Friedl Dicker-Brandeis
and
Ela Weissberger at Terezin

A Unique Generational Relationship
of Art Teacher and Student

Teacher Workshop
April 8, 2013

Education Packet

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*All images in this packet are for one time educational use only.
Written and edited by Brooke Shaw and Valerie deLeon
In conjunction with the “Generations” exhibit, refer to the back of packet for details.
Cover Images: Ela Weissberger by Laura McNamara, 2011, photograph.
Dita Polachová-Kraus, Building at Night, charcoal, Child at Terezin.
Sunshine State Standards: Visual Arts

**Big Idea:** Organizational Structure

**Enduring Understanding:** The structural rules and conventions of an art form serve as both a foundation and departure point for creativity.

**VA.5.O.2.1** Analyze works of art that document people and events from a variety of places and times to synthesize ideas for creating artwork.

**Big Idea:** Skills, Techniques, and Processes

**Enduring Understanding:** The arts are inherently experiential and actively engage learners in the processes of creating, interpreting, and responding to art.

**VA.68.S.1.5** Explore various subject matter, themes, and historical or cultural events to develop an image that communicates artistic intent.

**Big Idea:** Critical Thinking and Reflection

**Enduring Understanding:** Assessing our own and others’ artistic work, using critical thinking, problem-solving, and decision-making skills, is central to artistic growth.

**VA.912.C.2.4** Classify artworks, using accurate art vocabulary and knowledge of art history to identify and categorize movements, styles, techniques, and materials.

**Big Idea:** Historical and Global Connections

**Enduring Understanding:** Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**VA.912.H.1.10** Describe and analyze the characteristics of a culture and its people to create personal art reflecting daily life and/or the specified environment.

**Big Idea:** Critical Thinking and Reflection

**Enduring Understanding:** Study of history and culture is necessary to gain understanding of the world that we live in and to plan for the future.

**VA.3.C.1.1** Use the art-making process to develop ideas for self-expression.

**VA.912.O.3.1** Create works of art that include symbolism, personal experiences, or philosophical view to communicate with an audience.

**Big Idea:** Historical and Global Connections

**Enduring Understanding:** Through study in the arts, we learn about and honor others and the worlds in which they live(d).

**VA.912.H.1.1** Analyze the impact of social, ecological, economic, religious, and/or political issues on the function or meaning of the artwork.

**VA.912.H.1.4** Apply background knowledge and personal interpretation to discuss cross-cultural connections among various artworks and the individuals, groups, cultures, events, and/or traditions they reflect.
Big Idea: Skills, Techniques, and Processes
Enduring Understanding: Through purposeful practice, artists learn to manage, master, and refine simple, then complex, skills and techniques.
VA.912.S.3.5 Create multiple works that demonstrate thorough exploration of subject matter and themes.
VA.912.S.3.6 Develop works with prominent personal vision revealed through mastery of art tasks and tools.

Common Core State Standards

Secondary Level CCSS.English Language Arts & Literacy (ELA): Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Holocaust Education Mandate

Students will pursue an investigation of human behavior, an understanding of the ramifications of prejudice, racism, and stereotyping, and an examination of what it means to be a responsible and respectful person, for the purposes of encouraging tolerance of diversity in a pluralistic society, and for nurturing and protecting democratic value and institutions.

Landscape, Watercolor, Child at Terezin
Friedl Dicker-Brandeis was trained in the fine arts in textile design, printmaking, and more. She worked at the Bauhaus, a famous school in Germany that combined instruction in crafts and the fine arts. The Bauhaus influenced design worldwide. Well-known artists like Joseph Albers, Piet Mondrian, and Wassily Kandinsky were associated with the school. Dicker-Brandeis own association with the Bauhaus gave her the authority to teach. She also worked in Berlin, Prague, and Hronov (in the current Czech Republic), and then was deported to Terezin in 1942 with her husband. Upon arrival at the camp she became a teacher for girls, but she did so much more than teach a curriculum.

From 1943-1944 she taught fine art classes in secret for children and some adults at the camp. Through art education, she gave her students opportunities to contemplate subjects, understand their emotions, and the ability to communicate their experiences; in a way she was giving them art therapy. Friedl’s approach to art education at the camp is considered a historical antecedent to the art therapy profession. She would tell her students to imagine the outside world and put it on paper, but she would also challenge them to document their surroundings. In addition the children wrote poems about what they missed, what they saw, and their fears. Painting in her art classes gave the children momentary escape from concentration camp realities.

Friedl taught artistic fundamentals in many media and forms, offering both structure and freedom in a place where they were prisoners. She never showed the children her own works to copy, but her artistic influence was felt. Friedl did more than just teach art. She created exhibitions of the students’ work in the cellar of the building, she “redesigned” the overcrowded rooms in which girls lived, and she designed costumes and scenery for some of the children’s theatrical performances.

On some days that Friedl went to teach, half the class would be missing because children were constantly being sent to death camps from Terezin. Only their artwork remains. She knew she couldn’t brighten the darkness in the camp, so she ignored it. She focused her attention on the children instead. Friedl hid her students’ works in suitcases before she was sent to Auschwitz in 1944. Her actions left us with the opportunity to understand the power and humanity of art and to realize the influence of an art teacher on the lives of children in a world torn by daily oppression and horror.

Friedl Dicker-Brandeis
Ela Weissberger was born and raised in Sudetenland, found in the current Czech Republic, until she was eight. In 1938 the Gestapo took her father. This meant the loss of the family business, so the family left with Ela’s uncle and fled to Prague. In 1942, when Ela was eleven, she with her grandmother, mother, and sister were sent to Terezin, a concentration camp also located in the current Czech Republic. They were not liberated until the end of World War II in 1945.

Ela lived in a small “house” with other girls her age. The children surreptitiously continued their education, with the inclusion of visual arts and music in the curriculum. They were instructed and schooled by detained teachers and artists. The arts became an integral part of Ela’s imprisonment at the camp. It seemed the children were able to maintain a bit of stability through the production of artwork.

From 1942-1943, Friedl Dicker-Brandeis taught Ela artistic techniques, and to use her imagination and the surroundings as inspiration for drawings, paintings, and collage works. Ela and other students created images of their friends and family, but also documented their lives at Terezin through poetry and music. Their art was hidden in walls from the Nazis; it was illegal to discuss the camp’s reality amongst fellow prisoners or to outsiders.

Through the lessons given by Friedl, Ela was able to better understand and articulate her emotions. Perhaps through her growth of confidence via the arts, Ela participated in the children’s opera, Brundibar, as one of the main characters, the cat, (see section: Brundibar).

After she was liberated in 1945 she enrolled at an art school in Prague where she studied ceramics. She was not able to continue in her art studies because she was not a member of the Communist party. She instead emigrated to Israel to work in ceramics. At age 19 she was called to join the Israeli Defense Force. After a year she entered the navy. Due to her artistic talent, she became a map drawer. She finished her two years of service, and then met her husband, Leopold, a soldier. They moved to the US to escape the continual Middle Eastern conflict. Initially her husband worked as a butcher, and she worked as a stay-at-home mother with her children, trying to save every penny she could. Eventually she was offered her sister-in-law’s job, in which she formed mannequins for store display windows. This began her commercial art career in New York.

Ela was a protective and earnest mother. She did not want her children to experience intolerance. Ela told her children to never give up on living, “You should fight for your rights.” Ela’s artistic legacy was passed down to her daughter who entered the interior design field.

Ela’s philosophy centers on mutual support of each other. She travels across the United States talking to schools about the Holocaust, teaching children not to fear, but to be tolerant and open to all people.

Ela Weissberger
Terezin was portrayed to the outside world as a peaceful community where the adults worked diligently and the children played all day long. Only the inhabitants of Terezin and the Nazi commanders knew of its harsh reality – executions, overcrowded barracks, stale food, bed bugs, shortage of clothes and blankets, as well as spreading sickness. Despite these conditions, Friedl Dicker-Brandeis tried to provide a creative outlet for children in the camp, to grant them some form of familiarity with normal life through her art classes. In the camps, art instruction or any cultural gatherings were forbidden. To maintain their secret classes, students would meet in the attics of the barracks and Friedl would hide the artworks in her suitcases. Despite the limited materials, Friedl made it a point to “borrow” scraps of paper from the German officers to utilize as the children’s canvases.

The subject matter for the pieces varied from actual events in the camp to copies of the old masters from Friedl’s art history books. Since the camp was the students’ constant environment, somber scenes of the architecture, sickness and death prevailed. Cut paper collages were a popular medium used to portray the three-tiered bunks in which people had to sleep or to create interpretations of Vermeer’s paintings. Watercolor and charcoal were less prevalent, yet some students used the media to illustrate the eerie landscapes that surrounded them, depicting silhouettes of buildings, or to illustrate memories or yearnings for their home villages. Others used the artwork as a sense of relief or hope. Some children sketched out characters that were featured in the children’s opera Brundibar, an opera that was staged at Terezin by the prisoners. Others created birthday cards or home memories to give as gifts to loved ones. Through the fear, sickness and death, Friedl Dicker-Brandeis provided a means for expression of feelings. Art allowed the children, through the freedom to draw, the creation of a world where oppression lessened and hope remained.
In the late 1930s, the German regime began to gain power. Tensions increased and displacement occurred, especially for those of Jewish descent. Many people created plays, artwork, or songs to deal with fear of the unknown. In Prague, two composers created a children’s opera that revolved around issues that pressured and oppressed the Jewish community before and during World War II.

The opera, Brundibar, was the story of two children who needed to buy milk for their sick mother. An organ player by the name of Brundibar played music to earn money, inspiring the children to do the same. Aninka and Pepicek tried to sing in the square but failed to catch the attention of those that passed by. They discovered they needed to sing louder to attract the crowd. With the help of a dog, cat, sparrow and supportive children of the town they began to make money by creating a large choir. Envious that the children were doing so well, Brundibar stole the cap containing their earnings. His plan turned sour when he was surrounded by the children and animals, creating yet another victory for them. The children’s songs in the opera thus became a symbol of hope and friendship.

Although this opera symbolized Hitler’s abuse of the Jews, the children at the Terezin concentration camp were able to present it. Usually plays, songs or cultural gatherings were forbidden to those in the camps. Rehearsals and performances occurred under clandestine circumstances. Interestingly when rumors spread across the world that the Nazis were killing Jews at these camps by the thousands, the Nazis supported a performance of Brundibar for the Red Cross. To counteract the rumors, the Nazis put together a film/documentary to show the “real life” in a concentration camp, falsely making Terezin appear as a peaceful community where people were free to play, work, and perform in concerts such as Brundibar. Brundibar became the center of this Nazi propaganda but many performers were sent to die at Auschwitz after this production.

To the outside world, the opera was a signifier that all was well in the camps but the performers knew its true intent. Despite the false advertisement provided by Brundibar, the opera held a special meaning to those in the cast. Survivor Ela Weissberger who played the cat exclaimed, “We were in a dream world,” where the children could escape the harsh reality of Terezin and impending transportation to Auschwitz. While performing, they did not have to wear the yellow star of David and could dress up in costumes for their characters. To the children, the opera was a beacon of hope that burned brightly every time it was staged. Hitler to them was Brundibar and the performance instilled a renewed faith that they would one day leave Terezin and return to their homes.

Cast of Children in Brundibar at Terezin
An Art Education Technique Used At Terezin

By: Valerie deLeon

Enduring Idea:
Through art, negative human behaviors and their effects (prejudice, racism, and stereotyping) and positive human behavior and their effects (a sense of responsibility, as well as respect for others and their values) can and must be analyzed in order to promote, preserve, and perpetuate tolerance and democratic culture.

Essential Question:
In what ways do limited art materials in oppressed circumstances generate determination?

Session Activity:
In this activity students will focus on the way technique and the study of historical art pieces influenced the artwork by the children at Terezin. Before beginning the activity, display some well-known paintings and discuss their importance art historically. Friedl Dicker-Brandeis brought her art history books to the camps along with some art materials so the children could reference exemplary art. Elaborate on the way studying the old masters was a training tool used by art academies to increase an artist’s abilities. Present some images of the artworks that were created by the children at Terezin. Show p. 17 in the book *Fireflies in the Dark* in which the children used limited colored papers to collage/reconstruct famous artwork. Discuss the technique Friedl used to teach her students about the way to look at the paintings and the materials used in the camps to illustrate the master works.

For the next class period, each student will create his/her own art piece based on art historical references. Friedl was limited in her art supplies for the students. She had to use Nazi documents and cut paper with limited colors. Circulate art history books and have the students pick paintings they would like to use for their paper collages. Have each student pick limited construction paper colors – two colors as well as black and white. Have each student pick a background scrap on which to collage. The students should generate pieces that resemble the paintings. After the works are completed, hold a class discussion. Ask students the reasons for their selections of specific paintings. Ask students to explain the reasons for their selections of colors, shape and background. The students will have a better understanding of color blocking within an image, studying the importance of past works, and become familiar with the art education restrictions among the many oppressions endured by the children at Terezin.

Grade Level: 3-7

Time Needed: 2-3 Class periods

Objectives:
1. Students will understand the importance of the old masters and the way recreating their works further expands an artist’s observation and use of art elements, like color and shape.
2. Students will use similar materials and techniques and will become aware of the limited resources used by children at Terezin.
3. Students will become aware of the determination of the children at Terezin.

Materials: Scraps or paper from the recycle bin, construction paper (variety of colors), glue, 4-5 art history books
Activity Procedure:
1. Introduce a small selection of very famous paintings and briefly discuss their importance to art history (in handouts).
   A. Describe technical innovations these paintings contributed to art.
   B. Discuss the way these paintings influenced other artworks.
   C. Discuss the way artists in training are sometimes allowed, even today, to go to museums to make copies of old master works. Show an image of such an artist, if possible. See examples below.
2. Present artworks created by children at Terezin based on master paintings (p. 17 in Fireflies in the Dark).
   A. Ask the way the children’s pieces reflected the master works.
   B. Ask the students to describe the colors and shapes used by the Terezin students.
   C. Ask the students to describe the background papers used by Friedl’s students.
   D. Tell the students about the children at Terezin and their lack of materials. Explain that lack of materials did not stop them.
3. Give the students a selection of old master paintings on which to base their recreations with basic label information for each. Have each student choose an artwork, two colors of construction paper and a background paper. Each will make a collage using the techniques displayed in the Terezin works.
4. After everyone has finished, display the works. Ask the students what paintings they chose to use and why. Ask the students to talk about the challenge of creating the images with only cut paper shapes and blocks of two colors as opposed to paint and multiple colors. Reflecting on the challenging attributes of the activity will allow the students to get a sense of the determination of the children at Terezin.
5. Evaluation: See General Activity Rubric on pg 20. You can adapt the rubric to this lesson plan as necessary.

Draw and Paint What You See

By: Brooke Shaw and Valerie deLeon

Enduring Idea:
Through art, negative human behaviors and their effects (prejudice, racism, and stereotyping) and positive human behavior and their effects (a sense of responsibility, as well as respect for others and their values) can and must be analyzed in order to promote, preserve, and perpetuate tolerance and democratic culture.

Essential Question:
In what ways does an artist use the surrounding subject matter to create art which conveys his/her emotions and thoughts. In what ways can this art reflect oppression and intolerance?

Session Activity:
In this activity students will focus on the idea of “draw what you see.” Friedl Dicker-Brandeis taught her students to look at the outside world and realistically portray it as seen. Begin by showing and discussing the settings of Terezin, what the children would have seen, and display examples of their work.

The illustrations sketched by the children depicted images of their daily life in the concentration camp and hope that they would someday leave those places. Many of the works were limited in color scheme, making more emphasis on line and its thickness to suggest their feelings. Perhaps due to the secretive nature of their art lessons, the works often appeared to be sketch-like and impressionistic.

Discuss the emotions and thoughts the Terezin drawings and watercolors conveyed through the use of the art elements. For example, discuss the way the minimal colors and dark lines evoked a dreary location. After looking at their pieces, each person will work individually on his/her own drawings or watercolors.

For this activity, each student will create an image based on “draw what you see.” Students will focus on the elements of art, on line, color, texture, shape, space, and value. Choose where to take the class, either inside the school or outside, and have them individually choose scenes to draw or paint with watercolor. Ask each student to write a paragraph about the scene he or she depicted, and the emotions and thoughts he or she tried to convey in the drawing. Each student will give his/her work a title.

After the students finish their work, conduct a class discussion about each individual work. Ask the students to explain the reasons they chose those colors, that location, and the way they think it comes across to their fellow classmates. What part of the setting did each student depict? Do any of the students’ works look similar? In what ways do the elements of art help to achieve a representation and convey thoughts or emotions? Select individual works by students at Terezin to compare and contrast with the works from the class, to compare and contrast “what each show.”

Discuss the way each set of drawings – those from Terezin and those from the class – convey the artists’ emotions and thoughts, and convey the concepts of oppression or tolerance.

Grade Level: 7-12

Time Needed: 2-3 class periods

Camp, Collage, Child at Terezin
Objectives:
1. Students will have a better understanding of the reasons the children at Terezin illustrated the landscapes, characters and scenes in their pieces.
2. Students will be able to reflect on their treatment of line and color in their own paintings and drawings.
3. Students will understand their surroundings can serve as an inspiration, and that what they see can be translated into art by the use of the art elements.
4. Students will realize art can communicate emotions and thoughts.
5. Students will realize that artwork can reflect oppression but can also reflect and emphasize tolerance.

Materials: Paper, pencils, watercolor paints, paper towels, cups, water, brushes

Activity Procedure:
1. After reading information about Friedl Dicker-Brandeis and Ela Weissberger, discuss the background of each and their relationship as teacher and student.
2. Introduce Friedl Dicker-Brandeis’s lesson on “draw what you see,” and display examples of the children’s watercolors and sketches from Terezin. Discuss the way Terezin children’s drawings convey thoughts and emotions. Display a list of the art elements to which to refer during this discussion.
3. Ask the following:
   A. Ask what they see in the images.
   B. Ask if the treatment of line and color adds or takes away from the pieces and how so?
   C. Ask what emotions the Terezin works make them feel and the way the children were feeling while making the pieces.
4. Compare the images of the artwork to photos of the camp during that time. Ask if the photos and the artwork have any resemblances, if so then how?
5. Have the class choose materials and set up the classroom, or go outside to begin working. Have each find one area in which to draw, and have each focus on portraying it realistically. Students will create their own drawings or watercolor paintings based on a scene. Ask them to think about using the art elements to help convey their thoughts and emotions about the subject matter. For example, reiterate that colors can be suggestive of something and that the thickness/treatment of line can affect an image. Give each a list of the elements to keep on hand during the drawing/painting session.
6. Ask each student to write a paragraph about the choice of scene and the emotions and thoughts he/she wished to convey. Ask the student to write the title of the work.
7. After everyone has finished, the students will present their works to the class. Ask why each chose that specific narrative and how each chose to illustrate the scene. Have the students describe what techniques they chose and how the art elements helped get their feelings across. Give them the opportunity to read their paragraphs.
8. Sample Questions:
   a. Can you compare and contrast the surroundings in these images to those of the students at Terezin?
   b. What features of the work from now show tolerance?
   c. Which features of the work from Terezin show oppression?
   d. What in our time creates tolerance – in our class, in our school, in our country? Is this shown in the artwork created by the students in our classroom?
   e. Are there ways to show the encouragement of tolerance in these drawings/paintings?
   f. What would you add or include in your work to encourage tolerance in the school environment or the society as a whole?
9. Evaluation: See General Activity Rubric on pg 20. You can adapt the rubric to this lesson plan as necessary.
Enduring Idea:
Through art, negative human behaviors and their effects (prejudice, racism, and stereotyping) and positive human behavior and their effects (a sense of responsibility, as well as respect for others and their values) can and must be analyzed in order to promote, preserve, and perpetuate tolerance and democratic culture.

Essential Question:
In what ways can a person’s identity be maintained, expressed, and thus respected through creative endeavor?

Session Activity:
This activity focuses on creating poems that exemplify the student’s identity. In this activity students will extend the idea of “draw what you see.” Friedl Dicker-Brandeis’s students created poems to accompany their artwork. These poems focused on what the students saw around them, what they imagined, and their own identities in the camp.

Begin by discussing the way poetry can further extend the message of the art. Look at several works and accompanying poems by Terezin students. Discuss the way the poem shows either the scene viewed by the student, the imagination of the student, or the students’ identity in the camp. Discuss the way the accompanying poem extends the message of the artwork. When the children entered Terezin, they lost their identities by having their names replaced by numbers. Discuss the way these artworks and poems expressed the identity of those who created them. Discuss the reasons this would have been important in the face of numbers assigned to students while names were removed.

Following the discussion, have the students discuss their own identities. Have them think about characteristics of themselves, things they like to do, and the way they would describe themselves to others. Have them look at the drawings from the “draw what you see” lesson. Discuss the way these drawings expressed personal identities.

For this activity, each student will create a poem to accompany the drawing from the previous lesson plan. Each can create either an acrostic poem or a Haiku.

Acrostic Poem
Create an acrostic poem based on a title for the drawing. Have the students use their previous written paragraphs to help them.

Acrostic Example:
Forever-loyal companion
Right by my side,
In the good and bad,
Each trial and change,
Never wavering,
Dear to me in every way.

Descriptive Poetry
By: Brooke Shaw

I Never Saw Another Butterfly, Excerpt, Child at Terezin
Haiku

Haiku is a traditional form of Japanese poetry. Haiku poems consist of 3 lines. The first and last lines of the haiku have 5 syllables and the middle line has 7 syllables. The lines rarely rhyme, and are usually written about things that are recognizable to the reader. Each student will create a haiku describing his or her drawing.

Haiku Examples:

Hug every friend you see
Tomorrow may bring a change
Bad will turn to good.*

Each person changes
We help each other to grow
Ire will turn to care.

Display the drawings and poems together. Discuss the way the poem extends or expresses the meaning or message of the drawing. Discuss the way the poem expresses the student’s identity.

Grade Level: 7-12

Time Needed: 2-3 class periods

Objective: Students will understand that poetry has the ability to extend the meaning of an artwork, to transmit emotion and identity through descriptive words.

Materials: paper, pencils, markers, crayons, colored pencils

Activity Procedures:
1. Introduce the way poetry has the ability to further extend the message of art.
2. Introduce some works and accompanying poems by the children at Terezin. Discuss the way the poems describe the artwork. Discuss the way the artworks and poems express the children’s identities.
3. Have the students discuss their own identities, and list characteristics of themselves.
4. Have the students look at their drawings from the “draw what you see” lesson and discuss the way the drawings express their personal identities.
5. Discuss the issues of tolerance as part of personal identity as well. Discuss those characteristics of the students’ lists that suggest tolerance.
6. If you choose the acrostic format, children will write the titles to their drawings vertically from which to compose their poems. Or have each student write a Haiku based on one aspect of his/her drawing.
7. After each student finishes, display the drawing and poem together and read the poem aloud to the class. Discuss the way the poem extends the meaning of the drawing and the way the poem expresses the student’s identity.
8. Evaluation: See General Activity Rubric on pg 20. You can adapt the rubric to this lesson plan as necessary.

Draw What You See: Something Beautiful

By: Eileen Lerner  
Grades 1-5/Gifted Program  
Florida State University Schools

Enduring Idea:

Through art, negative human behaviors and their effects (prejudice, racism, and stereotyping) and positive human behavior and their effects (a sense of responsibility, as well as respect for others and their values) can and must be analyzed in order to promote, preserve, and perpetuate tolerance and democratic culture.

Essential Question:

What is your duty to inform the world? What are the essential values and ideals that you hope to pass on from generation to generation?

Session Activity:

Based upon the book, Something Beautiful, students will create essays and drawings depicting their own “something beautiful” to be compiled and published in the form of a class book.

Grade Level: 1-5

Time Needed: 2 class sessions

Objectives:

1. Students will be able to make connections to the artwork and story, Something Beautiful, by portraying their own values in essay and illustration formats.
2. Students will demonstrate knowledge and understanding of the impact of our families, culture and communities upon our values.
3. Students will become familiar with using the writing process and use of mixed media to express one’s ideas, values and beliefs in unique and personal ways.


Activity Procedures:

1. The following quotations may be isolated and pointedly discussed in the class or they may simply remain underlying concepts for the procedures.
2. As a class, read Something Beautiful. “There are only two lasting bequests we can hope to give our children. One of these is roots; the other, wings. (Hodding Carter)” According to author Sharron Dennis Wyeth, something beautiful is “something that when you have it, your heart is happy.”
3. Each student will create a well-developed personal essay depicting the selection of his/her own “something beautiful.”
4. Each student will execute a well-developed drawing of his/her “something beautiful.” Students can select from a variety of media, including colored pencils and markers to create their drawings.
5. Students can (and should) use details in their artwork to elaborate drawings, to aid and enrich the development of written thoughts and descriptive language in their essays.

6. As a class, discuss the impact of experiences in determining those things valued most. Ask “If the ‘something beautiful’ is a tangible object, is it really the item (or its monetary value) that makes it so beautiful, or the intangible worth and memories associated with it?”

**Evaluation:**

Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustments will be made to make the lesson more comprehensible. Quality of discussion and overall effort displayed, in addition to the detail of the image and written explanation, will influence summative assessment. Student artwork, written language skills, and critical and creative thinking skills will be evaluated with corresponding rubrics. See potential rubric on p. 21.

![Margit Konetzova, Butterflies, Watercolor and Pencil, Child at Terezin](image-url)
Draw What You See:  
What’s Your Legacy? Family Values

By: Eileen Lerner  
Grades 1-5/Gifted Program  
Florida State University Schools

Enduring Idea:  
Through art, negative human behaviors and their effects (prejudice, racism, and stereotyping) and positive human behavior and their effects (a sense of responsibility, as well as respect for others and their values) can and must be analyzed in order to promote, preserve, and perpetuate tolerance and democratic culture.

Essential Question:  
How are you influenced by your family legacy and values?

Session Activity:  
In this activity students will read series of books which deal with the means to pass on values to leave a legacy. Legacy will become personal to the students as they conduct interviews with family members. Each student will work to leave a legacy by writing about his/her family values through poetry or other written forms and illustrating the writing visually. Or the student may elect to first present the family legacy visually and produce writing to accompany the image.

Grade Level: 1-5

Time Needed: Eight class sessions

Objectives:  
1. Students will demonstrate understanding of the impact of prejudice (pre-judging) and hatred upon our school, community, society and world.  
2. Students will demonstrate understanding of the impact that each individual can have upon his/her immediate environment (friends, school, community, etc.).  
3. Students will demonstrate knowledge and understanding of the impact of our families, culture and communities upon our values.  
4. Students will become familiar with using the writing process and use of mixed media to express an individual’s ideas, values and beliefs in unique and personal ways.

Materials:  
Draw What You See, written by Helga Weissova (with her original artwork) (Gottingen: Wall stein Verilog 1998).  
The Cat with the Yellow Star: Coming of Age in Teresina, written by Susan Goldman Rubin with Ela Weissberger (New York: Holiday House 2006).  
Mark Fletcher/guest speaker http://www.markfletcher.embarqspace.com/  
Drawing paper, markers, crayons, colored pencils, pencils, and notebook paper.
Activity Procedures:
1. Students will read and discuss the book, Say Something.
2. Students will read and discuss the book, Terrible Things: An Allegory of the Holocaust.
3. Students will be introduced to the artwork of Friedl Dicker-Brandeis, Ela Weissberger, Helga Weissova and Mark Fletcher through the following books and experiences:
   - Draw What You See.
   - Fireflies in the Dark: The Story of Friedl Dicker Brandeis and the Children of Teresina.
   - The Cat with the Yellow Star: Coming of Age in Teresina.
   - Mark Fletcher/guest speaker
4. Students will interview family members (parents and grandparents) about the traditions, culture and values they hold dear (this follows a series of lessons relating to these topics).
5. Students will celebrate their legacies in the style of Helga Weissova (Draw What You See to tell the world a story) and Mark Fletcher (water color and ink drawings accompanied by original poetry). Students will combine text based on interviews with artwork to express family legacies and values.

Evaluation:
Formative assessment will be used throughout this lesson to monitor student progress and understanding. If students demonstrate difficulty with the lesson, adjustments will be made to make the lesson more comprehensible. Quality of discussion and overall effort displayed in addition to the detail of the image and written explanation will influence summative assessment. Student art work, written language skills, critical and creative thinking skills will be evaluated with corresponding rubrics. See potential rubric on p. 21.
Capturing a Sentiment: Notecards with a Universal Message

By: Barbara Davis, Florida State University Schools

Enduring Idea:
Through art, negative human behaviors and their effects (prejudice, racism, and stereotyping) and positive human behavior and their effects (a sense of responsibility, as well as respect for others and their values) can and must be analyzed in order to promote, preserve, and perpetuate tolerance and democratic culture.

Essential Question:
How can we visually express the themes of tolerance, peace, freedom and the sanctity of the human spirit with images that can relate to the written words of Holocaust prisoners, or philosopher’s quotes (past/present) touching on similar themes?

Session Activity:
The students will develop studio habits through the following methods. They will engage and persist by learning to embrace problems of relevance within the art world and/or of personal importance, to develop focus and other mental states conducive to working and persevering at art tasks. They will express by learning to create works that convey an idea, a feeling, or a personal meaning. Ultimately, the students will create information notecards with text and images that focus on the Holocaust.

Grade Level: 9-12

Time Needed: Two weeks, plus notecard production time.

Objective:
1. Students will analyze and decode writings/poems for meaning & themes.
2. Students will chart similes and metaphors.
3. Students will brainstorm analogous visual symbols and group by Venn diagram with themes from writing.
4. Students will find famous quotes that thematically connect with previous brainstorming ideas.
5. Students will create visual representations, that is notecards, utilizing photography, digital software, collage, etc. and text.
6. Students will refine work based on input from peers.

Materials: Holocaust resource materials, poetry and writing from the Holocaust:
Holocaust Poetry, compiled and introduced by Hilda Schiff, St Martin’s Griffin, NY.
...I never saw another butterfly... Children’s Drawings and Poems from Terezin Concentration Camp, 1942-1944, Edited by Hana Volavkova, Schocken Books, NY.
Art Music and Writings from the Holocaust, Susan Willoughby, Heinemann Library, Chicago, IL.
Fireflies in the Dark; The Story of Friedl Dicker-Brandeis and the Children of Terezin, Susan Goldman Rubin, Scholastic Inc. NY.
The Cat with the Yellow Star, Coming of Age in Terezin, Susan Goldman Rubin with Ela Weissberger, Holiday House, NY.
Brundibar, Maurice Sendak, Tony Kushner, after the opera by Hans Krasa and Adolf Hoffmeister, Hyperion Books for Children.
Activity Procedure:
1. Students will read and discuss the poems/writings (and view artwork) from concentration camp prisoners.
2. The teachers will include a handout to generate key words, phrases, themes, ideas from reading.
3. Students will use the Think-Write-Pair-Share interpretations.
4. With the whole group students will chart key ideas.
5. Students will use a Nominal Group technique to bundle ideas into related themes, similes and metaphors.
6. Students will research present-day genocide and seek “personal view” articles rather than statistics.
7. Students will research famous quotes that appear relevant to their understanding of the themes.
8. Students will compile lists of favorite passages, favorite poems, and excerpts.
9. Students will generate ideas for visual representation to go with these passages for notecards.*
   *Key is to move beyond their literal interpretation and use metaphor.
10. Students will use photographs, collage, Photoshop, etc. to create images based on ideas.
11. Students will present, critique and refine their work based on input. Final selections will be made.
12. Students will use software to finalize their images and text for printing into notecards for sale for HERC.**
   **Final selections will be made into sets of 4 cards to be packaged with envelopes.

Evaluation:
Formative assessment is critical in the early activities to ensure no one is “opting out” (off-task) or unable to understand the material. Using small group and large group techniques as well as time for individual reflection is important. If students have difficulty with deciphering the themes, be prepared to rearrange the groups, read out loud with emphasis, etc. Assessment of the early preparation work (group activities 1-5, 9) and (individual activities 6-8) will use a simple 5 point scale (see rubric on p. 22).

Summative assessment will be applied to the visual work created by individuals for the project. The rubric for the visual work will be given to students in advance and reviewed with the whole class to show the way each objective will be scored (see rubric on p. 22).

*Three Jewish Boys, Painting?, Child at Terezin
# General Activity Rubric

**Rubrics**

* Rubrics can be altered to fit the activity plans.

## General Activity Rubric

<table>
<thead>
<tr>
<th>Art Lesson</th>
<th>Work shows strong use of all skills and concepts.</th>
<th>Work shows good use of skills and concepts.</th>
<th>Work shows some need to improve use of skills and concepts.</th>
<th>Work shows very little use of skills and/or concepts.</th>
</tr>
</thead>
</table>
| **A. Understanding**  
- Lesson Objectives & Goals  
- Artwork is well thought out, clear, and utilizes appropriate techniques, and art elements. | 4  
The artwork is planned carefully; understanding of most concepts and procedures is shown. | 3  
The artwork is planned adequately; understanding of some concepts and procedures is shown. | 2  
The artwork shows little evidence of understanding the concepts and/or procedures. | 1  
The artwork shows no evidence of understanding the concepts and/or procedures. |
| **B. Skills & Techniques**  
- Craftsmanship  
- Use and care of tools and materials | 4  
Students applied all of the skills required and paid close attention to detail. | 3  
Students showed most of the skills required and the artwork shows average attention to detail. | 2  
The student applied some of the skills required and paid little attention to detail. | 1  
The student applied few of the skills required and no attention to detail. |
| **C. Creations & Communications**  
- Application of Elements of Art and Principles of Design (Shape, line, color, movement) | 4  
The artwork demonstrates some personal expression, logical problem solving skills and application of Art Elements and Principles of Design. | 3  
The artwork demonstrates an average amount of personal expression, problem solving & application of Art Elements and Principles of Design. | 2  
The artwork demonstrates little personal expression, problem solving & application of Art Elements and Principles of Design. | 1  
The artwork lacks evidence of personal expression and little or no evidence of problem solving & application of Art Elements and Principles of Design. |
| **D. Effort**  
- Performance  
- Time management  
- Behavior | 4  
The student put forth effort required to complete the project well and entered into discussion; used class time well, worked independently. | 3  
The student put forth the effort required to finish the project; entered into discussion; used class time adequately. | 2  
The student put forth the effort required to finish the project; used class time adequately; unwilling to enter into discussion; required some redirection or support from the teacher. | 1  
The student put forth no effort or the project was not completed; class time was not used well; student did not enter into discussion; required consistent redirection or support from the teacher. |
# Rubric: Draw What You See - Something Beautiful; Family Values

## Rubric for Draw What You See: What’s Your Legacy?

### Demonstrates Effective Creative Thinking and Expression

<table>
<thead>
<tr>
<th>Student</th>
<th>Date</th>
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</thead>
<tbody>
<tr>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Area of Competence</th>
<th>Demonstrates High Level of Competence</th>
<th>Demonstrates Emerging Competence</th>
<th>Not Yet Competent</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Generates many ideas</td>
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<td></td>
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<tr>
<td>Extends elaborates on new ideas, provides details for application</td>
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<tr>
<td>Thinks of alternatives to the conventional</td>
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<tr>
<td>Conceives innovations unique to the context</td>
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<tr>
<td>Produces original projects in compliance with class requirements</td>
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</tbody>
</table>

### Demonstrates Initiative in Pursuing Knowledge and Exploring Ideas

<table>
<thead>
<tr>
<th>Student</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
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</tbody>
</table>

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<th>Demonstrates Emerging Competence</th>
<th>Not Yet Competent</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accesses appropriate data sources</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses information sources to examine relationships, draw conclusions, and/or make predictions</td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Uses information to support judgments and conclusions</td>
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<td></td>
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<tr>
<td>Actively explores new ideas</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Follows through and completes assigned or contracted tasks</td>
<td></td>
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</tbody>
</table>
Rubric: Capturing a Sentiment

| Rubrics for Capturing a Sentiment: Notecards with a Universal Message |
|---|---|---|---|---|
| Introductory Activities | Below | Meets | Exceeds |
| Categories | 2 - 3 | 3.5 | 4 | 4.5 | 5 |
| 1. 2. Read and fill out handout prior to discussion | Off task, Does not do the work. Does not read, fills in handout by copying others. Reads but does not write, Fills in after the discussion | Reads quietly and seeks out the responses. Fills in the handout with a few key words | Highlights important verses, phrases, Insightful answers to questions on handout. Enough information written on handout to enable student to defend opinions. |
| 3. Think-Write-Pair-Share (T-W-P-S) | Off task completely or Off task part of the time, Does not discuss- only listens to partner | Discusses with partner, both share what they have written | After sharing what they wrote they discuss ideas, then prepare notes to share with whole group |
| 4. Whole group charting 5. Nominal Group work | Off Task | Watches and listens but does not participate | Participates by adding ideas from discussion/handout to the group chart Participates by pointing out similarities or suggesting categories |
| 6. Research on contemporary issues 7. Seek relevant quotes | Does not bring any contemporary issue to class Does not bring any quotes | Brings an article but doesn’t explain it well (hasn’t studied) or can explain the gist of the article (very general) | Can explain the geo-politics of the events and how they relate to the assignment |

2= Lowest score per activity, no effort. 3 for minimal work/poor effort. 3.5 used for students who are on the cusp between categories (spend time in both categories) 4= Does minimum, not very intellectually engaged. 4.5 used for students who are on the cusp between 4 & 5 categories (spend time in both categories) 5= Highly engaged in the activities (best for internalizing the concepts)

Add the score for each activity block on the left (total of 4) then divide by 4 to get score. If a student is absent for one of the activities do not add a score for it but do not use it when dividing. Re: If a student receives a “4” in every category but is not there for activities 4 & 5 they will have 3 scores of 4 = 12 divided by 3 = a “4” or 80%

Note: It is important to engage with the class at every phase and make note of how students are doing, not only for the sake of assigning points, but more importantly, to guide students, help them understand the content and/or the process, and encourage them to stay engaged and participate. These exercises are meant to build the foundation for the artwork they create and are not merely “hoops to jump through” for a grade.

On a 5 point scale:

<table>
<thead>
<tr>
<th>Score</th>
<th>Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>F</td>
</tr>
<tr>
<td>2.5</td>
<td>F</td>
</tr>
<tr>
<td>3</td>
<td>D</td>
</tr>
<tr>
<td>3.5</td>
<td>C</td>
</tr>
<tr>
<td>4</td>
<td>B</td>
</tr>
<tr>
<td>4.5</td>
<td>A</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
</tr>
</tbody>
</table>

22
<table>
<thead>
<tr>
<th>Visual Production</th>
<th>Below</th>
<th>Meets</th>
<th>Exceeds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Categories</td>
<td>1 - 2</td>
<td>3.5</td>
<td>4.5</td>
</tr>
<tr>
<td>Ideation</td>
<td>No sketches or descriptions, no proposals, no plan concerning lighting, point of view or compositional considerations.</td>
<td>Student has a minimal proposal to discuss with the teacher prior to the photo shoot.</td>
<td>Student worked up many sketches and ideas and planned how to light and execute the shots. After discussion revisions were made.</td>
</tr>
<tr>
<td>Artwork produced</td>
<td>Does not complete any artwork for the assignment. Or, Produces a few images that are hard to connect with the themes (appear to be done for other reason, other class, previous assignment and then turned in since nothing was prepared specifically for assignment)</td>
<td>Produces an image that is connected to the theme but has no relation to any sketches or prior planning. Produces one or two decent works that are directly related to the plans made in advance</td>
<td>Produces several works related directly to one or more quotes, poems, or passages. It is obvious that some was produced directly from the plans discussed in class and then was inspired to try new angles, lighting and composition because they got “into it” during the shoot.</td>
</tr>
<tr>
<td>Composition</td>
<td>In-camera Poor, no attempt or very poor attempt to improve in Photoshop afterwards</td>
<td>Composition poor-to-fair but cropped in Photoshop very well.</td>
<td>Excellent composition in camera. ** Student may use multiple images and words combined into a composition.</td>
</tr>
<tr>
<td>Exposure</td>
<td>In-Camera Poor, Did not consider how the light was falling on subject, did not meter correctly, critical subject out of focus</td>
<td>In camera fairly good but used Levels or Curves to adjust exposure. No blown out areas, no muddy areas.</td>
<td>Excellent Exposure. ** Adjustments in PSD are artistic in nature such as layering various opacity/color and saturation to create a strong effect.</td>
</tr>
<tr>
<td>Presentation</td>
<td>Not ready. Work scattered in folders. Stretched out of proportion on slides. Has nothing or little to say to explain the work and how it relates.</td>
<td>Ready to present images large on screen with the quote or poem intended to go with it.</td>
<td>Student presents initial idea, original images (best of) from the photo shoot, final adjusted image and the quote or passage. Presentation builds a strong case for the alignment of the image with the words.</td>
</tr>
</tbody>
</table>

** Note: For this assignment, straight photography may be submitted, or the student may choose to use layers, text, collaging and other techniques to construct their artwork using images they have taken.

Add the points for the 5 Categories and divide by 5. None of these categories are exempt due to absences or “lost notebooks” or “lost flash drives.” Let students know in advance if late work will be accepted and how the grade will be impacted due to unexecused late work. Given time you may allow students to rework their images based on input from critique to improve outcomes and final grades.
**Glossary**

**Acrostic Poem**: a poem in which each line starts with a letter from the subject matter written about.

**Art Therapy**: A form of psychotherapy that encourages self-expression through painting or drawing.

**Auschwitz**: Nazi Germany’s largest concentration camp and extermination camp, located in southern Poland.

**Concentration camp**: a camp where persons (prisoners of war, political prisoners, or refugees) are detained or confined.

**Haiku**: traditional Japanese poem with three lines, the first and third lines are made up of five syllables, and the second line is made up of seven.

**Nazi**: a member of a German fascist party that controlled Germany under Adolf Hitler from 1933-1945.

**Terezin**: Nazi concentration camp located in Czechoslovakia. Created in late 1941 as a “model Jewish settlement” to deceive the outside world, but in reality it was not a “model Jewish settlement” at all.

Liana Franklová, *Everyone Was Hungry*, Drawing, Child at Terezin
Content and Image Sources

Content Sources:

http://holocaustmusic.org/places/theresienstadt/brundibar/
http://coe.unm.edu/home/narrowwindow/about-the-artist.html
http://www.flickr.com/photos/9679871@N04/with/3712809099/

Image Sources:

http://farm4.static.flickr.com/3493/3713612126_85428a5bb3.jpg
http://coe.unm.edu/home/narrowwindow/about-the-artist.html
http://www.uv.es/cultura/e/expinfanciaiguerra10ing.htm
http://www.flickr.com/photos/9679871@N04/with/3712809099/
http://www.infocenters.co.il/gfh/multimedia/Photos/Idea/17641.jpg
http://acejet170.typepad.com/foundthings/2006/06/i_never_saw_an.html
http://plbrown.blogspot.com/2013/03/nyc-met-and-amazing-special-exhibit.html

*On the Way to Terezin*, Drawing, Child at Terezin
Evaluation

Please return to:
FSU Museum of Fine Arts
Room 250 Fine Arts Building
Tallahassee, FL 32306-1140

Was this material adaptable for introduction to your students?
All   Some   None

Did you feel the packet adequately provided the information and materials on the topics raised by the workshop?
All  Some   None

Was the packet presented in an organized manner?
All   Some   None

Would you like to continue to receive materials from the FSU Museum of Fine Arts?
All   Some   None

Will you use any of the suggested activities in your classroom?
All   Some   None

Comments or suggestions:
Ela Weissberger Teacher Workshop offered in conjunction with FSU Museum of Fine Arts

**Generations**

May 10th - July 12th, 2013

CURATORIAL TEAM BY SCHOOL OR INSTITUTION

- Bond Elementary - Qadira Davidson
- Buck Lake Elementary - Fran Kautz
- CoCA - Amanda Karioth Thompson
- Conley Elementary - Marcia Meale
- Deerlake Middle School - Linda Johnson
- FSU Schools (Gifted Program) - Eileen Baumfield Lerner
- Gilchrist Elementary - Julie McBride
- Holocaust Education Resource Council - Eileen Baumfield Lerner
- Lincoln High School - Shannon Takacs
- Mission San Luis - Lindsay Douglas & Erick Lopez
- Montford Middle School - Donald Sheppard
- Pineview Elementary - Sara Chang (ESOL), Katharyn Jones & Kati Yates
- Raa Middle School - Teresa Coates
- Rickards High School - Jess Distefano
- Sullivan Elementary - Evelyn Pender
- Tallahassee Community College Gallery - Laura Thompson
- Trinity Catholic School - Maria Augustyniak

James Gibson, detail of *Lake Bradford*, oil on canvas, 25.9 x 29.5 inches. Collection: Tallahassee Museum. PhotoCourtesy of the Tallahassee Museum.