

A Cinematic View of the Holocaust
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Overview

This unit is designed for a secondary English classroom to accompany piece(s) of Holocaust literature. Through a study of the Holocaust, students can come to realize that democratic values and institutions are not automatically sustained but should be protected, nurtured and appreciated. Additionally, indifference to the suffering and mistreatment of others (such as the infringement of basic civil rights) in any society can perpetuate problems. It is also important for students to recognize that the Holocaust cannot be seen as a mere accident in history. It occurred because individuals, organizations, and governments made choices that legalized discrimination in an effort to condone mass murder.

Film will be incorporated into this unit with two objectives. First, students will view historical documentaries as non-fictional accounts for visual and artistic enrichment. Then I would like to say to students, now that we have discussed what we think really happened; let us look at how a film presents these events. As informal as that may sound, it is beneficial to examine how the film industry has manipulated the historical event of WWII and the Holocaust to make it more, or sometimes less, appealing for mass consumption. I found it fascinating, by the way, to engage students in a discussion of why certain elements from history were modified to suit the purposes of a film. With advanced learners, it can be productive to have them develop their own brief descriptions of how they would turn a short story or journal into a screenplay. They quickly see how they would have to modify reality to suit the demands of mass media.

Rationale

I teach at the Pittsburgh High School for the Creative and Performing Arts (CAPA). Picture a school where young people thrive academically while they get professional training in dance, music, theatre, literary arts, and visual arts. The high school is an artistic magnet school where students must submit a prepared

application and partake in an on-site audition/interview. This is the school's second year in a new, state of the art building in the Cultural District of the city. The school's mission is to provide every student (grades 9 – 12) with a comprehensive academic program rooted in a superior quality arts education experience that encourages excellence and success in their personal development as artists and cultural leaders. We are on a block schedule where students have 3 academic classes in the morning and 3 of their arts classes in the afternoon. Students obtain a new schedule at the start of the second semester.

For my needs, the unit serves as a parallel to Elie Wiesel's *Night*. For me, the history of the Holocaust provides one of the most effective, and most extensive documented subjects for pedagogical examination of basic moral issues. A structured inquiry into Holocaust inquiry yields critical lessons for an investigation of human behavior. A study of the Holocaust also addresses one of the central tenets of education in the United States, which is to examine what it means to be a responsible citizen.

Because the objective of teaching any subject is to engage the intellectual curiosity of the students in order to inspire critical thought and personal growth, it was helpful for me to structure this unit on Holocaust film by considering a series of questions:

- Why should students learn this history?
- What are the most significant lessons students should learn from a study of the Holocaust and in turn Holocaust literature and film?
- Why is a particular reading, image, document or film an appropriate medium for conveying the lessons about the Holocaust?

I have found over the years that when teaching the Holocaust it is meaningful to teach the event as a watershed, not only in the twentieth century but also in the entire history of humanity. The study of the Holocaust assists students in developing an understanding of the ramifications of prejudice, racism, and stereotyping in any society. It helps students develop an awareness of the value of pluralism and encourages tolerance of diversity in a pluralistic society. When examining literature and film it is equally as important to present a context for exploring the dangers of remaining silent, apathetic and indifferent in the face of others' oppression.

Finally, students can gain insight into the many historical, social, religious, political, and economic factors that cumulatively resulted in the Holocaust. They gain awareness of the complexities of the subject and a perspective on how a convergence of factors can contribute to the disintegration of democratic values. Students come to understand that it is the responsibility of citizens in a democracy to learn to identify the danger signals, and know when to react.

Holocaust literature encompasses a variety of literary genres including novels, short stories, poetry, diaries, and memoirs. I have found that exposing my students to a broad spectrum of genres affords a variety of interpretations and versions of history. Because Holocaust literature derives from a true-to-life epic in human history its stories illuminate human nature and provide adolescent readers with models of dignity and heroism. At the same time it compels my students to confront the reality of the human capacity for evil. So many stories from the Holocaust are relevant to students today in their own lives; I find that that the literature can teach students about the potential effects of intolerance and elitism.

To begin, 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 – six million were murdered; Roma (Gypsies), the handicapped, and Poles were also 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.

Historical Timeline

1933 – 1939

On January 30, 1933, Adolf Hitler was named Chancellor (the most powerful position in the German government) by the ailing President Hindenburg. Hindenburg wanted Hitler to lead the nation out of its grave political and economic crisis. Hitler was the leader of the right-wing National Socialist German Workers Party (Nazi). It was by the end of that year, the strongest party in Germany, even though the Nazis had only won a plurality of 33 percent of the votes in the 1932 elections to the German parliament (Reichstag).

Once in power, Hitler moved quickly to end German democracy. He convinced his cabinet to invoke emergency clauses of the constitution that permitted the suspension of individual freedoms of press, speech, and assembly. Special security forces – the Gestapo, the Storm Troopers (SA), and the SS – murdered or arrested leaders of opposing political parties (communists, socialists, and liberals). The Enabling Act of 1933 forced through a Reichstag already purged of many political opponents and gave full dictatorial powers to Hitler. That same year, the Nazis began to publicize the racial ideology. They believed that the German race was superior and that there was a struggle for survival between Germans and other inferior races. They saw Jews, Gypsies, and the handicapped as a serious biological threat to the purity of the German (Aryan) Race or the Master Race.

Jews who numbered approximately 525, 000 in Germany (less than one percent of the population in Germany in 1933) were the primary source of Nazi hatred. New

German laws forced Jews to quit their jobs and in April of 1933 a boycott of Jewish businesses began. Hate infested propaganda that unfairly blamed the Jews for Germany's economic depression after WWI was constant. In 1935, laws proclaimed at Nuremberg made Jews second-class citizens. These laws defined Jews by the religion of their grandparents and/or great grandparents. Between 1937 and 1939, new anti-Jewish regulations segregated Jews further and made daily life excruciating. Jews could not attend public schools, theatres, cinemas, vacation resorts, or reside, or even walk, in certain sections of German cities.

During these years, Nazis seized Jewish businesses and properties outright or forced Jews to sell them at low prices. In November 1938, the Nazis organized a nationwide pogrom (riots), known as Kristallnacht or The Night of Broken Glass. These attacks against German and Austrian Jews included the physical destruction of synagogues and Jewish-owned stores, the arrest of Jewish men, the vandalism of homes and the murder of many innocent people. The first systematic roundups of German and Austrian Jews occurred after Kristallnacht. That night and in the days to follow, approximately 30,000 Jewish men were deported to Dachau Concentration Camp while women and children were sent to local jails.

Although the Jews were the main target of Nazi hatred, the Nazis persecuted other groups that they viewed as racially inferior. Nazi racial ideology was strengthened by scientists who advocated selective breeding (eugenics) to improve the human race. Laws passed between 1933 and 1935 aimed to reduce the future number of genetic inferiors through involuntary sterilization programs. Some 320, 000 – 350, 000 individuals judged to be physically or mentally handicapped were subjected to surgical or radiation procedures so that they could not reproduce.

Another consequence of Hitler's dictatorship was the arrest of the political opponents and Trade Unionists and others that the Nazis labeled as undesirable or as enemies of the state. Some 5,000 – 15, 000 Homosexuals were imprisoned in concentration camps; under the 1935 Nazi-revised criminal code, the mere denunciation of a man as homosexual could result in arrest, trial and conviction. Jehovah's Witnesses, who numbered at least 25, 000 in Germany alone, were maimed because the beliefs of this religious groups prohibited members from swearing any oath to the state or serving in the German military.

Between 1933 and 1939 less than half of the German Jewish population and almost two-thirds of the Austrian Jewish community fled Nazi persecution. Some fled safely to Palestine, others to other European cities where they were eventually trapped. Many were fortunate to arrive in Latin America and Japanese occupied Shanghai. Jews who remained under Nazi rule were either unwilling to move their families or unable to obtain visas. Most foreign countries, including

the United States, Canada, Great Britain, and France, were unwilling to admit very large numbers of refugees.

1939 – 1945

On September 1, 1939 Germany invaded Poland and WWII officially began. Within weeks, the Polish army was defeated and the Nazis began their campaign to destroy Polish culture and enslave the Polish people, whom they viewed as inferior. Killing Polish leaders was the first step. German soldiers carried out mass killings of academics, artists, writers, politicians, and many Catholic priests. As the German soldiers invaded Polish land, large segments of the Polish population were resettled, and Germans moved in. Other Poles, including Jews, were imprisoned in concentration camps. The Nazis also kidnapped as many as 50,000 Polish children appearing to be Aryan and took them to Germany to be adopted by German families. Many of these children were later rejected as not capable of Germanization and sent to special children's camps where some died of starvation, lethal injection, and disease.

In 1940, German forces continued their conquest of much of Europe, easily defeating Denmark, Norway, the Netherlands, Belgium, Luxembourg, and France. On June 22, 1941, the German army invaded the Soviet Union and by late November was closely approaching Moscow. In the months following the German invasion of the Soviet Union, Jews, political leaders and many Gypsies were killed in mass shootings. These murders were carried out at improvised sites throughout the Soviet Union by members of mobile killing units (Einsatzgruppen) who followed in the wake of the invading German army. The most famous of these sites was Babi Yar, near Kiev, where 33,000 mostly Jewish persons were murdered.

The war brought about major changes to the concentration camp system. Large numbers of new prisoners, deported from all of the German occupied countries, now flooded the camps. During the War, ghettos, transit camps, and forced labor camps (in addition to concentration camps) were created by the Germans and their collaborators to imprison Jews, Gypsies, and other victims of racial and ethnic hatred as well as political opponents and resistance fighters. Following the invasion of Poland, three million Polish Jews were forced into 400 newly established ghettos, where they were segregated from the rest of the Polish population. Large numbers of Jews were also deported from other cities and countries, including Germany, to ghettos and camps in Poland and German-occupied territories further east.

In Polish cities under Nazi occupation, like Warsaw and Lodz, Jews were confined in sealed ghettos where starvation, overcrowding, exposure to cold, and contagious diseases killed thousands of people. In Warsaw, Jews made every

effort to maintain a sense of cultural, communal, and religious peace. The ghettos also provided a forced labor pool for the Germans. Many of these workers worked on road gangs, in construction, in salt mines or other endeavors related to the German war effort.

Between 1942 and 1944, the Germans moved to eliminate the ghettos occupied in Poland and in other countries. The Germans deported Ghetto residents to extermination camps or killing centers. The killing sites, chosen because of their closeness to rail lines and location in semi-rural areas, were at Belzec, Sobibor, Treblinka, Chelmno, Majdanek, and Auschwitz-Birkenau (Appendix 4).

The methods of murder were much the same in all the killing centers, all of which were operated by the SS. Jewish victims arrived in railroad freight cars and passenger trains. On arrival, men were separated from the women and children. Prisoners were forced to undress and hand over all of their valuables to the Nazis. They were then forced naked into gas chambers, which were disguised as shower rooms, and either carbon monoxide or Zyklon B (a form of crystalline prussic acid was also used as an insecticide in some camps) was used to asphyxiate them. The minority of those that were selected for forced labor, after the initial quarantine, were vulnerable to malnutrition, exposure, epidemics, medical experiments, and brutality; many perished as a result.

As the Germans were carrying out their systematic final solution there were some instances of organized resistance. For example, in September 1943, the Danish resistance, with the support of the local community, rescued nearly the entire Jewish community in Denmark by smuggling them via a dramatic boatlift to safety into Sweden. Other individuals such as Raoul Wallenberg, a Swedish diplomat played a significant role in some of the rescue efforts that saved the lives of tens of thousands of Hungarian Jews.

Resistance movements existed in many concentration camps and ghettos of Eastern Europe. In addition to the armed revolts at Sobibor and Treblinka, Jewish resistance in the Warsaw ghetto led to a courageous uprising in the spring of 1943. Despite a predictable, doomed outcome because of superior German forces men, women and children united to attempt to overtake the SS officers of the Warsaw community.

The United States government did not pursue a policy of rescue for victims of Nazism during WWII. Like their British counterparts, United States political and military leaders argued that winning the war was the main priority and would bring an end to Nazi terror. Once the war began, security concerns (reinforced by suspected anti-Semitism) influenced the State Department and the government of the United States to do little to ease restrictions on European entry visas. In

January 1944, President Roosevelt established the War Refugee Board within the US Treasury Department to facilitate the rescue of imperiled refugees. Fort Ontario on Oswego, New York began to serve as an ostensibly free port for refugees from the territories liberated by the Allies.

After the war turned against Germany and the Allied armies approached German soil in late 1944, the SS decided to evacuate outlying concentration camps. The Germans attempted to cover up the evidence of genocide by deporting prisoners to camps inside Germany to prevent their liberation. During the final days, in the spring of 1945, conditions in the remaining concentration camps exacted a terrible toll in human lives. Even those camps that were not designed for extermination, like Bergen-Belsen, became death traps for thousands. In May of 1945, Nazi Germany collapsed, the SS guards fled, and the camps ceased to exist.

Aftermath

Two immediate problems faced the Allied victors of WWII following the surrender of Nazi Germany. First, how to bring Nazi war criminals to justice and then to provide for displaced persons (DPs) and refugees stranded in Germany and Austria.

Under the auspices of the International Military Tribunal (IMT), which consisted of prosecutors and judges from the four occupying powers (Great Britain, France, the United States, and the Soviet Union); leading officials of the Nazi regime were prosecuted for war crimes. The trials were held at the Palace of Justice in Nuremberg, Germany between November 1945 and August 1946. The IMT sentenced to death 13 of those convicted. Seven more defendants were sentenced to life imprisonment or prison terms ranging from 10 – 20 years. One defendant committed suicide before the trial began. Three of the defendants were acquitted. The judges also found three of the six Nazi organizations (the SS, the Gestapo-SD, and the Leadership Corps of the Nazi Party) to be criminal organizations.

Those German officials and collaborators who committed crimes within a specific location or country were generally returned to the nation on whose territory the crimes were committed and were tried by national tribunals. The most famous of these cases was the trial in 1947 in Krakow, Poland, of Rudolf Hoss, the commandant of Auschwitz. After the establishment of West Germany in 1949, many former Nazis received relatively lenient treatment by the courts. Courts in West Germany ruled the offenders were not guilty because they were obeying orders from their superior officers. Some Nazi criminals were acquitted and returned to living their lives in German society. Many war criminals, however, were never brought to justice or punished.

Some 250,000 Jewish DPs, including most of the Jewish survivors of concentration camps, were unable or unwilling to return to Eastern Europe because of postwar anti-Semitism and the destruction of their former communities. Many survivors found themselves in territory liberated by the Anglo-American armies and were housed in DP camps that the Allies established in Germany, Austria, and Italy. They were joined by a flow of refugees, including Holocaust survivors migrating from points of liberation and Eastern Europe and the Soviet occupied zones of Germany and Austria.

Most Jewish DPs hoped to leave Europe for Palestine or the United States. However, the United States was still governed by severely restrictive immigration legislation, and the British, who administered Palestine under a mandate from the defunct League of Nations, severely restricted Jewish immigration for fear of antagonizing the Arab residents of the mandate. Other countries had closed their borders during the depression and during WWII. Despite these obstacles, many Jewish displaced persons were eager to leave Europe as soon as possible.

The Jewish Brigade Group, formed as a unit within the British army in late 1944. The group worked with former partisans to help organize the Brihah (translated to mean escape), which was the exodus of 250,000 Jewish refugees across closed borders inside Europe to the coast in an attempt to sail for Palestine. However, the British intercepted most of the ships. In 1947, the British stopped the ships at the port of Haifa and the 4, 500 Holocaust survivors on board were forcibly returned on British vessels to Germany.

In the following years, the postwar Jewish refugee crisis eased. In 1948, the US Congress passed the Displaced Persons Act, which provided up to 400,000 special visas for DPs uprooted by the Nazi or Soviet regimes. Sixty-three thousand of these visas were issued to Jews under the DP Act. When the DP Act expired in 1952, it was followed by a Refugee Relief Act that remained intact until 1956.

In May 1948, the State of Israel became an independent nation after the United Nations voted to partition Palestine into a Jewish state and an Arab state. Israel welcomed the unrestricted flow of Jewish immigrants into the new state. The last DP camp closed in Germany in 1957.

Films that deal with the Holocaust, encompass a wide variety of points of view about such themes as revolt and resistance, passivity and denial, nationalism and ethnicity, persecution, expulsion and refuge, vanished European Jewry, righteous amongst the nations, Holocaust survivors and the challenges for today's generation. This being an extensive list, my goal for this unit was to display a sampling of these cinematic genres.

I chose some directors which are represented by one outstanding work while others have a whole string to their credit. Some are well known names while others are relatively unfamiliar to the wider public. Their representation ranges from the austere reality of such documentaries as were shot by the American military cameramen at the time of liberation, the awkward persuasiveness of Nazi propaganda films, to dramas gently touching the difficulties survivors suffer in their day-to-day lives.

Objectives

A main concern of mine when creating this unit and when using film to teach the Holocaust is the graphic footage depicting people who were starved, tortured, and killed and its effect of viewers of all ages. Even videotaped eyewitness testimonies often contain vivid descriptions of the horrors encountered by victims. When the horror is presented, it should be done in a sensitive manner, and only to the extent necessary to achieve the objectives of the lesson.

For this unit, the sheer number of victims challenges comprehension for many learners. My goal is to use film to remind students that real individual people are behind the statistics. These stories depicted on film help students move beyond the statistics and make historical events of the Holocaust more immediate. As an art form film can also serve as an instrument to foster discussion amongst students regarding issues that adolescents tend to confront in their daily lives: fairness, justice, individual identity, peer pressure, conformity, indifference, and obedience. I also anticipate that students will be struck by the magnitude of the Holocaust and by the fact that so many people allowed this genocide to occur by acting as collaborators or by failing to protest or resist as bystanders.

Overall, the objective of this unit is to prompt awareness and understanding that the events of the Holocaust were not an isolated event on select minorities. Instead, I hope to awake a sense of social consciousness within my students to send them off into the world more knowledgeable, more aware and more attentive to acts of inhumanity and how they can be a small part of preventing hate in the world.

Strategies

In this unit it is necessary to deal with what is technically Holocaust Film, film whose subject matter is implicitly or explicitly about the Nazi Genocide of European minorities from 1933-1945, and the larger issue of Film and the Holocaust, in which larger critical and theoretical issues concerning the way in which the Holocaust figures in film as well as the medium of film itself as a vehicle for the representation of the Holocaust are addressed.

The former (Holocaust Film) would include information and critical analyses of films such as Alain Resnais' *Night and Fog*, Marcel Ophuls' *The Sorrow and the Pity*, and Claude Lanzmann's *Shoah* as well as non-documentary films that have the Holocaust as their immediate, or even less direct theme and focus, such as Agnieszka Holland's *Europa, Europa*, Paul Mazursky's *Enemies, A Love Story*, Spielberg's *Schindler's List* and even films such as *Sophie's Choice* and *La Jetee*. Because of its unmistakable analysis of the belated and incomplete mourning process of Postwar Germany, Hans Jürgen Syberberg's *Hitler, Ein Film aus Deutschland*, is also considered as a Holocaust film, especially the section *The End of a Winter's Tale*. This film is seven hours in length and is difficult to work through with students. At the teacher's discretion certain segments may be suitable and useful for viewing.

Other issues concerning the cinematic representation of the Holocaust, its effects or consequences, and the theoretical and critical issues that emerge in the consideration of these issues, pose yet another question for my students. In these instances, significant responses by critics and scholars are given equal attention. Susan Sontag's famous review article on Syberberg's film *Syberberg's Hitler* is considered a highly learned, articulate piece of criticism along with other, more traditional scholarly treatments of the film such as can be found in Eric Santner's *Stranded Objects*.

Although videos may capture and isolate an event or a memory for the historical record, students should be reminded that not even documentary footage is neutral. The subjective process of selection and editing is basic to filmmaking; the decision to record something can and often does alter what we see or do not see. I often lead students in a discussion on this idea so that they are aware of this bias of selection. It also helps them to analyze events from various vantage points.

Classroom Activities

This unit is designed as a supplementary unit to any pieces of Holocaust literature. Although it may be used as a separate unit, I have divided the activities by film rather than daily lessons. Following a brief description of each film there are either a series of discussion questions, writing prompts or longer written responses. At times, I ask students to make comparisons between films and other pieces of writing we have studied. Teachers may self-select which films, questions and assignments are appropriate for their teaching situation.

Prior to the viewing of each film, students are required to keep a film viewing journal that affords them the opportunity to take notes, identify significant images or scenes and reflect upon points for discussion. Using the film terminology guide (Appendix 2) students also have a strong cinematic lexicon from which to draw.

For many of the films listed below, I often begin with showing the first scene and pose a series of questions that establish a context for students to view the remainder of the piece. This activity can be done with any scene of significance or importance that you are attempting to emphasize.

Some questions you might like to ask your class to provoke a response to the opening scenes-

- What did you see?
- What did you hear?
- Where and when is this film set? How do you know?
- What do you know about this period?
- Who are the main characters? How do you know?
- What is this film going to be about? How do you know?
- What do the titles and theme music contribute to our understanding of the text?

The films in this unit have been divided into the following categories:

Category I: American Collection

Category II: Nazi Propaganda Films

Category III: International Collection

Category I: American Collection

Degenerate Arts (USA, 1993)

This PBS documentary reveals how Hitler mocked and tried to destroy the modernist movement – so called “degenerate art” – in his efforts to foster the myth of a morally superior Germany.

Questions for Analysis and Discussion:

1. This film is appropriate to start with because it begins to explore the ideas of censorship and propaganda; two devices heavily used by Hitler. “Where they have burned books, they will end in burning human beings,” warned Poet Heinrich Heine. Discuss this quotation with students in reference to Nazi Germany and other societies that have suffered on the warnings of censorship and book burning.
2. Have students brainstorm a list of artists in their own disciplines that have been banned or censored at some time.
3. Why would Hitler begin with book burning? Discuss his motivation.

The Great Dictator (USA, 1940)

The Great Dictator was conceived in the late thirties but not released until 1940, when Hitler's war was raging across Europe. Charlie Chaplin plays both Adenoid Hynkel, the power-mad ruler of Tomania, and a humble Jewish barber suffering

under the dictator's rule. Paulette Goddard, Chaplin's wife at the time, plays the barber's beloved; and the rotund comedian Jack Oakie is a weirdly accurate burlesque of Mussolini, as a bellowing fellow dictator named Benzino Napaloni, Dictator of Bacteria. Chaplin concludes the film with the barber's six-minute speech calling for peace and prophesying a hopeful future for troubled mankind. The hidden irony, rhetoric and the lyricism and sheer humanity of the film are still stirring. This was the last appearance of Chaplin's Little Tramp character, and not coincidentally it was his first all-talking picture.

Questions for Analysis and Discussion:

1. Have students complete a web quest by visiting a series of sites pertaining to Chaplin's film. It is helpful for students to see the film as more than just a film about the dangers of Nazi Germany. There is a need to expose students to the understanding of film as social commentary.
(<http://www.spartacus.schoolnet.co.uk/USAchaplinC.htm>)

The Pawnbroker (USA, 1965)

Based on a novel by Edward Lewis Wallant, this gritty story follows Sol, a lonely camp survivor who has dealt with the destruction of his family by suppressing all emotion and cleaving to the philosophy that nothing matters except money. This black and white film is raw and presents a brutal, bloody truth of life for a survivor. As the 25th anniversary of his wife's murder approaches, he starts to fall apart, and it becomes clear that what he really wants is to die.

Sophie's Choice (USA, 1982)

Set in Brooklyn in 1947, *Sophie's Choice* is a haunting, depiction of three people, whose lives are deeply intertwined, in Brooklyn: Stingo (an aspiring young author from the South, who has made his way to Brooklyn to pursue his writing career), Sophie (a Polish war refugee, who has survived Auschwitz), and Nathan Landau (Sophie's mercurial and volatile lover, who is obsessed with hunting for escaped Nazis).

The first half of the movie revolves around the close friendship between Stingo, Nathan and Sophie, as well as the passionate relationship between Nathan and Sophie. The second part takes viewers to Sophie's nightmarish experiences during the Second World War, and ultimately the heartbreaking scene where a Nazi officer forces her to decide which of her two children will survive and which will be taken off to die in a crematorium.

It is a movie both about the pathos and anxiety of each individual, and of the agony and evil of a world gone mad. The film portrays Europe during the holocaust, at a time when we are faced with mass terrorism, sympathy for terrorism and a resurgence of anti-Semitism and totalitarian ideas.

Questions for Analysis and Discussion

1. Discuss the relationship between Sophie and Nathan.
2. Describe the ways in which Sophie attempts to adapt to life in America.
3. How does the director handle the issue of flashback? Locate specific examples of fading, juxtaposition and cuts. What cues are offered to the viewer regarding flashback?
4. Discuss the overall theme or message of this piece. What is the director attempting to convey to the audience?
5. Analyze the differences and similarities between Sophie and Sol (*The Pawnbroker*). Do their experiences seem to be isolated or universal?

Enemies: A Love Story (USA, 1989)

Set in 1949 New York, a Holocaust survivor, who makes a living as a ghostwriter for a Jewish rabbi, finds himself involved with three women - his current wife, a passionate affair with a married woman, and his long-vanished wife, whom he thought was killed during the war and suddenly reappears. The film concentrates on the views of the Jewish survivors, who no longer abide by religious morals and question a God who could let the Holocaust occur.

Schindler's List (USA, 1993)

Adapted from the best-selling book by Thomas Keneally and filmed in Poland with an emphasis on absolute authenticity, Steven Spielberg's masterpiece ranks among the greatest films ever made about the Holocaust during World War II. It is a film about heroism with an unlikely hero at its center--Catholic war profiteer Oskar Schindler, who risked his life and went bankrupt to save more than 1,000 Jews from certain death in concentration camps.

By employing Jews in his crockery factory manufacturing goods for the German army, Schindler ensures their survival against terrifying odds. At the same time, he must remain solvent with the help of a Jewish accountant and negotiate business with a vicious, obstinate Nazi commandant who enjoys shooting Jews as target practice from the balcony of his villa overlooking a prison camp.

Schindler's List gains much of its power not by trying to explain Schindler's motivations, but by dramatizing the delicate diplomacy and determination with which he carried out his generous deeds. As a drinker and womanizer who thought nothing of associating with Nazis, Schindler was hardly a model of decency; the film is largely about his transformation in response to the horror around him.

Questions for Analysis and Discussion:

1. Create a detailed characterization of Oscar Schindler. (I have often divided students into smaller groups and assigned specific areas of Schindler for students to analyze. As a large group, we then bring all components of that characterization together)
2. In summary, what lessons can be learned from Oscar Schindler?
3. How authentic were Schindler's intentions when serving as a rescuer of Jews?
4. Examine Spielberg's choice of filming in black and white versus color.
5. After watching this film, I often lead students in a discussion regarding dilemmas. Using the anthology, *Flares of Memories*, I distribute one or two of the narratives in that collection that describe a survivor's experience with a righteous person who saved or rescued them. It scaffolds into an intense discussion regarding speaking up. I often ask students to think about what they would do if placed in the situation of helping those that were about to be sent to their deaths.
6. Distribute the poem by Pastor Martin Niemoller (Appendix 1) and discuss the risks and ramifications of speaking up and/or not speaking up. Use Schindler as an example.

Jakob the Liar (USA, 1999)

This film is adapted from Jurek Becker's seriocomic novel about a ghetto dweller in Nazi occupied Poland who lies that he has a forbidden radio tuned to the BBC. The broadcasts that Jakob hears report Soviet troops are just a few kilometers away. With liberation seemingly near, Jews in the ghetto acquire new hope, but Jakob is terrified when the Germans learn of his imaginary radio and begin to search for it.

Questions for Analysis and Discussion:

1. What seems to be the central theme or message of this film?
2. Discuss the manner in which the director employs comedy in the film?
3. Chart the dramatic plot-line of the piece. How does the director draw upon the exposition, climax and denouement?
4. Lead students in a discussion as to whether or not they agree or disagree with Jacob's decision to lie to his friends. Consider having a debate that allows students the opportunity to present both sides of the argument.

Category II: Nazi Propaganda Films

Triumph of the Will (Germany, 1934)

Director, Riefenstahl was hired by the Reich to create an eternal record of the 934 rally at Nuremberg. The film allows viewers to understand in a clear fashion how so many Germans believed Hitler's words. The early crowd scenes are mesmerizing and offer the feeling of a rock concert rather than a political speech.

Triumph of the Will is one of the most important documentary films made during the era. Not because it documents evil but rather as a historical example of blind propaganda. Additionally, it combines the strengths of documentary and propaganda into a single, overwhelmingly powerful visual force.

Questions for Analysis and Discussion:

1. Discuss the use of propaganda in the film.
2. What seems to be the most convincing aspect of the piece?
3. What seems to be the most frightening component of Hitler's speech and/or the crowd's response?
4. Discuss the use of visual manifestation in the piece.
5. What choices does the director make in terms of cinematic composition in the piece?
6. How does this piece adhere to the message that Hitler was attempting to employ? In your opinion is it successful?

Category III: International Collection

Night and Fog (France, 1955)

Ten years after the liberation of the Nazi concentration camps, filmmaker Alain Resnais documented the abandoned grounds of Auschwitz. One of the first cinematic reflections on the horrors of the Holocaust, *Night and Fog* contrasts the stillness of the abandoned camps' quiet, empty buildings with haunting wartime footage. With *Night and Fog*, Resnais investigates the cyclical nature of man's violence toward man and presents the unsettling suggestion that such horrors could come again.

Director Alain Resnais bluntly presents an indictment not only of the Nazis but of the world community, and the film is all the more remarkable for its harsh judgment considering the time in which it was made, less than a decade after the end of the war, when questions of responsibility were not yet being addressed. Juxtaposing archival clips from the concentration camps across Germany and Poland with the present-day denials of the camps' existence, the film seeks to once and for all expose the horrifying truth of the Final Solution, as well as to

address the continuing anti-Semitism and bigotry that existed long after the war's end.

Questions for Analysis and Discussion:

1. Discuss Resnais use of surrealism in this documentary.
2. When does the director use black and white images as opposed to color? Why does he make these choices? Explain the significance of at least two scenes in each medium. How would these scenes been viewed differently if they were reversed in medium?
3. What is Resnais' message or the overall theme of the piece?
4. Consider the use of more contemporary footage in the piece. What was your reaction to those who denied the existence of the Holocaust and the atrocities of WWII?

The Shop on Main Street (Czechoslovakia, 1965)

An inept Czech peasant is torn between greed and guilt when the Nazi-backed bosses of his town appoint him "Aryan controller" of an old Jewish widow's button shop. Humor and tragedy fuse in this scathing exploration of one cowardly man's complicity in the horrors of a totalitarian regime. The film was made near the height of Soviet oppression in Czechoslovakia.

The Sorrow and the Pity (France, 1969)

The film tells the story of France under Nazi occupation by weaving together a number of interviews as well as newsreel clips and propaganda films shot by the Nazis. Director Marcel Ophüls skillfully utilizes interviews with people who often contradict each other, so the story of France not only occupied but divided against itself emerges fully. Filmed in the late 1960s, when bitter memories still resonated, the interviews conducted by Ophüls have great depth and are often amazing. Ordinary Frenchmen who found themselves performing heroic acts for the Resistance recall the dangers they faced while those who collaborated with the Nazis make excuses.

Questions for Analysis and Discussion:

1. Both *The Shop on Main Street* and *The Sorrow and the Pity* present a perspective of the Holocaust as it impacted other German occupied countries. Discuss the significance of this occupation as it pertains to other parts of Europe.
2. Each film experiments with the use of cut and cutaway. How are these techniques significant and meaningful for the viewer?

Shoah (France, 1981)

Director Claude Lanzmann spent 11 years tracking people down, cajoling them to talk, asking them questions they did not want to face. In this documentary,

Lanzmann travels the world, speaking to workers in Poland, survivors in Israel, officers in Germany. He is not a detached interviewer; his probings are deeply personal. One man farmed the land upon which Treblinka was built. "Didn't the screams bother you?" Lanzmann asks. When the farmer seems to brush the issues aside with a smile, Lanzmann's fury is noticeable. "Didn't all this bother you?" he demands angrily, only to be told, "When my neighbor cuts his thumb, I don't feel hurt." The responses, the details are difficult to hear, but critical nonetheless. *Shoah* tells the story of the most horrifying event of the 20th century, not chronologically and not with historical detail, but in an even more important way: the human way.

Questions for Analysis and Discussion:

1. Which survivors' story was most compelling or meaningful to you? Prepare a brief summary of this survivor's tale and your response to his/her experience.
2. How does the director's use of authenticity capture a different or more unique perspective on the use of narrative?
3. Does Lanzmann present himself as an impartial interviewer? Why or why not? Support your response with a specific incident from the film.
4. Discuss Lanzmann's decision to abandon chronology in this piece.

Europa, Europa (Germany, 1990)

This film by Polish director Agnieszka Holland (*Total Eclipse*), based on an autobiography by Solomon Perel, concerns a Jewish-German boy who manages to conceal his identity from the Nazis and ends up a member of their Youth Party. An admirably full experience, the film is both black comedy and horror show, with the central character taking the full measure of everyone's perspective on the war and Nazi crimes.

A Debt to Honor (Italy 1995)

Italian Christians remember how they saved more than 30,000 Jews following Hitler's 1943 occupation of Northern Italy. Nuns, priest and others tell of foiling deportation of Jews to Auschwitz by hiding whole families in convents, spirited children across the Swiss border, or forging papers to bestow non-Jewish identities. Their stories are punctuated with archival newsreels tracing the rise of Mussolini and the enforcement of anti-Semitic laws. The documentary ends with scenes from a 1994 ceremony in Rome honoring many Italian rescuers.

Questions for Analysis and Discussion:

1. What comparisons can be made between the Italians in this documentary and the life of Oscar Schindler?
2. How does this piece depict the risks and dangers of helping others?
3. Discuss the manner in which the director uses the voice of humanity as a recurring theme in this piece?

Life is Beautiful (Italy, 1998)

Actor and director, Roberto Benigni plays the Jewish country boy Guido, a madcap romantic in Mussolini's Italy who wins the heart of his sweetheart and raises a darling son in the shadow of fascism. When the Nazis ship the men off to a concentration camp in the waning days of the war, Guido is determined to shelter his son from the evils around them and convinces him they're in an elaborate contest to win a tank. Guido tirelessly maintains the ruse with comic ingenuity, even as the horrors escalate and the camp's population continues to dwindle--all the more impetus to keep his son safe, secure, and, most of all, hidden.

Benigni walks a fine line mining comedy from tragedy and his efforts are pure fantasy--he accomplishes feats that seem difficult to realistically accomplish. Yet for all its wacky humor and inventive gags, *Life Is Beautiful* is a moving and poignant tale of one father's sacrifice to save not just his young son's life but his innocence in the face of one of the most evil acts ever perpetrated by the human race.

Questions for Analysis and Discussion:

1. Compare the characters of Guido and Jakob (Jakob the Liar).
2. Compare Guido and Elie Wiesel's father (Night) in terms of their roles and fathers.
3. How is hope a recurrent theme in this piece?
4. Lead students in a discussion regarding Guido's choice to lie to his son. Was this the right thing to do considering the circumstances they were forced to endure?
5. Many have criticized Benigni for this excessive use of comedy regarding such a sensitive and non-comedic issue. Do you agree or disagree with the manner in which the director uses laughter as a different kind of coping strategy?

Annotated Bibliography/Resources

The texts listed below are useful for both students and teachers and come from my own collection that I have gathered over the years of teaching the Holocaust. Many of these texts are located in my classroom and may be circulated amongst the students.

Borkin, Joseph. *The Crime and Punishment of I.G. Farben*. New York: The Free Press, 1978, and London: Macmillan Publishing Company.

Breitman, Richard. *The Architect of Genocide: Himmler and the Final Solution*. New York: Alfred A. Knopf, 1991.

Brostoff, Anita and Sheila Chamovitz Ed. *Flares of Memory: Stories of Childhood During the Holocaust, Survivors Remember*. Oxford University Press, 2002.

Corrigan, Timothy. *A Short Guide to Writing about Film*. 4th ed. New York: Longman, 2001.

Conot, Robert E. *Justice at Nuremberg*. New York: Harper and Row, 1983.

Dlugoborski, Waclaw and Franciszek Piper, Eds. *Auschwitz 1940-1945. Central Issues in the History of the Camp*. The Auschwitz-Birkenau State Museum, 2000, 5 vols., 1799 pp.,

Fenelon, Fania, with Marcelle Routier. *Playing For Time*. New York: Athenium, 1977. ISBN 0-689-10796-X

Fleming, Gerald. *Hitler and the Final Solution*. Berkeley, 1984

Gilbert, Martin. *The Holocaust, Maps and Photographs*. New York: Mayflower Books, 1978.

Gutman, Israel, ed. in Chief, et al. *Encyclopedia of the Holocaust*. New York: Macmillan Publishing Co., 1990.

Hilberg, Raul. *The Destruction of the European Jews*. Holmes & Meier, 1985.

Kenrick, Donald, and Grattan Puxon. *Destiny of Europe's Gypsies*. New York: Basic Books, 1972, as cited in Laska

Klee, Ernst, Willi Dressen, and Volker Riess, eds. 'The Good Old Days' -- The Holocaust as Seen by Its Perpetrators and Bystanders. Forward by H. Trevor-Roper. The Free Press, A division of Macmillan, Inc, 1988, ISBN 0-02-917425-2

Poliakov, Leon. *Harvest of Hate: The Nazi Program for the Destruction of the Jews of Europe*. Syracuse University Press, 1956.

Sachar, Abram L. *The Redemption of the Unwanted*. New York: St. Martin's/Marek, 1983.

Snyder, Dr. Louis L. *Encyclopedia of the Third Reich*. New York: Paragon House, 1989.

Wiesel, Elie. *Night*. New York, 1969.

The texts found in this next section are listed for the use of the teacher and have been invaluable in the creation of this unit.

Doneson, Judith E. *The Holocaust in American Film (Judaic Traditions in Literature, Music, and Art)*. New York: Syracuse University Press; 2nd edition, February 1, 2002.

A powerful resource that provides in-depth summaries and critiques on over 75 films made about or pertaining to the Holocaust.

Flanzbaum, Hilene. *The Americanization of the Holocaust*. The Johns Hopkins University Press, 1999.

This piece presents some of the most amazing critical theory about the Holocaust and the industry that has developed as a result.

Gidden, Phillip Eugene. *Trading on Guilt: Holocaust Education in the Public Schools*. London: Piscary Press, 1999.

Gidden examines the manner in which the Holocaust is taught in the public school system and provides strategies and critical ideas for both teachers and administrators.

Hirsch, Joshua. *Afterimage: Film, Trauma, and the Holocaust (Emerging Media: History, Theory, Narrative)*. Philadelphia: Temple University Press, December 1, 2003.

An excellent resource that discusses the cinema verite as found in *Night and Fog*, *Shoa* and even a clear reference and discussion to *Schindler's List*.

Mintz, Alan. *Popular Culture and the Shaping of Holocaust Memory in America; Samuel and Althea Stroum Lectures in Jewish Studies*. Seattle, University of Washington Press, 2001.

The Pawnbroker and *Schindler's List* are both mentioned in this text as pivotal pieces of cinematic communication. Mintz presents intriguing ideas that offer explanation to how the world dealt with the aftermath of the Holocaust.

Short, Geoffrey and Carole Ann Reed. *Issues in Holocaust Education*. Chicago: Ashgate Publishing, 2002.

Wiesel, Elie and Annette Insdorf. *Indelible Shadows: Film and the Holocaust*. Cambridge University Press; 3 edition, November 25, 2002.

Wiesel and Insdorf passionately present the discussion of how film can and cannot aid the public in the awareness of understanding the Holocaust. Strong connections can be made and even distributed to students regarding Wiesel's struggle with writing *Night*.

Film

Films are simply cited here and are annotated in the Classroom Activities section of this unit.

Degenerate Art. Dir. David Grubin. Videocassette. Public Broadcasting System, 1993.

Enemies: A Love Story. Dir. Paul Mazursky. Videocassette. Anchor Bay Entertainment, 1989.

Europa, Europa. Dir. Agnieszka Holland. Mgm/Ua Studios, 1990.

Jakob the Liar. Dir. Peter Kassovitz. Videocassette. Columbia Tri-Star, 1999.

Life is Beautiful. Dir. Roberto Benigni. Videocassette. Miramax Home Entertainment, 1998.

Night and Fog. Dir. Alain Resnais. Videocassette. Home Vision Entertainment, 1955.

Schindler's List. Dir. Steven Spielberg. DVD. Universal Studios , 1993.

Shoah. Dir. Claude Lanzmann. Videocassette. New Yorker Films , 1981.

Sophie's Choice. Dir. Alan J Pakula. Videocassette. Artisan Entertainment , 1982.

The Great Dictator. Dir. Charlie Chaplin. Videocassette. Twentieth Century Fox ,
1940.

The Pawnbroker. Dir. Sidney Lumet. Videocassette. Republic Studios , 1965.

The Shop on Main Street. Dir. Elmar Klos. Videocassette. Home Vision
Entertainment , 1965.

Triumph of the Will. Dir. Leni Riefenstahl. Videocassette. Connoisseur/Meridian
Films , 1934.

Appendix-Content Standards

A. Arts and Humanities

- 9.1 Production, Performance, and Exhibition of Dance, Music, Theatre, and Visual Arts
 - A. Elements and Principles in each Art Form
 - B. Demonstration of Art Form
 - C. Vocabulary Within Each Art Form
 - D. Styles in Production, Performance, and Exhibition
 - E. Themes in Art Forms
 - F. Historical and Cultural Production, Performance, and Exhibition
 - G. Function and Analysis of Rehearsals and Practice Sessions
 - H. Safety Issues in the Arts
 - I. Community Performances and Exhibitions
 - J. Technologies in the Arts
 - K. Technologies in the Humanities
- 9.2 Historical and Cultural Context
 - A. Context of Works in the Arts
 - B. Chronology of Works in the Arts
 - C. Styles and Genres in the Arts
 - D. Historical and Cultural Perspectives
 - E. Historical and Cultural Impact on Works in the Arts
 - F. Vocabulary for Historical and Cultural Context
 - G. Geographic Regions in the Arts
 - H. Philosophical Context in the Arts
 - I. Historical Differences in the Arts
 - J. Traditions Within the Arts
 - K. Common Themes in Work in Art
- 9.3 Critical Response
 - A. Critical Processes
 - B. Criteria
 - C. Classifications
 - D. Vocabulary for Criticisms
 - E. Types of Analysis
 - F. Comparisons
 - G. Critics in the Arts
- 9.3 Aesthetic Response
 - A. Philosophical Studies
 - B. Aesthetic Interpretation
 - C. Environmental Influences
 - D. Artistic Choices

B. Communication Standards

1. All students use effective research and information management skills, including locating primary and secondary sources of information with traditional and emerging library technologies.
2. All students read and use a variety of techniques to make sense of various kinds of complex texts.
3. All students respond orally and in writing to information and ideas gained by reading narrative and informational texts and use this information and ideas to make decisions and solve problems.
4. All students write for a variety of purposes including to narrate, inform, and persuade in all subject areas.
5. All students analyze and make critical judgments about all forms of communication, separating fact from opinion, recognizing propaganda, stereotypes, bias and recognizing inconsistencies and judging the validity of evidence.
6. All students exchange information orally, including understanding and giving spoken instructions, asking and answering questions appropriately, and promoting effective group communications.
7. All students listen to and understand complex oral messages and identify the purpose, structure, and use.
8. All students compose and make oral presentations for each academic area of study that are designed to inform, persuade, and describe.

Appendix 1

Martin Niemoeller

(1892-1984)

Martin Niemoeller was a Protestant pastor born January 14, 1892, in Lippstadt, Westphalia. He was a submarine commander in World War I. He was anti-communist and initially supported the Nazis until the church was made subordinate to state authority.

In 1934, he started the Pastors' Emergency League to defend the church. Hitler became angered by Niemoeller's rebellious sermons and popularity and had him arrested on July 1, 1937. He was tried the following year and sentenced to seven months in prison and fined.

After his release, Hitler ordered him arrested again. he spent the next seven years in concentration camps in "protective custody." He was liberated in 1945 and was elected President of the Protestant church in Hesse and Nassau in 1947. He held the title until 1964. He was also a President of the World Council of Churches in the 1960's.

Niemoeller was a pacifist who spoke out against nuclear weapons. He is best known for his powerful statement about the failure of Germans to speak out against the Nazis:

In Germany they first came for the Communists and
I didn't speak up because I wasn't a Communist.
Then they came for the Jews,
and I did not speak up because I wasn't a Jew.
Then they came for the Trade Unionists,
and I did not speak up because I wasn't a Trade Unionists.
Then they came for the Catholics,
and I did not speak up because I was a Protestant.
Then they came for me –
and by that time no one was left to speak up.

Appendix 2

Glossary of Cinematic Terms

ANGLE :	The position from which camera photographs action. Camera point of view. High, low.
BEAT:	A smaller dramatic unit within a scene; a scene within a scene; a change in direction of scene content.
CLIMAX:	The point at which the <i>complication</i> reaches its point of maximum tension and the forces in opposition confront each other at a peak of physical or emotional action.
COMPLICATION:	The section of a story in which a conflict begins and grows in clarity, intensity, and importance.
COMPOSITION:	A harmonious arrangement of two or more elements, one of which dominates all others in interest.
COVERAGE:	The camera angles a director needs for dramatizing values in a scene and for effective editing. For example, a full shot, over-shoulder shots, close-ups.
CUT:	The movement between two shots.
CUTAWAY:	A cut to a person or action that is not the central focus of attention, perhaps to a spectator. Sometimes used by editors to delete unwanted footage.
DENOUEMENT:	A brief period of calm following the climax, in which a state of relative equilibrium returns (RESOLUTION).
EXPOSITION:	Information that the audience needs to know to understand a story. Introduction of a conflict, character(s), theme(s)
EDITING:	The SELECTING of significant event details and the SEQUENCING of such details into a comprehensive whole.
FRAME:	The perimeter of a TV/film picture; a single photographic unit of film. Also a verb: to enclose or encompass subject matter.

- IDENTIFICATION:** The viewer's emotional involvement with (usually) the protagonist in drama; the viewer becomes the protagonist.
- INTERNAL CONFLICT:** A psychological conflict within the central character. The primary struggle is between different aspects of a single personality.
- LEITMOTIF:** A motif or theme associated with specific person, situation, or idea; usually reprised for dramatic effect. Leitmotif is some intentionally repeated element (sound, shot, dialogue, music, etc.) that helps unify a film by reminding the viewer of its earlier appearance.
- MONTAGE:** A term that originally referred to the editorial assembling of film segments. Montage today describes a rapid succession of images that convey a single concept.
- POINT OF VIEW (POV) SHOT:** A subjective camera angle that becomes the perspective of a character. We look at the world through his or her eyes.
- POLYPHONY:** The combination of two or more melodic lines (horizontal vectors), which, when played together, forms a harmonic whole (Vertical vectors).
- PROGRESSION:** The traditional climbing action of drama, a growth in dramatic tension. Increasingly close camera angles represent camera progression.
- PRIMARY MOTION:** The primary event in motion in front of the camera.
- REACTION SHOT:** A shot that shows a character "reacting" rather than acting. The reaction shot is usually a close-up of the emotional reaction registered on the face of the person most affected by the dialogue or action.
- RHYTHM:** In visual composition, the pleasing repetition of images. In drama: repetition of phrases, actions, or musical themes for increased dramatic effect.
- SCREEN DIRECTION:** The consistent pattern of movement from angle to angle: left to right or right to left.

- STYLE:** A director's personal pattern of treating material, including staging of camera and performers, script elements, and music.
- SECONDARY MOTION:** Camera motion, including pan, tilt, pedestrian, crane or boom, dolly, truck, arc and zoom.
- SCENE:** A clearly identifiable, organic part of an event. It is a small structural (action) or thematic (story) unit, usually consisting of several shots.
- SEQUENCE:** The sum of several scenes (or shots) that compose an organic whole.
- SETTING:** The time and place in which the film's story takes place, including all of the complex factors that come packaged with a given time and place: climate, terrain, population density, social structures and economic factors, customs, moral attitudes, and codes of behavior.
- SHOT:** The smallest convenient operational unit in film. It is the interval between two distinct video transitions, such as cuts, dissolves, wipes.
- STOCK CHARACTERS:** Minor characters whose actions are completely predictable or typical of their job or profession.
- SUBJECTIVE TIME:** The duration we feel; also called psychological time.; a qualitative measure.
- TIMING:** The control of objective and subjective time.
- VISUALIZATION:** The mental visual image of an event in a single shot.

Appendix 3

Glossary of German Military Terminology

Einsatzgruppe:	Battalion-sized, mobile, armed unit of police
Einsatzgruppen:	Battalion-sized, mobile, armed units of police, primarily Security Police and SD officials, who were used to attack and execute perceived enemies in conquered territories.
Einsatzkommando:	Company-sized component of the Einsatzgruppen
Gauleiter:	Supreme territorial or regional party authority(-ies) (The term is both singular and plural). The Nazi Party divided Germany and some annexed territories into geographical unit called Gaue, headed by a Gauleiter.
General Government:	The Nazi-ruled state in central and eastern Poland. Headed by Governor <u>Hans Frank</u> .
Final Solution:	Euphemism for the extermination of European Jewry
SD (Sicherheitsdienst):	The SS Security Service
Selektionen: (Selection)	The process by which newly-arrived prisoners were divided into those capable of work, and those deemed unfit for work, i.e. those to be exterminated immediately.
Sonderkommandos:	Division of <u>Einsatzgruppen</u> , generally smaller than Einsatzkommando, but also a more general term for special commando units assigned particular functions.

Military rank (lists SS ranks and the Western military equivalent):

Oberstgruppenführer	General
Obergruppenführer	Lieutenant General
Gruppenführer	Major General
Brigadeführer	Brigadier General

Oberführer	between Brigadier & Colonel
Standartenführer	Colonel
Obersturmbannführer	Lieutenant Colonel
Sturmbannführer	Major
Hauptsturmführer	Captain
Obersturmführer	First Lieutenant
Unterscharführer	Corporal
Rottenführer	Private, First Class
Sturmann	Private
SS-Mann	no equivalent

Appendix 4

Poland's Concentration Camps

CAMP NAME	LOCATION	NUMBER KILLED	DESCRIPTION
Chelmno	The village of Chelmno (district of Kolo) is situated 14 km from the town of Kolo, through which runs the main railway line from Lodz to Poznan, and which is connected with the village of Chelmno by a branch line. Lodz, is the second largest city of Poland, which in 1939 had a Jewish population of 202,000.	152,000 killed between December 1941 – March 1943	First camp in which mass executions were carried out by gas piped into mobile gas vans
Belzec	Belzec was situated in the Lublin district forty-seven miles north of the major city of Lvov, conveniently between the large Jewish populations of south east Poland and eastern Galicia.	600,00 killed between May 1942 – August 1943	Killing center using gas vans and later gas chambers
Sobibor	The Sobibor extermination camp was located near Sobibor village, in the eastern part of the Lublin district of Poland, close to the Chelm - Wlodawa	250,000	Opened in May 1942 and closed following a rebellion of the prisoners on October 14, 1943

	<p>railway line. The Bug River (5 km away) today forms the border with the Ukraine. In 1942 it was the border between the <i>Generalgouvernement</i> and the <i>Reichskommissariat Ukraine</i>. The area was swampy and is today as densely wooded as it was then.</p>		
Treblinka	<p>The route to Treblinka starts with the crossing of the river Vistula, then a turn onto Highway 18 northeast towards Bialystok, the only large town in the Bialystok province, which is located in the most remote northeast corner of Poland. It is in the Bialystok province that bison still roam, and one can see the last remaining primeval forest and wetlands on the European continent.</p>	700,000	<p>July 1942 – November 1943; a prisoner revolt destroyed much of the facility; largest killing center</p>
Majdanek	<p>Majdanek concentration camp is situated in a major urban area, four kilometers from the city center of Lublin, and can be easily</p>	170,000 – 250,000	<p>Doubled as a labor camp. Prisoners died from gassing, malnutrition, brutality and disease.</p>

	<p>reached by trolley car. The location of the Majdanek camp is in an area of rolling terrain and can be seen from all sides; it could not be more public or accessible. It is located in an entirely open area with no ten-foot wall around it to hide the activities inside the camp.</p>		
Auschwitz-Birkenau	<p>Located approximately 60km (37mi) west of Krakow, in Eastern Upper Silesia, which was annexed to Nazi Germany following the defeat of Poland, in September, 1939</p>	<p>One million killed; 9/10 Jews</p>	<p>Largest number of European Jews were killed there</p>