out ahead of time and give one testimony to each group.)

Joseph Joachim

(Testimony, Yad Vashem archives)

Rabbi Dasberg, the chief rabbi of one of the provinces of the Netherlands, as well as one of his sons, was in the same barracks as I was. He found out that I was about to become bar mitzvah and decided that he would make a bar mitzvah for me, no matter what. He was known for doing those kinds of things.

At that time the situation was relatively good – later on nobody even thought about those kinds of things. He decided he would make a bar mitzvah for me. I knew what it was. I knew it was important, and he convinced me. He would wake me up in the middle of the night, at 4 am, to study together. And one Monday he told me, “Today is your bar mitzvah.” He had a Torah scroll with him, the same scroll that you heard about. That morning he put up blankets to black out the barracks. He put a blanket over the table in the barracks, lit 4 candles, and put the Torah scroll in the middle of the table. He got a few people up to help with the ceremony, and I read my Torah portion. Then there was a knock at the door. Everyone froze. He went to the door, and there was my mother. He had arranged for her to come. The camp had a cleaning unit that went from camp to camp to clean, even crossing the fences. He arranged for that unit to go into the women’s camp

and take my mother, in disguise, and bring her to our camp for the bar mitzvah. She wanted to come in, but that caused a great commotion and they told her not to come in. So they opened a window, and I spoke with her through the window. She gave me a pair of flannel gloves she had sewed for me out of some old piece of cloth, she gave me a kiss, and they took her back.

If they would have caught a woman in the men's barracks, they would have killed every single person in the barracks.

After the ceremony, they made a celebration, and he prepared the refreshments. He took his weekly allotment of bread and cut it into thin strips, two inches by a quarter inch, and spread on them a kohlrabi spread made from the previous night's soup. Those were the refreshments. Someone gave me a square of chocolate, and someone gave me a miniature pack of cards, and everyone said, "You're a bar mitzvah, now you're a man," and the like. And that was my bar mitzvah.

Afterwards, he pulled me aside and said, "Listen. It's clear to me that I won't make it out of here. But you might. So you take the Torah scroll, but on one condition – that you tell this story."

Professor Joseph Joachim was born in Germany in 1931 and together with his family, was interred in Bergen Belsen. Joseph Joachim made aliyah to Israel, where in time he became a professor of astrophysics. When the Israeli astronaut Ilan Ramon flew to outer space, he took with him the Torah scroll that Joachim received at his bar mitzvah in Bergen Belsen.

David Bergman

(From his book, *Never Forget and Never Forgive*, Remembrance Educational Media, Michigan, 1979)

I waited for my bar mitzvah with bated breath. I had been planning this event for years. My parents had prepared the presents ahead of time. And, indeed, today, as I travel to an unknown destination, I became a man.

Luckily, my father and I were together. My mother, my brother, my sister, and all the rest of our family were somewhere else. We spent the day in a cattle car, traveling to another concentration camp in Poland. My father held the bottle of wine that he had secretly taken along, endangering his life. But the bar mitzvah was so important to him that he was willing to make that sacrifice. He passed the bottle around and everyone drank a l'chayim.

That's how we celebrated my bar mitzvah. My father promised me that after we returned home, he would make a huge party for me and we would invite the entire city. That thought raised my spirits and filled me with renewed strength.

David Bergman was born in Poland in 1914. During the Holocaust he worked in forced labor camps and escaped from a death march. He made aliyah to Israel in 1946.

Moshe Porath

(From his book, *With Belief, Loving Kindness and Mercy*)

Wednesday, June 21st, 1944. Very early in the day at the brick factory in the Debrecen ghetto. Someone puts his hand on my shoulder. I wake up. My uncle whispers, “Moishele... Moishele... Do you know that today is your bar mitzvah? Are you ready to put on tefillin today and to pray?” “I’m ready!” I responded to Dudi in a clear whisper.

I pulled the tefillin out of my backpack. My father had bought the tefillin on his last vacation before the Germans came into the city and trapped us in the ghetto. The first few weeks in the ghetto, I practiced wrapping the straps of the tefillin around my arm and around the fingers of my left hand. They prohibited anyone in the ghetto from having a tallit, a Torah scroll, or tefillin. Violators would receive 75 lashes! I wanted my father to be with me when I put on tefillin for the first time, but my father was taken away from us.

I stuck the tefillin case and a siddur into my shirt. Holding my uncle’s hand, we reached the brick incinerator. We descended into the dark basement. Full of awe, I pull out the tefillin, insert my arm, and say the blessing, “Blessed are you... Who sanctified us with his commandments, and commanded us to lay tefillin.” And Peter Zisman answers, Amen. We pray. Take off the tefillin. Return to our spots. My mother was already waiting for us. The fear was still on her face. My mother pulled a handful of cooked chickpeas out of a bag in her sack and gave them out to all the family members who had gathered around us.

Moshe Porath was born in Hungary, and in 1944 he was sent to the Debrecen ghetto. He was there for just a few weeks before being sent to the Mauthausen concentration camp, in Austria. Towards the end of the war he survived the death marches and was liberated near Germany.

Bilha Shefer

(Testimony, Yad Vashem archives)

The whole time that we were in Westerbork, we would receive packages from my brother, who was outside the camp in the Dutch underground. We would receive packages, and we would receive letters. The packages contained all kinds of things, whatever he could get a hold of, things that kept well, canned foods, a jar of jelly, a small box of chocolate...

We found out that we were being moved to Bergen Belsen. As we were settling in in the barracks, they gave out bread and tea with that liquidy jelly which later became our staple in Bergen Belsen, and my mother announced: "Let's gather around the bed here and eat something." The family gathered around and we all sat down. Then my mother bent over and reached into her sack and pulled out a jar of strawberry jelly, which I really, really loved, the kind my brother would sometimes send in a package. We hadn't received any packages from my brother lately. Everyone was surprised, and my mother said to me, "Mazal Tov! It's your bat mitzvah, it's your birthday." Meaning, I had turned 12. My mother remembered to do something for it and kept that jar in her bag. That was my bat mitzvah celebration. It was the day that we arrived in Bergen Belsen.

(Note: Westerbork was a transit camp for the Jews of the Netherlands. From there they were sent to their deaths in the concentration camps.)

Bilha Shefer was born in Berlin, Germany in 1932. Her family immigrated to Amsterdam after the Nazis rose to power. In 1942, she, her mother, and her two brothers were sent to Westerbork camp, in the Netherlands. From there they were transported to Bergen Belsen. As part of a very unique, one-time arrangement, they were sent from Bergen Belsen, via Turkey, to Israel as part of a prisoner exchange of Jews for Templars, Germans who were living in Israel.

Meir Shefer

(Testimony, Yad Vashem archives, as told by his sister, Bilha Shefer)

Then it came time for my second brother, Meir, to become a bar mitzvah. My father made sure someone took it upon themselves to teach him what every boy needs to know for his bar mitzvah. To have an aliyah, to recite the blessings, even to read a little bit from the Torah. When people moved through the camp, they often left behind their bags. Afterwards, everyone would look to see what was in them. That's how we discovered a set of tefillin that someone who was being transported decided he wouldn't need anymore and left behind. My father took it and found someone to check to make sure it was kosher. I even managed to put together a present for my brother. A woman sleeping in our area had forgotten her siddur. Instead of letting the siddur get moved around, my mother said, "Take this, take care of the siddur so it can have a home." It was a pretty siddur. So I wrote a dedication to my brother in it, and that was my bar mitzvah present for him.

My brother [Bilha's older brother, who was free in the underground] once again sent a package, with a bottle of alcohol in it, and my mother baked a cake out of old bread – that was her trick, I don't exactly know how she did it. She took it, crumbled it up with jelly, and baked a cake on the heater (every barracks contained a large heater). And we had a bar mitzvah! My brother had an aliyah, and he even read a bit from the Torah. He put on tefillin for the first time, and they drank l'chayim and ate cake! That was my brother's bar mitzvah.

Bilha Shefer was born in Berlin, Germany in 1932. Her family immigrated to Amsterdam after the Nazis rose to power. In 1942, she, her mother, and her two brothers were sent to Westerbork camp, in the Netherlands. From there they were transported to Bergen Belsen. As part of a very unique, one-time arrangement, they were sent from Bergen Belsen, via Turkey, to Israel as part of a prisoner exchange of Jews for Templars, Germans who were living in Israel.

Gilbert Blum

(From Naomi Morganstern's *In Hiding: Children During the Holocaust in France*, published by The International School for Holocaust Studies – Yad Vashem, 1998)

In mid-1943, the police started searching for Jews in their houses. They usually got to the Jews thanks to their neighbors informing on them. So when they caught our Jewish neighbors who lived one story above us, that very same day we moved to a small, decrepit apartment hidden behind a building near the synagogue. During the months that we lived in that apartment, I turned thirteen. I didn't expect a bar mitzvah celebration. That's why I was so surprised when my father brought me – who knows from where – a set of tefillin. On Shabbat morning the whole family went to the synagogue and I had an aliyah. At the end of the service, the congregants hurried out of the synagogue, yet despite the emergency conditions I received no fewer than 65 presents!

Gilbert Blum was born in France in 1931. He and his family were in hiding in France from 1942 to 1944. In 1944, he fled, together with an organized children's group, to Switzerland, which remained neutral in the war, and lived there with his uncle.



Summary and Preparing What You'll Send to the Partner Class

(15 minutes)

After the students finish presenting their albums, ask them: What are the central values running through these albums? In your opinion, what role did the bar/bat mitzvah play in the time of the Holocaust? What role does it play nowadays? How did Jewish memory resonate, or how will it resonate, in your bar/bat mitzvah? For those of you who haven't celebrated your bar/bat mitzvah yet, will your ceremony gain extra meaning in light of these testimonies? What emotional meaning did the ceremony hold for these teens and their parents? Why do you think they didn't give up on marking the day? Why do you think Jewish young people, regardless of their religious beliefs, observe this religious ceremony identified with the Jewish people? What is the meaning of this ceremony in creating collective memory, in a culture that values passing down memories from generation to generation?

Together with the students, choose four to five key values and two to three pictures from each album. Together, prepare a virtual board entitled "From Generation to Generation: Values, Messages, and Objects."

Create the board using Lino and send it to your partner class.

For the teacher:

You may be interested in viewing these stories about elderly Holocaust survivors celebrating their bar mitzvah at the Kotel.

<http://www.mako.co.il/news-israel/education/Article-9a828fdf70a8a31004.htm>

<https://www.thekotel.org/today/Event.asp?EventId=3428&CatId=4&all=1>

Lesson 2

A Suitcase Full of Memories

For this lesson, you have two options to choose from:

1. Coordinate with the teacher of your partner class to prepare the materials for the lesson ahead of time. That way, during the lesson you'll already have at hand what the students from the partner class produced, and you can work through it in the classroom discussion part of the lesson. **If you choose this option, follow the instructions written in green.**
2. During the lesson, prepare the materials and send them over after class has finished.

Even though it is not easy, we encourage you to choose the first option. It will enrich the discussion, stimulate greater interest in the other class, and deepen the connection between them, and help students understand the educational message.

Before class

Ask the students to record, on the shared classroom forum, the associations they have for the following two words:

- 1) Suitcase
- 2) Memory.

Before class, make a list of the words your students wrote down and the words the students in your partner class wrote down.

Borrowed Identity

Goals

1. Understanding the concept of memory and its meaning for the Jewish people.
2. Gaining familiarity with survivors' testimonies.
3. Processing as a group and conceptualizing what it means to pass things down from generation to generation.
4. Deepening the connection between the twinned classes.

Introduction

(15 minutes)

Draw a square with two handles on the board, and in the middle label it "suitcase." Ask the students to say all the words that pop into their heads when they hear the word suitcase. Emphasize that we want them to think associatively, so they shouldn't hesitate, just say the first word that comes to mind.

Next, draw a circle, and in the middle label it "memory." Do another round of students' associations, this time for the word memory.

Put the two lists up on the board – the list your class made and the list your partner class made. Together, check to see if the lists are similar. If so, what can you learn from that? If not, what can you learn from that? Are there words on the list your partner class made that surprise you? Why?

Ask the class, in light of the list we've assembled on the board, what do you think is a "suitcase full of memories"? When would one use it? Where would one take it? Can it be handed over to someone else? Does a nation or people have a "suitcase full of memories"?

Borrowed Identity

After students answer, if necessary, you can add:

The term suitcase full of memories is, of course, a metaphor, an idea rather than something tangible. A suitcase full of memories is the collection of memories from a particular event, or from a whole lifetime, that a person carries with him wherever he goes. Sometimes it is a heavy load and sometimes not. As needed, a person can “open up” the suitcase and take out a memory. There is no way to hand over the suitcase as is to someone else. But through stories, events, customs, and rituals, we are able to pass down individual items from our suitcase. Families also have their own suitcases full of memories. The memory of a nation or people refers to the events, objects, and people that had a major impact on the group’s history and that the group wishes to pass down to future generations.

Explain that today our topic is how memories are passed down from generation to generation. We’ll consider together what memories were passed down to us, what they mean for us, and the impact they have on our lives. We’ll look at this topic in the context of the memories that we’ve received from the time of the Holocaust.

Encountering Objects

(30 minutes)

Explain to the students that the Yad Vashem museum is like a giant “suitcase full of memories” containing names, objects, events, and places that are connected to the Holocaust, as well as to the periods preceding and following it. Yad Vashem passes down memories by means of tours, lectures, instruction, classes, ceremonies, and more. One of the ways that Yad Vashem transmits memories is through its

Borrowed Identity

exhibitions. The exhibition “No Child’s Play” displays objects donated by survivors. The name for the exhibit comes from Janusz Korczak’s book, “The Rules of Life.” (You can read more about Janusz Korczak here).

https://en.wikipedia.org/wiki/Janusz_Korczak

The following is Yad Vashem’s description of the exhibition:

“Approximately one and a half million of the six million Jews murdered in the Holocaust were children. The number of children who survived is estimated in the mere thousands. This exhibition opens a window into the world of children during the Shoah. Unlike other Holocaust exhibitions, it does not focus on history, statistics, or descriptions of physical violence. Instead, the toys, games, artwork, diaries, and poems displayed here highlight some of the personal stories of the children, providing a glimpse into their lives during the Holocaust.”



Divide the class into six groups. Each group will read about one object on display in the exhibition and as a group will answer these questions: Why was this object meaningful for that child? What can we learn from the story of the object?

If you have an online classroom, give each group a link. If not, you’ll find the information in **Lesson 2, Appendix A.**

Borrowed Identity

Group #1: Monopoly Game

<http://www.yadvashem.org/yv/en/exhibitions/nochildsplay/ghettos5.asp>

Group #2: Zuzia

<http://www.yadvashem.org/yv/en/exhibitions/nochildsplay/ghettos3.asp>

Group #3: Tommy

<http://www.yadvashem.org/yv/en/exhibitions/nochildsplay/ghettos1.asp>

Group #4: Fred Lessing

<http://www.yadvashem.org/yv/en/exhibitions/nochildsplay/hiding1.asp>

Group #5: Chess Pieces

<http://www.yadvashem.org/yv/en/exhibitions/nochildsplay/hiding2.asp>

Group #6: Colette

<http://www.yadvashem.org/yv/en/exhibitions/nochildsplay/hiding3.asp>



share with the class

When group work is over, ask the students to share with the whole class. Each group will briefly tell about their object and share their answer to one of the two questions, whichever they choose.

Ask the students to respond to the objects that the other groups presented. Ask them: Is there any object that especially drew your attention? What new information did you learn about WWII and the Holocaust by becoming familiar with these objects?

Emphasize to the students that every object, and every story, is a whole world unto itself. During the war, these objects helped people remember their heritage and their family. Since they were so meaningful for those people, the objects remained a part of their adult lives, and that is how the objects survived to the present day. From our perspective, these objects shed light on their customs and on the conditions and conduct of daily life. They also enable us to expand our understanding and study of events, people, and places.

Ask the students to pick out the central ideas running through the testimonies they read and list them on the board.

Teens in the Holocaust

(15 minutes)

We've learned about objects that were meaningful, primarily for young people, in the time of the Holocaust. As we've seen, for these children, the objects served as a source of consolation and also as a way of remembering. Teenagers living through this period also searched out sources of consolation. Some of them took action in a variety of realms in response to the horrors of the time. Some of the teens turned, overnight, into the sole survivors of their families, or became the ones exclusively responsible for their younger siblings. Many teens helped save others. Some snuck food into the ghetto, and some falsified their age in order to survive. Others had to live under a false identity. Two other responses were the youth movements and a newspaper put out by teenagers.

Show the students this short slideshow about the youth movements during the Holocaust (**Lesson 2, Appendix B**):

<https://www.youtube.com/watch?v=RI25SG9kEuc&feature=youtu.be>

Next, project onto the board the fact sheet about the youth paper, Vedem (**Lesson 2, Appendix C**).

Ask the class: What do you think was the role played by the youth movements and by the youth magazine? Do you think that youth movements today (at least outside of Israel) play the same role? What do you think is similar and what's different?

Borrowed Identity

During the Holocaust, a number of youth groups were active, and they provided a central anchor in the lives of their members. The youth movements gave teens an opportunity to meet up with one another and to learn meaningful values, primarily Zionist ones. As we read in the testimonies, the meetings themselves helped to diminish the difficulties teens faced. The power of the group enabled them to try to achieve physical and non-physical accomplishments for their fellow members. Producing the newspaper was both a social encounter and a source of activity and of pleasure for the teenagers. As we spoke about at the beginning of the lesson, family plays a central role in passing down memories and values. During the Holocaust, when so many families completely fell apart, the youth movements also played a central role in passing down memories and values from generation to generation.

Ask them: After watching the video and reading the fact sheet, are there additional ideas that we can add to the list of ideas we put up on the board? If so, add them.

From Then Until Now

(15 minutes)

In the fact sheet about Vedem, we learned that Petr Ginz from the Terezin ghetto was the editor-in-chief of the newspaper.



Petr Ginz

One of the pieces that Petr Ginz published in the newspaper was a drawing titled “The Earth as Seen from the Moon.”



Borrowed Identity

This drawing made it out of the confines of the ghetto and survived until today. Can anyone guess in what context it received public attention in recent years?

Let the students guess. If they don't know, tell them about Ilan Ramon, the first Israeli astronaut. Ramon felt that when he flew into space, a first-rate technological achievement, he was not only representing the Israeli Air Force. So he took various objects along with him that represented the whole of Israeli society and the Jewish people.

Ask the students to watch the following video, until the 8:40 mark, and answer the questions that appear throughout the video:

<http://projects.telem-hit.net/edutube/user/activity.aspx?e=20304&id=5>

Project onto the board the full list of objects representing Israeli society and the Jewish people, that Ilan Ramon took with him into space:

1. The standard (a kind of flag) of the President of Israel
2. The Israeli flag
3. The flag of the Israeli Air Force
4. A small flag bearing the symbol of the Israel Space Agency
5. A stone bearing the symbol of Tel Aviv University
6. A small flag bearing the symbol of the Israeli Air Force Museum
7. A small flag bearing the symbol of Ramat Gan, the city where he was born
8. A small flag bearing the symbol of Beer Sheva, the city where he grew up
9. A small flag bearing the symbol of Blich School, in Ramat Chen, the neighborhood where Ramon lived, where his children went to school when they returned to Israel

Borrowed Identity

10. A copy of “The Earth as Seen from the Moon,” drawn by Petr Ginz, a teenager in Terezin, which had been published in the youth magazine Vedem. The original drawing is on display in the art museum at Yad Vashem
11. A tiny Torah scroll that he received from Professor Joseph Joachim, a Holocaust survivor who received the Torah scroll while in the Bergen Belsen concentration camp from Rabbi Shimon Dasberg, who had smuggled it into the camp
12. A miniaturized Bible printed on microfilm, given to him by Israel’s President Moshe Katzav
13. A one-eighth shekel coin from the time of the Great Revolt
14. A number of mezuzahs
15. A dollar from the Lubavitcher Rebbe, given to him at Kennedy Space Center by an emissary of the Lubavitcher Rebbe

Ask the students to share what they felt after watching the video and after learning about objects from the Holocaust that made it into space. Point out what a great achievement this was, and emphasize how Ilan Ramon was so moved to look at that little object that symbolizes so much. **Ask them:** Do you think that the objects that Ilan Ramon took with him really represent the whole Jewish people? Do you think the students from your partner class think the same thing as you do?

Recommendation: Raise this question after class in the joint forum.

Check with the students to see whether thanks to this section they have additional ideas that they would like to add to the list of ideas on the board. If so, add them to the list.



Joint Creative Work

(25 minutes)

Tell the students: Now we understand the significance of objects in preserving memory. And we have learned about the role that youth movements and a youth newspaper played in strengthening young peoples' sense of their heritage. Now you're going to break into pairs to design a poster, "Our Suitcase Full of Memories," based on the ideas we listed on the board as well as on your personal feelings in light of this lesson.

Ask the students to think about what they would want to put into their suitcase of memories: Objects? Feelings? Both? Are the objects personal, national, or some of each? What are the key values you want to express?

The students will design the poster using Smore. It is an easy application to use, and instructions are included in the appendix **(Lesson 2, Appendix D)**.

We'll send the posters to the students in our partner class and also hang them in the school hallways. When we receive posters from our partner class, we will take a look together to see what is similar and what is different between the posters and what we can learn from that.

Appendix

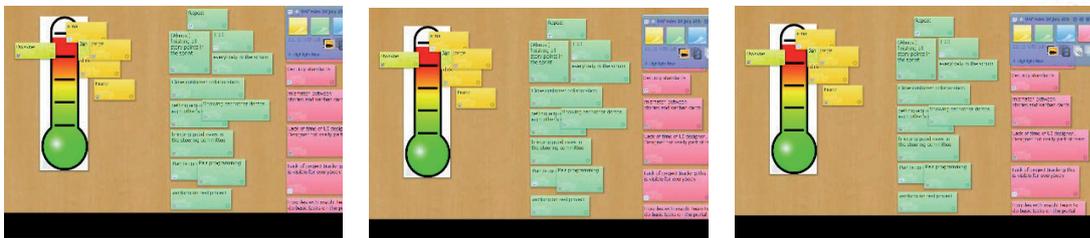
Lesson 1, Appendix A

Lino Bulletin Boards

Name of the service: Lino

Description: Lino is a collaborative digital bulletin board where you can put up stickies, pictures, videos, or files.

Here are some examples of educational uses:



Guide to Creating a Canvas

1. Go to the website: <http://linoit.com>
2. Click on “Sign up” in the top right hand corner.

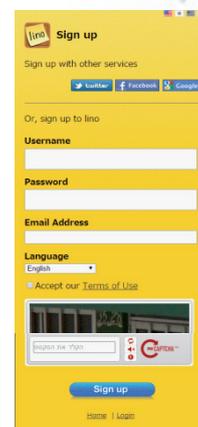


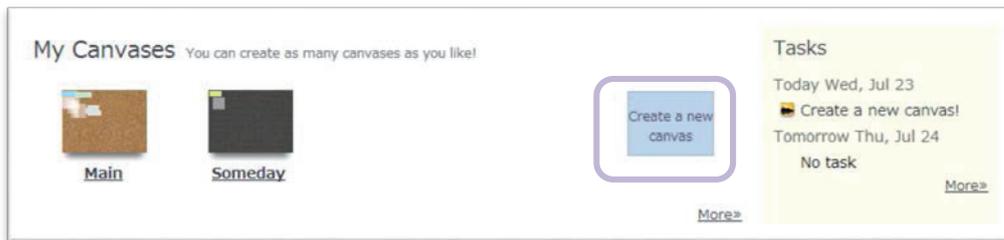
3. Enter in your personal information and create an account.

The information you'll need to submit is:

- A username you choose (no spaces)
- A password you choose containing letters or numbers
- Your email
- Language preference (default is English)
- Click to accept the terms and conditions
- Type in the letters or numbers that appear in the gray box
- Click on the “sign up” button

4. After completing registration you'll be given the chance to create your first digital canvas. To get started, click on “Create a new canvas.”





5. Start by giving a name to your canvas and selecting a background.

My Canvases

[Canvases](#) | [Create New Canvas](#)

Create a new canvas

Name

Background **lino** Recommendations Solid colors Upload an image



6. Now choose the settings for who can see your canvas and who can put things up on it. Choose the settings as in the following image and at the end click on "Create a canvas."

Access to Canvas (Publicity)

- For my own private use
No one may see the canvas but you
- Show stickies to everyone
Other people may not post stickies
- Everyone may post stickies
Show stickies to everyone, and let everyone post stickies

Details

- Notify me when someone posted a sticky
- Show this canvas on the dock
- Create a sticky via Email
- Allow others to copy stickies on this canvas
- List on Public Canvases
- Allow guests to post stickies
- RSS is always generated for all public canvases

After you click on it, an empty canvas will open up. The canvas toolbox is in the upper right-hand corner. The various tools, when you click on them, let you place different kind of material on the canvas.

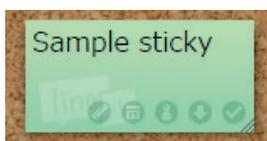


7. Adding a sticky with text

Click on the sticky (any color) and then write in your text.

Click on “post” to put the sticky up on the canvas.

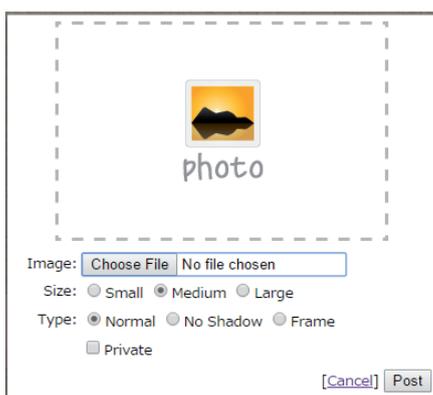
If you want to remove the sticky, click on the checkmark symbol.



Adding a picture

Click on the photo icon to open up the photo window. Click on “Choose file” to open up your computer’s file library.

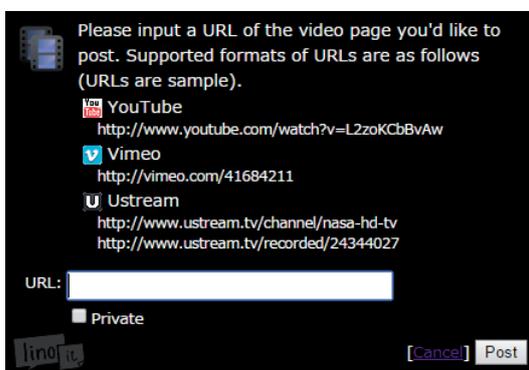
Select the picture you wish to post. After selecting the picture you need to choose a size for how the picture will appear on the canvas. When you’ve finished, click on “Post” and the picture will appear on the canvas.



Adding a video

Click on the video icon to open up the video window. Paste the video's URL address into the box marked URL.

After pasting the address, click on "Post" and the video will appear on the canvas. You can play the video by clicking on the "Play" button that appears on the canvas next to the video.

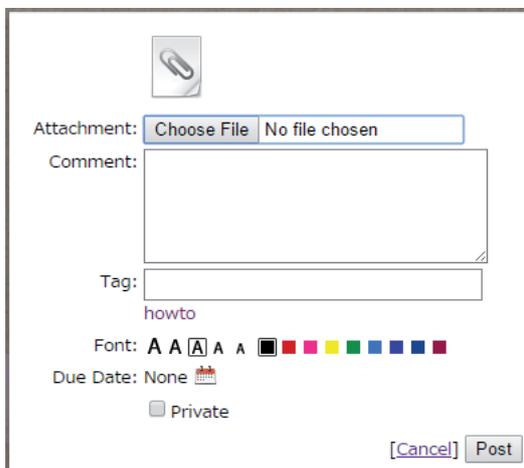


Adding a File

Click on the paper clip icon to open up the file window.

Click on "Choose File" to open up your computer's file library.

Select your file. After selecting the file, click on "Post" and the file will appear on the canvas.



Lesson 1, Appendix B

Bar/Bat Mitzvah Testimonies

Joseph Joachim

(Testimony, Yad Vashem archives)

Rabbi Dasberg, the chief rabbi of one of the provinces of the Netherlands, as well as one of his sons, was in the same barracks as I was. He found out that I was about to become bar mitzvah and decided that he would make a bar mitzvah for me, no matter what. He was known for doing those kinds of things.

At that time the situation was relatively good – later on nobody even thought about those kinds of things. He decided he would make a bar mitzvah for me. I knew what it was. I knew it was important, and he convinced me. He would wake me up in the middle of the night, at 4 am, to study together. And one Monday he told me, “Today is your bar mitzvah.” He had a Torah scroll with him, the same scroll that you heard about. That morning he put up blankets to black out the barracks. He put a blanket over the table in the barracks, lit 4 candles, and put the Torah scroll in the middle of the table. He got a few people up to help with the ceremony, and I read my Torah portion. Then there was a knock at the door. Everyone froze. He went to the door, and there was my mother. He had arranged for her to come. The camp had a cleaning unit that went from camp to camp to clean, even crossing the fences. He arranged for that unit to go into the women’s camp and take my mother, in disguise, and bring her to our camp for

the bar mitzvah. She wanted to come in, but that caused a great commotion and they told her not to come in. So they opened a window, and I spoke with her through the window. She gave me a pair of flannel gloves she had sewed for me out of some old piece of cloth, she gave me a kiss, and they took her back.

If they would have caught a woman in the men's barracks, they would have killed every single person in the barracks.

After the ceremony, they made a celebration, and he prepared the refreshments. He took his weekly allotment of bread and cut it into thin strips, two inches by a quarter inch, and spread on them a kohlrabi spread made from the previous night's soup. Those were the refreshments. Someone gave me a square of chocolate, and someone gave me a miniature pack of cards, and everyone said, "You're a bar mitzvah, now you're a man," and the like. And that was my bar mitzvah.

Afterwards, he pulled me aside and said, "Listen. It's clear to me that I won't make it out of here. But you might. So you take the Torah scroll, but on one condition – that you tell this story."

Professor Joseph Joachim was born in Germany in 1931 and together with his family, was interred in Bergen Belsen. Joseph Joachim made aliyah to Israel, where in time he became a professor of astrophysics. When the Israeli astronaut Ilan Ramon flew to outer space, he took with him the Torah scroll that Joachim received at his bar mitzvah in Bergen Belsen.



1. Read the testimony.
2. Ask yourself, what are the main messages that come out of the testimony.
3. Prepare a “bar mitzvah album” for the survivor using Lino. You can include pictures that have to do with the bar mitzvah, and central values that you took away from the testimony and from this entire lesson. Pay close attention to the story, and incorporate into the album things that symbolize the season when it took place, who was there, what holy objects they used, other objects they used, the food, etc. In addition, you should clearly write in the album the child’s name, the main ideas that you got from reading that person’s story, and what you got from the idea of transmission from generation to generation.

David Bergman

(From his book, *Never Forget and Never Forgive*, Remembrance Educational Media, Michigan, 1979)

I waited for my bar mitzvah with bated breath. I had been planning this event for years. My parents had prepared the presents ahead of time. And, indeed, today, as I travel to an unknown destination, I became a man.

Luckily, my father and I were together. My mother, my brother, my sister, and all the rest of our family were somewhere else. We spent the day in a cattle car, traveling to another concentration camp in Poland. My father held the bottle of wine that he had secretly taken along, endangering his life. But the bar mitzvah was so important to him that he was willing to make that sacrifice. He passed the bottle around and everyone drank a l'chayim.

That's how we celebrated my bar mitzvah. My father promised me that after we returned home, he would make a huge party for me and we would invite the entire city. That thought raised my spirits and filled me with renewed strength.

David Bergman was born in Poland in 1914. During the Holocaust he worked in forced labor camps and escaped from a death march. He made aliyah to Israel in 1946.



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Moshe Porath

(From his book, *With Belief, Loving Kindness and Mercy*)

Wednesday, June 21st, 1944. Very early in the day at the brick factory in the Debrecen ghetto. Someone puts his hand on my shoulder. I wake up. My uncle whispers, “Moishele... Moishele... Do you know that today is your bar mitzvah? Are you ready to put on tefillin today and to pray?” “I’m ready!” I responded to Dudi in a clear whisper.

I pulled the tefillin out of my backpack. My father had bought the tefillin on his last vacation before the Germans came into the city and trapped us in the ghetto. The first few weeks in the ghetto, I practiced wrapping the straps of the tefillin around my arm and around the fingers of my left hand. They prohibited anyone in the ghetto from having a tallit, a Torah scroll, or tefillin. Violators would receive 75 lashes! I wanted my father to be with me when I put on tefillin for the first time, but my father was taken away from us.

I stuck the tefillin case and a siddur into my shirt. Holding my uncle’s hand, we reached the brick incinerator. We descended into the dark basement. Full of awe, I pull out the tefillin, insert my arm, and say the blessing, “Blessed are you... Who sanctified us with his commandments, and commanded us to lay tefillin.” And Peter Zisman answers, Amen. We pray. Take off the tefillin. Return to our spots. My mother was already waiting for us. The fear was still on her face. My mother pulled a handful of cooked chickpeas out of a bag in her sack and gave them out to all the family members who had gathered around us.

Moshe Porath was born in Hungary, and in 1944 he was sent to the Debrecen ghetto. He was there for just a few weeks before being sent to the Mauthausen concentration camp, in Austria. Towards the end of the war he survived the death marches and was liberated near Germany.



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Bilha Shefer

(Testimony, Yad Vashem archives)

The whole time that we were in Westerbork, we would receive packages from my brother, who was outside the camp in the Dutch underground. We would receive packages, and we would receive letters. The packages contained all kinds of things, whatever he could get a hold of, things that kept well, canned foods, a jar of jelly, a small box of chocolate...

We found out that we were being moved to Bergen Belsen. As we were settling in in the barracks, they gave out bread and tea with that liquidy jelly which later became our staple in Bergen Belsen, and my mother announced: "Let's gather around the bed here and eat something." The family gathered around and we all sat down. Then my mother bent over and reached into her sack and pulled out a jar of strawberry jelly, which I really, really loved, the kind my brother would sometimes send in a package. We hadn't received any packages from my brother lately. Everyone was surprised, and my mother said to me, "Mazal Tov! It's your bat mitzvah, it's your birthday." Meaning, I had turned 12. My mother remembered to do something for it and kept that jar in her bag. That was my bat mitzvah celebration. It was the day that we arrived in Bergen Belsen.

(Note: Westerbork was a transit camp for the Jews of the Netherlands. From there they were sent to their deaths in the concentration camps.)

Bilha Shefer was born in Berlin, Germany in 1932. Her family immigrated to Amsterdam after the Nazis rose to power. In 1942, she, her mother, and her two brothers were sent to Westerbork camp, in the Netherlands. From there they were transported to Bergen Belsen. As part of a very unique, one-time arrangement, they were sent from Bergen Belsen, via Turkey, to Israel as part of a prisoner exchange of Jews for Templars, Germans who were living in Israel.



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Meir Shefer

(Testimony, Yad Vashem archives, as told by his sister, Bilha Shefer)

Then it came time for my second brother, Meir, to become a bar mitzvah. My father made sure someone took it upon themselves to teach him what every boy needs to know for his bar mitzvah. To have an aliyah, to recite the blessings, even to read a little bit from the Torah. When people moved through the camp, they often left behind their bags. Afterwards, everyone would look to see what was in them. That's how we discovered a set of tefillin that someone who was being transported decided he wouldn't need anymore and left behind. My father took it and found someone to check to make sure it was kosher. I even managed to put together a present for my brother. A woman sleeping in our area had forgotten her siddur. Instead of letting the siddur get moved around, my mother said, "Take this, take care of the siddur so it can have a home." It was a pretty siddur. So I wrote a dedication to my brother in it, and that was my bar mitzvah present for him. My brother [Bilha's older brother, who was free in the underground] once again sent a package, with a bottle of alcohol in it, and my mother baked a cake out of old bread – that was her trick, I don't exactly know how she did it. She took it, crumbled it up with jelly, and baked a cake on the heater (every barracks contained a large heater). And we had a bar mitzvah! My brother had an aliyah, and he even read a bit from the Torah. He put on tefillin for the first time, and they drank l'chayim and ate cake! That was my brother's bar mitzvah.

Bilha Shefer was born in Berlin, Germany in 1932. Her family immigrated to Amsterdam after the Nazis rose to power. In 1942, she, her mother, and her two brothers were sent to Westerbork camp, in the Netherlands. From there they were transported to Bergen Belsen. As part of a very unique, one-time arrangement, they were sent from Bergen Belsen, via Turkey, to Israel as part of a prisoner exchange of Jews for Templars, Germans who were living in Israel.



1. Read the testimony.
2. Ask yourself, what are the main messages that come out of the testimony.
3. Prepare a “bar mitzvah album” for the survivor using Lino. You can include pictures that have to do with the bar mitzvah, and central values that you took away from the testimony and from this entire lesson. Pay close attention to the story, and incorporate into the album things that symbolize the season when it took place, who was there, what holy objects they used, other objects they used, the food, etc. In addition, you should clearly write in the album the child’s name, the main ideas that you got from reading that person’s story, and what you got from the idea of transmission from generation to generation.

Gilbert Blum

(From Naomi Morganstern's *In Hiding: Children During the Holocaust in France*, published by The International School for Holocaust Studies – Yad Vashem, 1998)

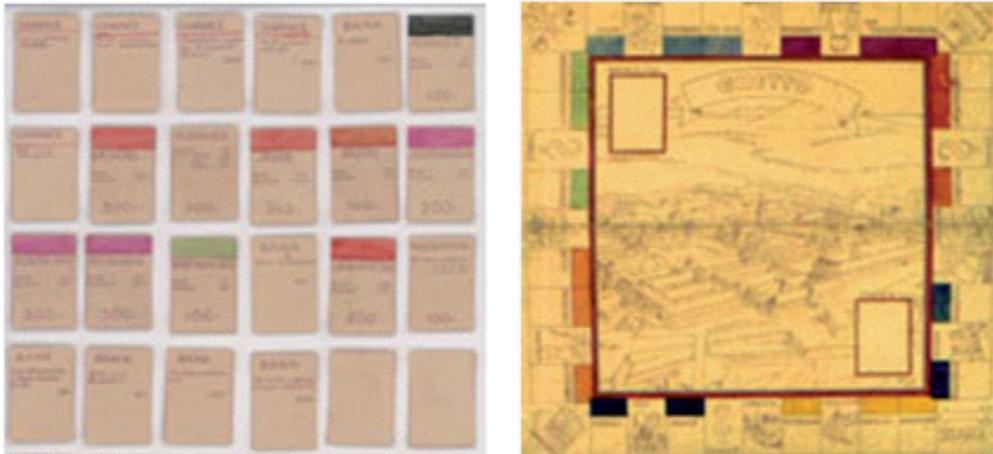
In mid-1943, the police started searching for Jews in their houses. They usually got to the Jews thanks to their neighbors informing on them. So when they caught our Jewish neighbors who lived one story above us, that very same day we moved to a small, decrepit apartment hidden behind a building near the synagogue. During the months that we lived in that apartment, I turned thirteen. I didn't expect a bar mitzvah celebration. That's why I was so surprised when my father brought me – who knows from where – a set of tefillin. On Shabbat morning the whole family went to the synagogue and I had an aliyah. At the end of the service, the congregants hurried out of the synagogue, yet despite the emergency conditions I received no fewer than 65 presents!

Gilbert Blum was born in France in 1931. He and his family were in hiding in France from 1942 to 1944. In 1944, he fled, together with an organized children's group, to Switzerland, which remained neutral in the war, and lived there with his uncle.

1. Read the testimony.
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Lesson 2, Appendix A

Group 1 - Monopoly Game



The Monopoly game was made in the graphics workshop in Theresienstadt as part of the ghetto's underground activity. It was drawn by Oswald Poeck, an artist who was expelled from Prague to Terezin in November 1941 and was later deported to his death in Auschwitz in September 1944.

In addition to entertaining the children, it was intended to provide them with information about ghetto life.

The board displays a drawing of the ghetto. Major ghetto sites are stations in the game: the prison, the barracks, the fort, the warehouse, the kitchen, the exportees' induction site, and others. Those who were deported would often leave belongings with friends who remained in the ghetto. In this way, the Monopoly game was passed on to Pavel and Tomáš Glass in Terezin.

Yad Vashem Artifacts Collection. Gift of Micah Glass, Jerusalem, & Dan Glass, Ramat Gan, Israel

Group 2 - Zuzia



Zofia Rosner or Yael- the Hebrew name she adopted after the war - was a little girl during the Holocaust. The Nazis had taken her father in the early days of the occupation, and she and her mother were incarcerated in the Warsaw ghetto. Yael's mother was connected to the underground and became involved in smuggling activities. She would disappear for several days at a time, leaving the little girl alone. The mother found a doll's head, and created the doll for her daughter. She sewed on the fabric to make the dress and gave it to the little girl. "You take care of your daughter during the day", she told her. The doll, Zuzia, became Yael's only companion and she developed a special bond with her. Zuzia was her friend, her confidante, and her family during the lonely and frightening time that she spent alone, hiding in the cellar somewhere in the ghetto. One day, Yael's mother did not return, but instead arranged for a Polish boy to enter the ghetto and bring out her

daughter. The boy put the little girl into a sack with coals and wanted to smuggle her out. On the way, the little girl began to scream: "I forgot my doll". The boy, of course, enraged, said a few choice things to the little girl, but she insisted: "Mothers do not leave their daughters in the ghetto". The boy decided to return to the ghetto and to fetch the doll. Yael survived, but her story had a sad ending. Her father was murdered and although the mother survived the war, she died shortly afterwards. The little girl reached Israel and the doll became part of her life, part of the memories of her family, part of the past in the ghetto.

Group 3 - Tommy



Tommy was drawn by the Czech artist Bedrich Fritta as a present for his son Thomas on his third birthday – a birthday celebrated in the book the way people would celebrate outside of the ghetto – with a party including cakes, presents, and a clown. Fritta illustrated the book with drawings of the life he remembered outside the ghetto walls. He wanted to teach his son about all the things in a normal world, such as trees, parks, birds, and flowers- for the day in the future when he hoped Tommy would face a better life. The book did not reflect reality – instead, it was a gift of optimism.

Fritta was head of the Theresienstadt ghetto's technical department, whose workers were Jewish artists imprisoned in the ghetto. Forced

Appendix A

to prepare propaganda for the Germans, whenever possible they also secretly documented the grim reality of their daily lives.

Fritta perished in Auschwitz, and his wife Hansi died in Terezin. After the war, Tommy was adopted by his father's friend and fellow artist Leo Hass and his wife Erna, who also recovered the manuscript.

The book was published by Yad Vashem in 1999, in both adult and children's versions.

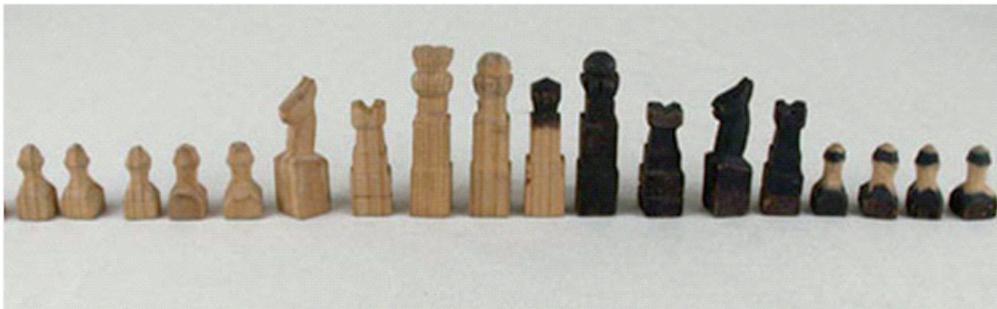
Group 4 - Fred Lessing



This teddy bear belongs to Fred Lessing, a child survivor of the Holocaust who currently resides in the United States. Lessing was a young schoolboy when the war reached Holland. He was hidden by a Christian family during which time the teddy bear became his closest friend, his confidante and source of comfort. After the war ended, the teddy bear remained with Fred Lessing, until he agreed to lend it to Yad Vashem for this exhibition.

When first approached by Yad Vashem, Lessing asked for a few days to consider the possibility of sending the bear so far away. After careful thought, he called the museum curators with this response: "I spoke with my bear and I explained to him that, for the first time ever we would have to part. The reason was that he had to carry out an important task-he had to travel to Israel to take part in an exhibition with other toys from the period of the Holocaust and there he would tell our story to the children who came to visit the exhibition."

Group 5 - Chess Pieces



Yekutiel and Rachel Stern escaped from Bratislava with their nine year old son Noah in the fall of 1944 and wandered from village to village in Slovakia. They sent their twelve year old son David to “safe” Hungary. For four months the family hid in the home of Maria & Jan Matula, and for three months in the home of the Potancok family, both in the village of Povraznik. To keep themselves busy, Yekutiel carved chess pieces from pieces of wood he found in the yard and painted them and the chess board with ink that was bought for this purpose. In March of 1945 a Hungarian unit that fought with the allied forces liberated the area, and the family returned to Bratislava. On their return they learned that David had been deported with his grandparents from Hungary to Auschwitz where the three perished.

In 1949 the Stern family immigrated to Israel where their daughter Miriam was born.

Maria Matula received recognition as “Righteous among the Nations” for her part in hiding the Stern family.

Group 6 - Chess Pieces



Claudine Schwartz-Rudel was seven years old when she fled from Paris to Southern France with her parents. Before they left Paris, Claudine's parents gave her a doll named Colette. Although the doll was the little girl's pride and joy, she could not understand all the attention lavished on it by her parents. They kept cautioning Claudine not to break it, not to leave it behind, and not to get it wet. Only later did Claudine realize that Colette also served as a safe. Every night her father would open a hidden compartment in the doll and take out money and other valuables, which were used to bribe the family's way to safety. When the family finally reached their destination Claudine's hair was cut, and a wig was made for the doll, whose own hair had fallen out from so much handling and hugging. Today, Claudine lives in Jerusalem and works at Yad Vashem.

Lesson 2, Appendix B

<https://www.youtube.com/watch?v=RI25SG9kEuc&feature=youtu.be>

Lesson 2, Appendix C

Vedem was a literary magazine written in Czech that was published in the Theresienstadt ghetto from 1942-1944. It was handwritten by a group of teens, under the leadership of the magazine's editor, Petr Ginz. All told, about 800 pages of *Vedem* survived the war.

The magazine was entirely written, edited, and illustrated by young teens, between the ages of 12 and 15. In sum, about 100 young people took part in writing the paper, most of whom were later killed in Auschwitz and 15 of whom survived the war.

Vedem included poems, essays, jokes, dialogues, literature reviews, stories, and drawings. The final 11 pages contain a play, "We are Looking for a Monster," by a boy named Hanus Hachenburg, who later died in Auschwitz.

The issues were copied by hand and were read on Friday evenings around the children's barracks. For a while, they were also posted on the announcement board, but they decided to stop that because of the regular inspections by the SS. The satiric nature of many of the pieces put some of the children in danger.

Vedem's creators took inspiration from their teacher, the youth leader "Professor" Walter Eisinger, who died in 1945 near Buchenwald. Eisinger lived with the teens and looked after them. Under his influence, the teens chose a rocket ship as the symbol of their barracks home and of their paper.

One of the outstanding contributors to *Vedem* was "nz," or Petr Ginz (1928-1944), who at 14 became the first and only editor-in-chief of the magazine. At 15, Ginz was deported to Auschwitz, where he died of typhus fever.

The boys who wrote *Vedem* tried as best they could to create a real magazine, even jokingly adding a price on the cover. The features included adventure stories and the "Quote of the Week," chosen from among the silly things they had said. By 1944, most of *Vedem's* authors had been sent to the gas chambers of Auschwitz, and no more issues were produced. Of the one hundred teens who took part in the effort, only about fifteen survived. Just one of them, Zdenek Taussig, remained in Terezin until its liberation in May 1945. He had hidden the manuscript in a blacksmith shop where his father had worked, and brought it with him to Prague after the camp was liberated. The full collection of materials from *Vedem* is preserved in the memorial site at Terezin, in the Czech Republic.

Lesson 2, Appendix D

Making Posters with Smore

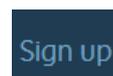
Description of the Application: Posters enabling educational or informative content to be displayed graphically on the Internet.

Advantages of Working with the Application: This application enables creating a poster that's available online and is updated wherever you work on it – there's seamless integration between what you do at home and what you do in the class.

Downsides of Working with the Application: It doesn't enable collaborative work. A free account with the site only includes a limited number of posters.

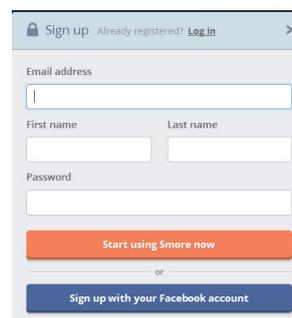
1. [Go to http://www.smores.com](http://www.smores.com)

2. To begin, click on “Sign up”



3. To register, enter in the following information:

- Email address
- First name
- Last name
- Password
- Then click on “Start using Smore now”

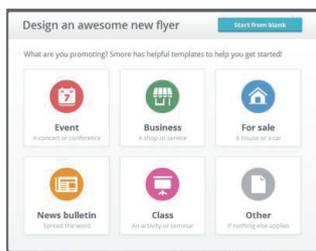
A screenshot of a web form titled "Sign up" with a close button (X) in the top right corner. The form includes a "Log in" link for already registered users. It has input fields for "Email address", "First name", and "Last name". Below these is a "Password" field. At the bottom, there are two buttons: an orange "Start using Smore now" button and a blue "Sign up with your Facebook account" button, separated by the word "or".

4. On the screen that opens up, click on “Start a new flyer”

Start a new flyer

5. On the next screen, you have several design options:

- “Start from blank” lets you begin with a blank screen
- Or you can choose a design template.

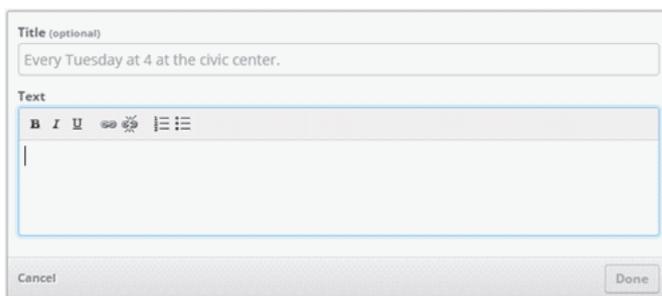


6. In this guide, we’ll use the “Class” design template.

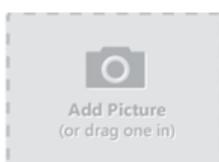
- First, enter a title and a subtitle. Click on the title to open the text box.



- Next, enter your text and choose a picture to appear next to it. Note: you have the option of putting the text in bold, italics, or underlined, adding a URL, and creating a numbered list or bullets. When you’ve finished, click on “Done.”



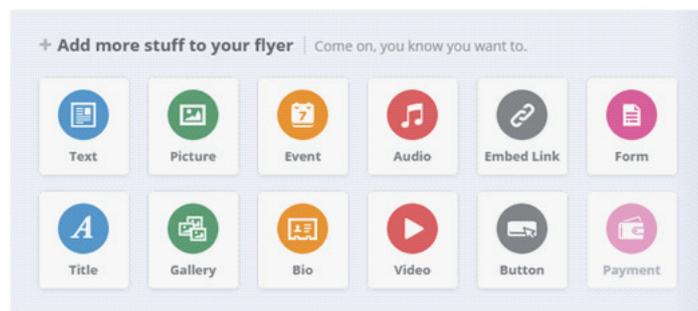
7. Clicking on “Add Picture” will open up your computer’s picture library and you can add a picture of your choosing.



8. Later on you'll be able to add more text and pictures as you like. You can change the placement of the items on the poster by clicking and dragging.

9. You can add additional objects to the poster by clicking on the icon in the toolbar at the bottom of the screen.

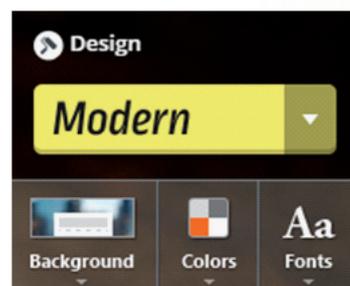
- Text
- Picture
- Event invitation
- Audio file
- Embedded link
- Form
- Title
- Picture Gallery
- Video



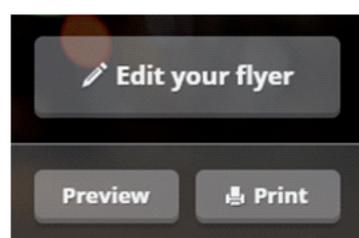
10. At any point, you can change the poster's design features.

- Style
- Background
- Colors

11. Fonts

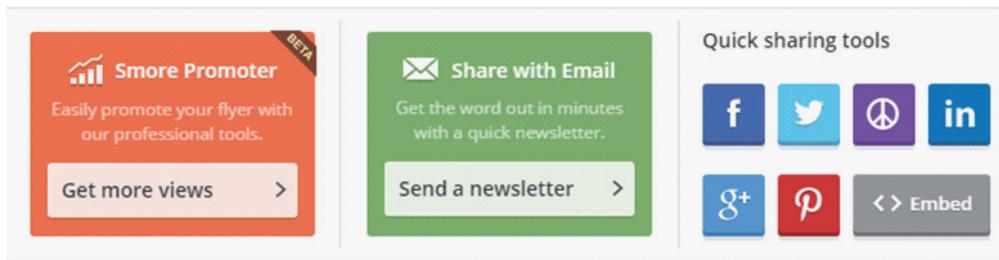


12. When you have finished, click on "Done Editing." You can then choose to preview the poster, print it out, or return to the editing screen.



13. At the top of the screen you'll find options for sharing your poster.

- Send it to friends that you choose
- Share it by email – you'll receive a link to share
- Share it on Facebook
- Embed it in a website
- And more



14. To view previous posters, click on “Your Flyers.”

Good luck!