1. INTRODUCTION
How to use this resource pack and the focus of the Drama activities

2. HISTORICAL CONTEXT
A chronology of key events in Jewish history
The Warsaw Ghetto
Janusz Korczak and his orphans

3. MAKING THE PLAY
Extracts from the introduction to the play-text
David Greig talks about writing the play

An interview with Director Ria Parry
Ria Parry talks about why she chose to stage Dr Korczak’s Example and what she thinks is in relevant in the play for young people today

The design of Dr Korczak’s Example
Designer James Button talks about his ideas for set and design and how they relate to the directors vision for the play (online video link)

Meet the actors
Short video clips from the rehearsal process

4. DRAMA SESSIONS
Drama session one - oppression and loss of freedom
Drama session two - life in the harsh conditions of the Ghetto
Drama session three - contrasting perspectives from within the ghetto

5. APPENDIX & FURTHER READING
Where to find resources for use in Drama sessions
Useful websites
Image cards
Welcome to the Unicorn Theatre’s teacher resources which aim to offer context for teachers and students coming to see David Greig’s *Dr Korczak’s Example* whilst linking to and enhancing work teachers might be doing in the classroom. The play and the resources are relevant for students studying Drama, English, History and PSHE at Key Stage 3 as well as at GCSE and A-Level.

The pack is comprised of three sections: **Section One** offers information on the historical context of the play; life in the Warsaw Ghetto, the treatment of the Jews in the Second World War and Janusz Korczak’s work with and for children. **Section Two** contains interviews and video clips of the creative team behind the making of the piece. **Section Three** provides practical drama sessions to contextualise and deepen understanding of the play, for use before or after your visit to the theatre.

The three drama sessions provided each run at approximately one hour and build sequentially one to the next. However, the activities within the sessions are also designed to be flexible and teachers will be able to adapt to meet their own priorities, selecting from the range of activities.

The question David Greig identified as being at the heart of the play is:

> When faced with oppression and injustice do we resist aggressively and defend ourselves? Or, do we resist by example; by refusing to become sullied by cynicism and corruption; by appealing to the good?

This pack and the drama activities explore and reflect on this question in different ways.
The Jewish people in Europe have had a troubled history and suffered persecution and violence for centuries. By the beginning of WWI, however, Jews in Western Europe has acquired equal civil rights and become prominent and respected members of their communities.

Hitler was democratically elected Chancellor in January 1933 and soon passed an ‘enabling law’ which consolidated his power into a dictatorship. There followed a series of changes in the law which began to remove the rights of Jewish people. This legislature prepared the ground for the creation of the Ghettos in 1942 and ultimately to Hitler’s Final Solution to ‘the problem of the Jews’.

1933
- **April**: Professional Civil Service Act: Jews are excluded from the civil service and teaching.
- **May**: Public burning of books by Jewish authors or other writers deemed objectionable to Nazi ideals.

1934
- **May**: Der Stümer, the Nazi anti-Semitic paper accuses Jews of the medieval crime of ritual slaughter (using Christian blood for religious purposes).

1935
- **May**: Introduction of a law that made Jews (and other non-Aryans) ineligible for military service.
- **September**: Nuremberg Laws, taking away citizenship from Jews and stopping them from holding public office. The law ‘For the protection of German Blood and Honour’ bans Jews from marrying Germans.

1936
- Jews in Germany prevented from taking part in the German teams at the Olympics in Munich.

1938
- **July**: Jewish Doctors and Lawyers have their licences withdrawn. All Jews must add Sarah (for a woman) and Israel (for a man) to their names to distinguish them from non-Jews.
- **November**: Kristallnacht (Night of the Broken Glass) Organised pogrom against the Jews living in all Nazi territories - 91 Jews were killed, 30,000 arrested and 191 synagogues destroyed. Jewish children are excluded from all German schools.

1939
- **September**: Nazis invade Poland leading to the outbreak of war and millions of Polish Jews come under Nazi control
- **November**: All Jews in Poland ordered to wear the ‘Star of David’.

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**HISTORICAL CONTEXT**

**A CHRONOLOGY OF KEY EVENTS**

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**UNICORN THEATRE**

DR KORCZAK’S EXAMPLE

TEACHER RESOURCE PACK
January onwards Nazis begin to create ghettos, including the Warsaw Ghetto, in Eastern European cities, separating Jews from non-Jews. Throughout the year Western Europe comes under Nazi control and central European countries agree to side with Nazi Germany.

June Nazi special killing units (Einsatzgruppen) start killing Jews and other ‘enemies of Nazism’ across Eastern Europe. The victims are unarmed and include women, children and the old. The victims are buried in mass graves.

September All Jews in Nazi controlled areas are ordered to wear a yellow star at all times.

January The Wannsee Conference – a meeting by top Nazis to plan the murder of all the Jews of Europe.

March Polish Jews start being sent to the death camps. Jews from Western Europe begin to be sent to the death camps of Eastern Europe especially Auschwitz-Birkenau.

August Korczak and his orphans deported from Warsaw Ghetto to Treblinka death camp.

Throughout the year the ghetto set up in Eastern Europe are ‘liquidated’, meaning that the Jews still living there are killed on the spot or sent to death camps.

April/May Warsaw Ghetto Uprising.

Despite Nazi Germany experiencing defeats on all war fronts, the push to murder Jews continues as a priority. Nearly 500,000 Hungarian Jews are gassed between May to July.

January Auschwitz-Birkenau Death camp is liberated by the Soviet Army.

April Buchenwald concentration camp liberated by the US army. Bergen-Belsen concentration camp liberated by the British army.

November International War Crimes Tribunal opens in Nuremberg.
The Warsaw Ghetto was established in 1940. Jewish people were evicted from their homes, stripped of their possessions and jobs and forced to wear armbands with the yellow star. They were moved to specific streets in a walled area of the city and could only leave the ghetto with a special permit. The *ghetto represented 2.4% of the area of the city of Warsaw, yet it held 30% of the city’s population.*

The ghettos were essentially large prison camps, controlled and well guarded by the German police to ensure that there was no contact between the Jewish and non-Jewish population of the city. Any Jews caught outside the ghetto could, by law, be shot on sight and the penalties for those outside the ghetto who didn’t inform on Jews were severe.

The Jewish people within the ghetto were entirely dependent on the German authorities who controlled the amount of food, medicine, and other vital supplies allowed into the ghetto. The ghetto was severely overcrowded; at its height, the population reached 490,000. Conditions were unbearably cramped and families were crowded together without adequate food or water. Medical supplies were severely limited and many children and adults died of disease which spread quickly within the close confines. Food was scarce and by the start of 1941 two thousand people a month were dying of starvation. Many others died from casual executions carried out by the Nazis.
HISTORICAL CONTEXT

MAINTAINING ORDER IN THE GHETTO

The Nazi’s created a Judenrat or council for each ghetto to carry out their orders and to act as the go-between between themselves and the Jewish people. The head of the Warsaw Judenrat was Adam Cerniakov. These Jewish councils were often torn between their responsibility to help their fellow Jews as much as possible and their instructions to carry out the orders of the Nazi authorities, often at the expense of their fellow Jews. Towards the end of the end of the war, the Judenrat was forced to deliver Jews to the deportation trains that were taking them to their deaths.

THE WARSAW GHETTO UPRISING

The first wave of deportations from the Warsaw Ghetto took place between 23rd July and 21st September 1942, however, many people believed they were being taken to labour camps. Approximately 254,000 to 300,000 residents of the ghetto were transported to Treblinka where they met their deaths in 1942. Dr Korczak and the 200 children from the orphanage were deported on August 5th.

During this first wave of deportations news began to filter through about the Nazi’s real plans and the Jewish resistance movement began to discuss how they should and could respond. When the second wave of deportations began on the 18th January 1943, the Jewish inhabitants refused to comply and report to the square with their documents ready for deportation. Instead they went into hiding in bunkers throughout the Ghetto, and prepared to fight back. Armed with meagre and home made weapons the Jewish fighters resisted the German police. One result of this initial uprising was that the Judenrat and the Jewish police had lost control in the Ghetto. Instead a group of young people who had formed a group called the JCO (Jewish Combat Organisation) organised the resistance.

On the 19th April 1943, the Nazi’s entered the Ghetto again, this time with a substantial military force. The Jews remained hidden in their warren of bunkers from which they attempted to defend themselves and fight back. The Nazi’s set fire to the buildings and tried to burn them out of hiding.

The resistance ended on 16th May 1943. Out of the 56,065 residents of the Ghetto, between 6 and 7,000 were killed. The remaining were deported to the concentration camps where the vast majority would lose their lives. A concentration camp was established on the site of the Warsaw Ghetto where the Jewish inmates were forced to clear the Ghetto.

Images of the Warszaw Ghetto Uprising can be found on the United States Holocaust Memorial Museum website: http://www.ushmm.org (search for Warsaw Ghetto Uprising images)
Janusz Korczak (pen name of Henryk Goldszmit) was an inspirational teacher and writer who cared passionately about the rights and wellbeing of children. His books were well known in Poland and many other countries of the former Eastern Bloc long before the outbreak of the Second World War.

Korczak spoke and wrote extensively about the right of each child, regardless of background or social standing, to be a happy and constructive citizen. He was committed to social justice and believed that education had a vital role to play in this, and gained an international reputation for what were then groundbreaking ideas.

Korczak believed that children best understand their own needs, aspirations and emotions and should have the right to have their opinions respected by adults.

“The child is a rational being. He is well aware of the needs, difficulties and impediments in his life”

Korczak argued that the structures and institutions created for children should be made in a way to reflect this trust in children.

“Not despotic order, imposed rigour and distrustful control, but tactful understanding, faith in experience, collaboration and co-existence”
Prior to the war, Korczak was the leader of two orphanages in Poland, one for Polish Jewish children, the second for Polish Catholic children. When the Warsaw ghetto was created, Korczak was forced to move the Jewish orphanage within the ghetto walls. Korczak chose to stay with the children in the ghetto, looking after over 200 Jewish children aged between seven and fourteen. Korczak continued to run the orphanage with the same democratic philosophy as he had before the war.

The orphanages he led were run in collaboration with the children; they had their own parliament, court and newspaper and were in charge of deciding who could stay and who had to leave the orphanage.

On the 5th August 1942 Dr Korczak and his children were deported to Treblinka. Korczak was given the opportunity to escape and save himself; however he refused and instead stayed with his orphans to the very end.

Joshua Perle, an eyewitness, described the procession of Korczak and the children through the ghetto to the Umschlagplatz (deportation point):

“Two hundred pure souls, condemned to death, did not weep. Not one of them ran away. None tried to hide. Like stricken swallows they clung to their teacher and mentor, to their father and brother, Janusz Korczak, so that he might protect and preserve them. Janusz Korczak was marching, his head bent forward, holding the hand of a child, without a hat, a leather belt around his waist, and wearing high boots. A few nurses were followed by two hundred children, dressed in clean and meticulously cared for clothes, as they were being carried to the altar.”
HISTORICAL CONTEXT

KORCZAK’S LEGACY

While he lived and died at a time and in a place where the abuse of all human rights was on a colossal scale, Korczak’s greatest legacy is perhaps the inspiration he provided for the promotion of children’s rights worldwide, through not only his books, speeches and writings, but also by his personal example.

“The Court may become the nucleus of emancipation, pave the way to a constitution, make unavoidable the proclamation of the Declaration of Children’s Rights”

Most of Korczak’s ideas were included in the UNESCO Charter for Children’s Rights after the war. UNICEF have produced a useful summary of the charter here:

www.unicef.org.uk/Documents/Publication-pdfs/crcsummary.pdf

In order to celebrate the 70th anniversary of the death of Janusz Korczak and the centenary of the establishment of his orphanage on Krochmalna Street in Warsaw, the Polish Parliament have unanimously passed a resolution establishing 2012 as the Year of Janusz Korczak.
David Greig was commissioned to write *Dr Korczak's Example* for TAG theatre in Glasgow as part of their Making Nation Project which ran from May 1999 to August 2002. The play was first performed in May 2001. In the introduction to the play-text, Greig talks about the process of researching and writing the play. We have reproduced extracts from his introduction:

... on Janusz Korczak's life and work
I found myself immediately drawn to his work as an educator and theorist. Here was a man who in the 1930’s was not only theorising about children’s rights, children’s courts, free-range education and work with marginalised children, but he was putting those ideas into practice in the two orphanages he ran in Warsaw. Korczak was radical then and, although some of his ideas have become central to our thinking about children, much of his thought remains radical today. His work still challenges us. It still asks questions of us that we must answer.

... on his reasons for writing the play
I wanted to use Korczak’s ideas to challenge children and teachers in the heart of the very institutions which regulate children’s lives. How would children in school respond to Korczak’s belief that all children had a ‘right’ to be judged by their peers rather than only by adults? How would teachers react to Korczak’s ideas about accepting children as equals? About the right of children both to be educated and also to resist education?

... on the inspiration of Korczak’s personal story
As I worked on the play inevitably the shadow of the Warsaw Ghetto came to dominate my thinking. Here, it seemed to me, was the ultimate challenge to Korczak’s idealism. He believed wholeheartedly in the human capacity for good and was bought into confrontation with the human capacity for the worst, most murderous evil.

... on the character of Adzio
I felt that my fictional Adzio could represent the challenge to Korczak’s thinking that I needed for the drama to work. The question was this – when faced with oppression and injustice do we resist aggressively and defend ourselves like Adzio? Or, do we resist by example; by refusing to become sullied by cynicism and corruption; by appealing to the good? At last I had a question which needed a play to answer it. This was the moment I felt enabled to begin to write.
... on the use of dolls in the play

I always knew I would have to tell my story with a small number of performers. Not for the first time in my career, necessity became the mother of dramatic invention. How could I represent the children of the orphanage? And, perhaps more importantly, how could I convey what these children suffered without descending into a tasteless and voyeuristic game of pretend.

At the time my daughter, Annie, was four years old. I had become fascinated by the way she animated objects in her play – spoons, or toy animals, or furniture could be made to talk. This had no relation to puppetry. She did not require the objects to move nor did she need funny voices. It struck me that was an immense power in this, the simplest, form of representation. It seemed to convey the roots of theatre. I felt it was respectful to the memory of Korczak’s orphans because it would force the audience to inhabit the dolls imaginatively.

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What do you think the play Dr Korczak’s Example offers a young audience?
I think it touches on subjects which are close to all young people’s lives - relationships, survival, respect, and how we should and shouldn’t treat our fellow human beings.

David Greig has written the play in a style which allows us to simultaneously reflect on the horrors of the period, whilst still immersing ourselves in the immediate day to day interests and complexities of the characters’ lives and behaviours. One of the most engaging journeys is the ever-developing relationship between the two young people - Adzio and Stephanie - and it is wonderful that this is so, in the face of the events which surround them. It shows that love, hope and respect are a force in themselves, and in spite of everything, Dr Korczak holds on to this belief to the very end.

Could you tell us a bit about your vision for the production?
It is a hugely significant story from Poland 1942, and at the same time it is necessary for the piece to have a contemporary resonance - to encourage its audience to move forward actively reflecting on how we should approach and treat each other, our responsibility to the world around us, and how to learn from the actions of others. The design therefore has a ‘timeless’ feel and quality to it; it is a story from the second world war - and at the same time it’s relevant to now, and how we learn and move forward as current generations.

There is a strong storytelling style to the piece, with a quick pace and constant shift between scenes, and direct address to the audience; however, it is important that the audience still has a belief and engagement with each character, as it enables us to draw more deeply in to the world.

What are the challenges in staging the play?
The dolls present an immediate challenge, but an interesting one. David Greig has written that it is necessary to make sure they support the vision of each production. We decided that the dolls were most effective in their representation of the orphans - so we have a set of around 8 dolls which will feature throughout the play for scenes within the orphanage.

I decided to use an actor to represent the additional adult roles (rather than through dolls), to help the clarity of the storytelling, and to find a strong sense of purpose for each new character.

How will you work with the actors during the rehearsal process?
We will explore each character, and reach a mutual understanding of each one through discussion and practical work. It is important that each character lives and breathes on stage, however briefly they appear. We will look at each scene in detail, finding the clarity and purpose of each section of the story. It is a fast-moving piece, and the multi-roler especially will be running around throughout, changing costumes and roles, so we will need to build a sense of ensemble and support within the team to help them to deliver each performance with strength and spark.
In this video interview (link below), Designer James Button discusses how he created the design for the production, including:

- the presence of the orphans on stage
- working with the director to create the model box
- representing the orphanage and the ghetto

Fundamentally what is really beautiful about the piece is the legacy that Dr Korczak left behind him. Rather than creating a period piece we wanted to understand that the legacy that is left behind is still relevant now. So the world is kind of timeless.
MAKING THE PLAY

Designer
James Button
continued

It is a very harsh world, there are no soft edges. It’s very harsh, it’s all metal, so it will make noises when you bang it.

What makes it a beautiful environment is Dr Korczak and the way he treats the children. He allows them to be themselves at time they weren’t allowed to have any identity.

MEET THE ACTORS

In the short video clips below you can see the actors playing Dr Korczak and Adzio talking about their characters and performing key moments from the play.

Video Link to the actors
This section consists of drama activities that are structured into three separate sessions, each with a specific focus or theme. All three sessions explore and reflect upon David Greig’s guiding question:

When faced with oppression and injustice do we resist aggressively and defend ourselves? Or, do we resist by example; by refusing to become sullied by cynicism and corruption; by appealing to the good?

The activities within the sessions have been designed to run sequentially and can be employed as part of the Drama Curriculum at Key Stage 3, 4 and 5. However they have also been described in a way that we hope will be useful to non-drama teachers as part of an English, History or PSHE lesson.
This session explores the concept of oppression and engages students in imagining the encroaching loss of freedom and rights experienced by the Jewish people in the 1940’s.

**ACTIVITY 1 - CONFINEMENT**

**AIM**
To encourage a sense of ensemble and focus, develop spatial awareness and image work

**ORGANISATION**
Hall space or drama studio. Tape out a rectangle that almost fills the available space, leaving just enough room around the outside for spectators

**RESOURCES**
Masking tape, text extract from the play, key facts about the Warsaw Ghetto (below)

**TIMING**
20 - 30 minutes

**RUNNING THE ACTIVITY**
The activity begins as a group warm up and then moves into an exploration of the concepts of oppression and confinement. There are a number of stages outlined here which can be moved through relatively quickly.

**Stage 1**
- Ask students to walk around within the taped area in silence and to stop and go when you say. The aim is to work as a whole group; filling the space, weaving in and out of each other, without touching and without stepping outside of the lines.
- When you say stop have a look around the space and make the group aware of any big gaps or places where people are bunched together.
- Ask the group to try and find an even pace, with no-one moving faster or slower than the rest. Highlight the need for awareness of each other in the space and how important peripheral vision is in this activity.
- When the group has stopped introduce a new challenge; you want them to feel the moment to move off as a group without you saying start and without anyone leading. Now ask them to sense when to stop as a group.
- Ask for brief feedback and observations from the group:
  - What was it like trying to work as one?
  - Who found it easy or difficult and why?
  - What were the challenges of the activity?
  - When you were successful why did it work?
Stage 2
• Split the group in half and ask one half to act as audience and watch from outside the taped area, the other half of the group now repeat the activity.
• Ask the audience to feedback what they have seen:

What did you notice while watching the activity?
Does it suggest a place or context to you?
Could you begin to make a story from what you have seen?
What possible narratives does the activity suggest to you?

Stage 3
• Now swap the groups round, but before you do make one change to the space. Using the masking tape make a much smaller rectangle within the larger one.
• Ask the second group to repeat the activity within the smaller taped area. Remind them about finding an even pace for the group and the rules that you cannot touch each other or cross the lines.
• Ask the group acting as audience the same reflective questions; what did they notice and are there suggestions of possible narratives in what they have seen?

Stage 4
• Introduce some information about the Warsaw Ghetto, the setting for Dr Korczak’s Example. Start by reading the opening lines of the play:

The year is 1942, summer, a very hot summer that year.
We’re in Poland. In Warsaw, the capital.
And we’re in the Jewish Ghetto.
All the Jewish people of Warsaw and the surrounding districts have been evicted from their homes and made to live in the new ghetto.
Three hundred and fifty thousand people crammed into a few streets of the city.
The area is surrounded by high walls; people try to carry on with their lives as best they can.

• Followed by the text below:

All Jews in Warsaw were required to move out of their homes and into the Ghetto.
30% of the population of the city now lived in 2.4% of its area.
The walled area of the city was 10 blocks by 10 blocks.
Families had to share accommodation, with whole families crammed into one room.
Food was tightly rationed and scarce.

• Ask the half of the class inside the smaller area to take up an image that expresses how they might feel at this confinement.
• When you place your hand on their shoulder ask students to voice one word to accompany the physical image.
Stage 5

- Ask the remaining half of the class to adopt a physical image as the Polish people who still live in Warsaw, but who are not confined to the Ghetto.
- Thought track those outside of the confined area.
- Introduce one further piece of information:
  
  If a non-Jewish person spotted a Jew outside of the Ghetto and did not report it to the authorities they could be shot on sight.

- Ask those outside of the confined area if they want to adjust their image in response to that information.
- Come out of the space and hear student’s thoughts on the activity so far and what questions it raises for them.

ACTIVITY 2 - LEAVING FOR THE LAST TIME

AIM
To explore the moment of leaving home for the last time through image work, improvisation and thought-tracking

ORGANISATION
Groups of between 4 and 6

RESOURCES
Information on the creation of the Ghetto, map of the Ghetto (example in Appendix)

TIMING
Approx 25 minutes

RUNNING THE ACTIVITY

Stage 1

- Explain that, prior the creation of the Ghettos, the persecution of the Jews in Germany and Poland had been growing for some years. Read the information below:

  In Germany in 1935, Jews saw the removal of citizenship, they were stopped from holding public office and banned from marrying Germans.
  In 1938, Jewish doctors and lawyers had licences removed and Jewish children were excluded from German schools.
  In September 1939, the Germans invaded Poland and Nazi rule began.
  In 1939, Jewish people were required to wear the Star of David on their clothing at all times.
  In October 1940, all Jewish people were removed into the Ghetto.
  Property and assets were removed prior to eviction.
• Ask each group to imagine they are a family on the day they have to move out of their home. Decide which members of the family they are. Ask them to create a frozen image showing the last moments in their home.
• Bring the image to life silently, creating a short movement piece, as they leave their home and close the door behind them. Finish with another frozen image.

Stage 2
• Share the pieces and thought track family members – placing a hand on an actor’s shoulder to hear the thoughts of the character at that time.
• Use the outline of the Warsaw Ghetto (see appendix) to reflect on the session. Ask the class to write on the inside of the outline things they know about the Ghetto; these can be either factual information or things they feel they have understood through the drama work.
• On the outside of the map outline they can write anything they would now like to find out more about.
This session explores how people continued to ‘live their lives as best they can’ in the harsh conditions of the Ghetto. The stimulus for the drama comes from photographs of life in the Ghetto - we have provided a small selection with this pack. There are many more photographs available on the internet - links to useful websites are in the Further Reading section at the end of the pack.

It is important to find a selection of photographs that include images where people look relatively relaxed, have pride in their appearance, listening to music, gossiping, laughing and attempting to continue as normally as possible.

**ACTIVITY 1 - LEVELS OF TENSION**

**AIM**
To encourage a sense of ensemble and focus whilst exploring physicality and the way the body carries tension

**ORGANISATION**
A whole group activity in a large clear hall space or drama studio

**TIMING**
15-20 minutes

**RUNNING THE ACTIVITY**

**Stage 1**
- Ask students to move around the space. Gradually ask them to embody and explore Lecoq’s 7 levels of tension as they move around, starting with number one and moving up to level 7.

1) Catatonic – The Jelly fish
2) Laid back – The Californian
3) Neutral – No story
4) Alert – Curious
5) Suspense – Is there a bomb?
6) Passionate – Operatic, there is a bomb?
7) Tragic – petrified, frozen, the bomb has gone off

For more detail on levels of tension and the source for this activity a good website to visit is: [http://www.dramaresource.com/resources/features/285-seven-levels-of-tension](http://www.dramaresource.com/resources/features/285-seven-levels-of-tension)
Session Two continued

- Ask the group to go back to moving around the space at level 4, move up to level 5.
- Add the instruction: half the group are not permitted to make eye contact and must avert their eyes or look to the floor, the rest of the group continue to look at those they pass and make eye contact where they can.
- Ask the group to feedback on the activity:

  What did you observe about the activity?
  How did the instruction about eye contact change the group dynamic?
  Were any possible narratives suggested to you?

ACTIVITY 2 - ‘THEY TRY TO KEEP GOING’

AIM
To explore everyday life in the ghetto though group image work, responding to photographic stimulus and discussion

ORGANISATION
Groups of 5 or 6

RESOURCES
Photographs of the Warsaw Ghetto, the opening text from the play

TIMING
Approx 20 minutes

RUNNING THE ACTIVITY

- Lay out the photographs so that the whole class can look at each one; ask students to select one that their group would like to work with.
- Read the text from opening of play:

  The year is 1942, summer, a very hot summer that year.
  We’re in Poland. In Warsaw, the capital.
  And we’re in the Jewish Ghetto.
  All the Jewish people of Warsaw and the surrounding districts have been evicted from their homes and made to live in the new ghetto.
  Three hundred and fifty thousand people crammed into a few streets of the city.
  The area is surrounded by high walls; people try to carry on with their lives as best they can.
  They look after their kids, they try to find food – which is not easy, they try to find work, which is almost impossible, they try to keep going.
Drama Activities

Session Two continued

- Ask the groups to look closely at their photograph and talk about what they think is happening and who the individual people might be.
- As a group reconstruct (a part of) the photograph, each student choosing a person in the photograph to model. Ask them to be as precise as they can be about physicality and facial expressions.
- Ask each group to give the image a title. Share all the images.
- Reflect on the work and any new understanding about how the Jewish people ‘try to carry on their lives as best they can’.

Activity 3 - Life Goes On, It’s Difficult to Bear

AIM
To imagine the contrasts of life in the ghetto through image work, improvised response and hot-seating

ORGANISATION
Groups of 5 or 6

RESOURCES
Information about life in the Warsaw Ghetto

TIMING
Approx 25 minutes

RUNNING THE ACTIVITY
- Ask each group to create two more images that they imagine may have taken place in the Ghetto with the titles:

  Life Goes On
  It was difficult to bear

- Explain that life did continue in the ghetto; plays were produced, stories told, people fell in love and were married, children were born, people continued to worship. However, there was also terrible overcrowding, people had very few possessions, people began to starve, there was the constant presence of the Nazi soldiers.
- Share each group’s work. Hot seat one group: ask them to take up their image and the rest of the class ask them questions which they answer in role:

  Is it possible to remain human in these conditions? What can people do to maintain their dignity? Has laughter a place in the Ghetto? Has music, story or love? Is it possible to resist or fight back? Is it possible to resist without resorting to violence?

- Reflect on the work in this session. The activities have asked students to imagine what life was like in the Ghetto. How close to the truth do you think your images have been? What questions do you now have about the life in the Ghettos?
This session explores different perspectives on how to live within the ghetto: to look after yourself and fight for survival, or to hold onto principles of community, honesty and tolerance. The focus of the drama is a fictional young person based on the character of Adzio in the play. We have chosen to name him Johan.

**ACTIVITY 1 - INTRODUCING JOHAN**

**AIM**
To explore and develop the character of Johan through discussion and role on the wall

**ORGANISATION**
Groups of 3 or 4

**RESOURCES**
Image of Johan from Appendix section (we suggest the boy at the front of the image), large paper & pens

**TIMING**
10 minutes

**RUNNING THE ACTIVITY**
- Explain that this session explores the life of one young person in the Ghetto.
- Look at the photograph of the boy and explain that he is a young person living on the streets in the Ghetto, he has no family.
- Read the following lines from the play:

  Out there – in the world  
  You want something – you take it.  
  You got something – you fight to keep it.  
  You steal.  
  You rob.  
  You cheat.  
  And you don’t feel bad about it.  
  Because if you don’t do it to them,  
  They’ll do it to you.

- Ask each group to draw a rough outline of the boy on a large piece of paper. Inside the outline ask them to write how they imagine this young man is feeling and what he might be thinking, and on the outside of the outline how they think he presents himself to the world.
ACTIVITY 2 - BUILDING JOHAN’S WORLD

AIM
To develop the world of Johan through group image work and thought-tracking

ORGANISATION
Groups of 3 or 4

TIMING
15 minutes

RUNNING THE ACTIVITY

• In groups ask students to create 3 images involving Johan with these titles:

  On the street
  Stealing the bread
  Getting caught

• When everyone is ready, see all groups images together at the same time. (If you have time you may prefer to see half the group with the other half acting as audience).

• In each freeze frame question some characters from within the image and ask the students to answer in role:

  Whose bread are you taking?
  Where did you sleep last night?
  Where are your family?
  How do you survive?
ACTIVITY 3 - CONFRONTING JOHAN

AIM
To develop a deeper understanding of Johan’s response to life in the ghetto through Teacher-in-role work, group improvisation and hot-seating

ORGANISATION
Whole class activity

TIMING
Approx 15 minutes

RUNNING THE ACTIVITY

• Explain that you are going to take on the role of Johan and the class will collectively play the role of members of the Jewish community who have confronted him about stealing the bread.
• Give students a little time to think about what people in the ghetto might say to someone who has stolen bread when food is so scarce. When they have got some ideas you can begin the role-play. It may help to decide where the conversation is taking place.
• The stance you are playing is that of the character of Adzio in the play. It may be helpful to draw on the text from Activity 2 and these lines Adzio speaks in the play to create your role:

  You’re all going to die.
  You’ll be transported to the east – to prisons in the forest.
  You won’t come back.
  That’s the word on the street.

• Come out of character and bring the role-play to a close when it feels right to do so.
ACTIVITY 4 - WHAT TO DO WITH JOHAN?

AIM
To explore contrasting perspectives through in-role work and group debate

ORGANISATION
Groups of 4

TIMING
20 minutes

RUNNING THE ACTIVITY

- Move the class into groups of 4 and give each member of the group one of these roles:
  
  The person the boy stole the bread from  
  A friend of his mother who knew him as a boy  
  A member of the Jewish Council  
  Another teenage orphan, also homeless

- Ask students to improvise the conversation this group might have about what to do with Johan.
- Ask groups to share something of their improvisations so that they can hear a section of each other’s discussions.
- Reflect on the different perspectives that were expressed from within the role work. Introduce lines from the play that are spoken by Dr Korczak:

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

- Now pose the question that David Greig says is central to his play:

  When faced with oppression and injustice do we resist aggressively and defend ourselves? Or, do we resist by example; by refusing to become sullied by cynicism and corruption; by appealing to the good?

How does the work you have done in this session relate to this question?
RESOURCES FOR DRAMA ACTIVITIES

For additional images of life in the Warsaw Ghetto (for use in Session Two)
A Teacher’s Guide to the Holocaust
http://fcit.usf.edu/holocaust/resource/gallery/G1941W1.htm

The Holocaust Research Project
http://www.holocaustresearchproject.org/ghettos/warsawgal/index.html

Poland WWII
http://www.polandww2.com/?Itemid=122&option=com_content&view=article&id=34&catid=22

United States Holocaust Memorial Museum
http://www.ushmm.org

USEFUL WEBSITES

A presentation on the life and work of Janusz Korczak created by The Ministry of Foreign Affairs of the Republic of Poland:
http://issuu.com/msz.gov.pl/docs/msz_prezentacja_korczak_english_accepted

Holocaust Memorial Day Trust
http://hmd.org.uk/

Book:
My Secret Camera - Life in the Lodz Ghetto
Photographs by Mendel Grossman
Text by Frank Dabba Smith
RESOURCES

WARSAW GHETTO IMAGES