

2012-2013  
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FOR young  
PEOPLE



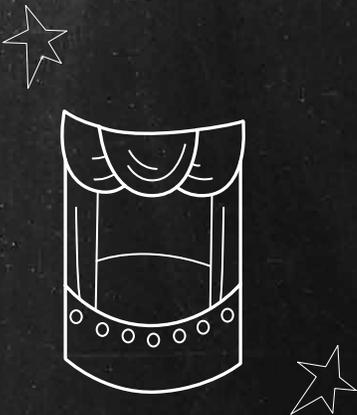
HOT SEASON FOR YOUNG PEOPLE  
2012-2013  
TEACHER GUIDEBOOK

# Hitler's Daughter

Monkey Baa Theatre for Young People



Photo by Heidrun Lohr



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One area that we are strongly committed to is the education of our students. We are proud to support TPAC's Humanities Outreach in Tennessee Program. What an important sponsorship this is – reaching over 25,000 students and teachers – some students would never see a performing arts production without this program. Regions continues to reinforce its commitment to the communities it serves and in addition to supporting programs such as HOT, we have close to 200 associates teaching financial literacy in classrooms this year.

**Thank you, teachers,** for giving your students this wonderful opportunity. They will certainly enjoy the experience. You are creating memories of a lifetime, and Regions is proud to be able to help make this opportunity possible.



**Jim Schmitz**  
Executive Vice President  
Area Executive  
Middle Tennessee Area





*Dear Teachers,*

This beautiful story was suggested to Tim, Eva and I by Noel Jordan from the Sydney Opera House. We, like all who've read *Hitler's Daughter*, were deeply affected by its themes and its characters. Mark's journey and Heidi's story – the need for children to be heard, their frustrations to be answered. Mark's questioning *Do kids have to like their parents?* Anna's comment *Do you believe something is right or wrong, just because your parents say?* For me the great question in the story is Mark's - *How do we know we are doing the right thing?* The question of racism, fascism and unaccountable horrors being allowed to take place from fear. I'm ever the optimist with our species and I think that we do know, deep down we know.

In the times that we now live it takes courage and even humor to consciously look for the good, but it's important. To place ourselves on the side of the caring, the kind, having empathy and compassion for others. By acknowledging our humanity we can embrace the past and thus enhance our future, not only as individuals but also as a race, the human race. I hope you enjoy the show.

**SANDRA ELDRIDGE**  
Director, Monkey Baa Theatre



Photo by Heidrun Lohr.

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*Written by Beth Anne Musiker  
Edited by Cassie LaFevor*

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## About the Performance

***Hitler's Daughter, A novel by Jackie French***

***Adapted for stage by Eva Di Cesare, Sandra Eldridge, and Tim McGarry – Monkey Baa Theatre***

### Synopsis

The play begins on an early morning somewhere in the Australian countryside. Four children wait for the school bus and they decide to play a game - a simple game of storytelling. As they shelter in the bus stop from a raging storm, Anna creates an intriguing story. Simultaneously on stage we begin to hear the bombing of Berlin and we see Heidi crawl from a bunker. With a large birthmark across her face, we discover that Heidi is the disfigured daughter of Hitler. Caught in the turmoil of war, she is shamefully hidden away by her father, one of the most dreaded men in history.

Back at the bus shelter Mark becomes so engrossed in Anna's story, he begins to wonder how it would feel to be the child of someone as evil as Hitler. As the play evolves Mark questions his friends, his teacher, his parents, and through his questioning he begins to better understand the world we live in. Mark's search for truth in a world of half-truths becomes clearer and the play culminates in the bombing of Berlin, the fall of the Third Reich, and the end of Heidi's innocence. *Hitler's Daughter* poses powerful questions and examines moral issues in relation to society's fears and prejudices in a fresh, compelling light.

### About Monkey Baa

Monkey Baa was established to raise the bar of work for young people in Australia. They questioned why young audiences, particularly those in rural and remote areas should be denied access to the same high quality theatre that their adult counterparts were privy to. Monkey Baa has a unique artistic niche – they adapt the very best of Australian children's literature for the stage. As Australia's widest reaching touring company, they have performed in just about every corner of the country across metropolitan, rural and remote Australia. Over 900,000 young people aged 3-18 have engaged with the company over the last 15 years. The common thread weaving through all their works is a focus on the belief that young people's interests are valued and respected and that they are engaged in the performing arts through the telling of stories that entertain, inspire and encourage a greater understanding of the world and their place within it. [www.monkeybaa.com.au](http://www.monkeybaa.com.au).

### Curriculum Connections

Monkey Baa Theatre Company is passionate about providing young people with theatrical experiences through performance and outreach programs. Central to the company's philosophy is the belief that young people's interests are valued and respected and through the arts they are entertained, inspired and gain a greater understanding of the world. *Hitler's Daughter* encourages young people to question and debate challenging subjects, and has strong connections to the curriculum. Here are just a few examples:

- **Language Arts:** The play is a story within a story, with the actors playing dual roles in contemporary Australia and World War II Germany, demonstrating the use of imaginative role-play.
- **Literature:** *Hitler's Daughter* is based on a novel by Jackie French of the same title, so students can experience the 'page to stage' process as the original book is brought to life for the theatre.
- **Social Studies:** The piece questions challenging subjects, such as war, genocide, hatred and racism. There are strong historical references to the holocaust and the Nazi regime as well as references to contemporary issues like indigenous land rights.
- **Fine Arts:** The piece is a well-structured story with strong characters that are strongly performed. The simple, effective set switches the action of the play from the woodlands of Bavaria to the Australian countryside. The show has strong production values that include an intricate lighting plan, use of projected images, and an original soundtrack.
- **Community Values:** The character of Mark questions whether or not Heidi could have stopped the atrocities of genocide, war, and the hate her father raged on the world during World War II. Would Mark have acted differently in her place? Heidi's story leads Mark to question his own identity and the world around him. It will encourage students to think about diversity, tolerance, moral responsibility, courage, and right from wrong.



## About the Novel

Information excerpted from [www.jackiefrench.com](http://www.jackiefrench.com)

### **What made Jackie write *Hitler's Daughter*?**

When I was 14, trying to do my German homework, I came across a passage I couldn't translate. My mother called a friend of hers who spoke German to help me. I think something in the story we were translating must have moved him because he began to tell me quite a different story.

He told me about a 14 year old boy in Hitler's Germany, who joined the Nazi Party because his parents were Nazis and his teachers were Nazis. All he had ever heard or read said it was good to be a Nazi. He became a guard in a concentration camp, because that is what 14 year old boys were doing in Germany at the end of the war. And when the war was over he was illegally smuggled out of Germany, with his parents, as many Nazi war criminals were.

He said to me, 'When you are 14, and the world around you is insane, how do you know what is good and what is evil? How do you know?'

I forgot his words for many years. Then ten years ago I took my mother, my brother, my cousin, and my 14 year old son to the theatre to see *Cabaret* for my mother's 70th birthday. The play is set in Germany, just as Hitler is coming to power. Halfway through, the teenage waiter sings the most beautiful song 'Tomorrow belongs to me.' I watched as my son stared entranced at the singer. He said to me 'That song was about me and my friends. Tomorrow belongs to us.' Then halfway through the song it changes. The lights come up...you realize the waiter is wearing a Nazi uniform. The orchestra stands, and they too are wearing Nazi uniforms. And my son sat there in shock, because he had been identifying with a Nazi song. He said he realized how he so easily may have become a Nazi, if he had been 14 in Hitler's Germany.

How do you know what is good and evil when you are 14 and the world around you is insane? If you are 14, and you realize evil is happening, what can you do? No one listens to 14 year olds...or do they? If you are *Hitler's Daughter*, after the war, do you have to say you are sorry for what your father has done, and that you had no part of it?

### **Are any of the characters in *Hitler's Daughter* based on real people?**

No, only the historical characters, like Hitler. I have tried to make these as accurate as possible.

### **What was your purpose for incorporating a story within a story?**

Because *Hitler's Daughter* IS a story- a 'what if' story, there was no other way to write it without it seeming to be truth. But I used to play the story game for my younger brothers and sisters - and in fact for the children of the man who inspired *Hitler's Daughter*.

### **About Jackie French, Author**

Jackie French's writing career spans 17 years, 48 wombats, 132 books, 23 languages, 3,721 bush rats, over 50 awards in Australia and overseas, 6 possibly insane lyrebirds, assorted 'Burke's Backyard' segments, radio shows, newspaper and magazine columns, theories of pest and weed ecology and 27 shredded back doormats. *Hitler's Daughter* won the 2000 CBC Book of the Year for Younger Readers, the UK Wow! Award, a Semi Grand Prize Award in Japan and has been listed as a "blue ribbon" book in the USA. It has also been made into a play by the wonderful people at Monkey Baa Theatre. For more information please see [www.jackiefrench.com](http://www.jackiefrench.com).



## Where Storytelling Meets History

**Objectives:** The student will apply speaking and listening skills to storytelling.  
The student will present knowledge of a historical figure and create a narrative to develop the real and imagined experiences and events of their lives.  
The student will evaluate the value of historical fiction as learning tool.

**Standards:** Social Studies Standard 5  
Common Core ELA Standards [Grade].W.3, [Grade].SL.1, 4, and 6, [Grade].RH.8  
Theater Standards 1 & 8

**Materials Needed:** students will need to have previous knowledge of a historical figure, paper and pencils

### Warm Up:

Begin by talking to your students about the lesson – What is historical fiction? In the story (and play) *Hitler's Daughter*, the characters play a storytelling game while waiting for the bus. In this instance, it is a story that has elements of history and of fiction. Today, students will be playing a storytelling game that will include history and fiction as well.

- Select or ask students to select a historical figure with whom they are familiar and find fascinating.
- Help students “wake up” their knowledge of the selected historical person by asking them to create a list of events and characteristics associated with this historical figure that include the importance of this person to history and the importance of sharing this individual’s story with future generations. This may be done as a solo or small group written assignment or orally with the entire class.

### Activities:

- Have students form a large circle either sitting or standing.
- Share with the students that they are about to create their own piece of historical fiction. Explain that they will blend the known facts and events with new ones created from their imaginations that help make the story of this character come to life.
- Teach students how to share the storytelling duties in “round robin” style. Moving clockwise around the circle each student will add a sentence or short phrase then pass the story to the next person in the circle, cueing them with the words, “...and then...” until a story has been created. This is the most fun when done by the entire class. The teacher may want to lead the storytelling to set the direction and tone of the story and provide an example.
- Instruct the students to include between 4 and 8 characteristics and/or key factual events into their group story. Keeping score on this can also be fun!
- The story may be written down or perhaps videotaped as it evolves - perhaps by the teacher, or a willing and able student.

### Reflection:

What are the pros to using historical fiction to learn about something? What are the cons? Does it make history more interesting? Would you classify historical fiction as informational text? Why or why not?



# What if Hitler had a daughter?

## Lesson 1, Part One

**Objectives:** The student will express historical knowledge of WWII.  
The student will predict what the novel/play is about.  
The student will construct a rough draft of a short story.

**Standards:** Social Studies Standards 4, 5, and 6  
Common Core ELA Standards [Grade].W.3 and 8, [Grade].RL.3 and 6, [Grade].SL.1, and 4,  
[Grade].RH.8, [Grade].WHST.2, 4 and 5

**Materials Needed:** Paper and writing utensils

### Part One

**Note:** The teacher may use any period/historical characters under study and apply a similar line of questioning. This activity may also be accomplished using current events featured in local, national or international news. Part Two of this lesson may be found on the following pages, titled "Page to Stage".

**Warm Up:** Ask students to respond to the following questions privately before sharing as a group. Questions may be read aloud or provided in writing. If processing orally it is recommended that you allow private responses for 1-2 questions at a time, followed by group sharing and documentation on the board:

- What can you tell me about Hitler? WWII? The Holocaust?
- What were the living conditions in war-torn Germany during WWII?
- What do you think are the lessons of Hitler and WWII?
- Do you think the lessons of Hitler and WWII are still relevant today? If so, how? If not, why?

### **Activities:**

- Begin with sharing the title of the story with students – Hitler's Daughter. What thoughts do they have when they hear this title? What are their predictions about the story?
- Let's imagine that Hitler did, in fact, have a daughter. Tell students to allow their minds to wander over this idea without judgment. Give yourself permission to wonder about her.
- Ask - What questions and images does this idea bring to mind for you? What do you think Hitler's Daughter might look like? How do you think she might behave – both as a child and after the war? What do you think her name would be? Was she permitted to be seen in public or not and why? Why haven't we heard about her before? Did Hitler love her? Did he provide for her? What feelings did they have for each other or not?
- If you were to write a historical novel, novella or short story about Hitler's Daughter for fellow students, what would be the purpose of writing that story? What lessons would you choose to convey through the story? What seems most important, compelling to you? How can you creatively include these lessons in a novel or story without making it just a boring list of facts and figures? Would your story take place during WWII or present day, or in more than one time period? What literary devices might you utilize to help tell this story? Ex: Flashback; narrator; 1<sup>st</sup> person; 3<sup>rd</sup> person?
- Ask students to create their own short story about Hitler's Daughter, keeping the information discussed in mind. They should write for an audience of people their own age. Let them know that

they are writing a piece of historical fiction and that their stories should contain both – history and fiction.

- Provide students with the following prompt, taken directly from the play, as their first sentence, “As far back as [insert name of Hitler’s Daughter] could remember...”
- Instruct students that they have 20 minutes (or more if time permits) to write a portion of their short story. Students may write any portion of the story – beginning, middle, or end. It may be that one part of the story is very clear to them and the rest not. Advise students that they may take the first 5 minutes to outline the arc for the whole short story and then get more specific and flesh out a smaller section. Remind students that this is just a very rough first draft, encourage them to go with their guts and write whatever wants to come out. Let them know they need not worry about perfection at this point in their process. Just go for it! (If you are planning to follow up with Part Two (“Page to Stage”) on the following pages, be sure to let students know that other students in the class will be using what they’ve written at a later point in time.)
- After writing solo, help students reflect and share their experience of participating in the activity. This may be done orally with the entire group and/or privately in writing by each student followed by sharing with the class or simply kept private.

#### Reflection Questions for Consideration:

- What did it feel like to go through the process we used in this lesson? What was your experience from the beginning of this lesson to where we are right now?
- Did you enjoy this process? Why?
- What were the steps in our process? Could you repeat the steps in our process for yourself to aid you in writing on any given topic?
- How did you make your choices about what your story would be about? About the characters in the story?
- Did you enjoy the process of connecting facts to fiction in your own historical fiction piece?
- How did you decide which portions of your story would be fact and which would be fiction?
- What was your biggest challenge? Were you able to resolve it? How?



Photo by Heidrun Lohr

**Note:** You may wish to have students complete their stories as an extension of the lesson. In addition, for Part Two on the following page, students will be swapping stories with other students. In preparation for this, students should type or print their Hitler’s Daughter stories without name attribution so that they may be shared anonymously.



# Page to Stage

Lesson 1, Part Two

**Objectives:** The student will examine, edit, and combine numerous short stories to create one version.  
The student will propose theatrical devices to adapt the story to a play.  
The student will perform a section of the adaptation.

**Standards:** Social Studies Standards 4, 5, and 6  
Common Core ELA Standards [Grade].W.1, 3, 5, and 10 [Grade].RL.3, 5, 7 and 9,  
[Grade].SL.1, 2, and 4, [Grade].WHST.2, 4 and 5  
Theater Standards 1, 2, 3, 4, 5, 6, 7, and 8

**Materials Needed:** Before beginning this lesson, students will need to have written short stories as outlined in Lesson 1, Part One on the previous pages. Collect all students' *Hitler's Daughter* stories prior to the lesson.

## **Part Two**

### **Warm Up:**

Begin with a class discussion to consider the following:

- What are some of the elements an audience sees and hears on stage that help communicate the story? (For example, scenery, lighting, music, actors, costumes, props, script, etc.)
- What makes seeing a story told on stage interesting?
- How is experiencing a story on stage different than reading it in a book?

### **Activities:**

Divide students into groups of 4. Each group will require their own space in which to work. Let students know that each group will receive a random selection of their classmates' *Hitler's Daughter* stories – one for each member of the group. If any group should receive a story written by someone in that group they may swap stories with another group with your assistance.

Students will take turns reading the story they've received out loud to their own group. Ask students to refrain from any commentary, but instead simply go around the circle and read, listen, and consider. When your team is finished, leave the stories in the center and sit silently reflecting on what they have just heard, considering their favorite elements from each story. They may make notes for themselves in the quiet time if needed.

Once all groups have finished, ask them to discuss their favorite elements from each of the stories and work to create a newly combined text that uses as much of their favorite parts as possible. Let them know that they are welcome to decide that one or two stories merge easily and that the rest must go. Have students elect someone in the group to write out the new story as it evolves. Encourage students to make quick, bold decisive choices. Let them know that you are not seeking perfection, but rather an ongoing active process.

Although this lesson emphasizes the editing process, if this seems too complicated for your class, a simple modification would be to follow the sharing of stories with the selection of a single story within each group instead of editing many stories into one.

After giving students time to create their stories, announce to students that each group has now been selected as the lucky artistic team for a theatre that specializes in adapting novels from highly respected authors for the stage so that young people may experience the literature in two ways – page and stage.

Explain that their theatre company's assignment is to adapt their *Hitler's Daughter* story for the stage, taking into consideration the parameters below. (You may wish to copy the bottom of this page to distribute to each group.) Give students time to work on the story.

**Reflection:**

Allow time for each group to present their concept for their play complete with design elements and acting out a short portion of their stage adaptation. Time permitting, ask each group to select a short portion of their play, create the characters and the situation, and act it out!

**Questions for Consideration:**

- What did you notice about the choices made in each group? Choices regarding story, theatrical elements, characters, etc.
- What did you find most interesting?
- Were you able to follow the story?
- What was your biggest challenge in this activity? Were you able to resolve it? How?

## *Page to Stage - Instructions and Considerations*

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What do you think will need to be considered in order to bring this story to the stage?  
How might you maintain the heart and spirit of the piece?  
How can you turn the story into dialogue?

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Congratulations! You are now the lucky artistic team for a theatre that specializes in adapting novels from highly respected authors for the stage so that young people may experience the literature in two ways – page and stage.

Your assignment is to adapt the story of *Hitler's Daughter* for the stage taking into consideration the following parameters:

- You may only use 4 actors to play all the roles
- The set must travel easily and well.
- You have a limited budget
- You are creating this production to be seen by Middle and High School Students

Consider what theatrical devices and elements will help you make the most of this telling given these restrictions.

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## What Would You Do?

**Objectives:** The student will role-play to gain understanding, empathy and compassion for others.  
The student will critique scenarios to find the best response to a conflict.  
The student will improvise a scene based on the scenario.

**Standards:** Social Studies and Sociology Standards 4, 5, and 6  
Common Core ELA Standards [Grade].W.1, 2, 3 and 8, [Grade].SL.1, 3, and 4  
Theater Standards 1, 2, and 4

### **Warm Up:**

Ask students to write down a situation in their school, family, or communities in which they believe someone had to struggle with the questions of “right and wrong”, being “fair or unfair”, or “kind or unkind”. Ask that they focus on the source of the conflict [Stealing, Bullying, Violence, Discrimination, etc].

Invite students to briefly share these events with the class, and/or write them on the board.

- Ask students to identify the source of the conflict.
- Did the people involved struggle with their decision about how to respond to the circumstance?
- How did they know what to do?

### **Activities:**

Divide the class into groups of 4-6. Explain that we are going to play a game of “What would you do?”

- Students will need to pick one of the life scenarios discussed. Allow them a short period of time to discuss the selected scenario. Ask them to consider all the possible responses to the situation – what would it look like for someone to respond in a compassionate or cruel, right or wrong, kind or unkind fashion.
- Tell them they are going to experiment and improvise by stepping into the shoes of the people in the scenario and acting out the scenario. Everyone in the group must participate either by playing a role in the story itself or as a director, etc.
- Let the students know there is one little catch! One member of each group is going to step into the hall (or be cut off from seeing and hearing their team mates in another way) while their group prepares. When it’s time to share, the student in the hallway will be given a role in the scenario and be asked to jump in as if it were really happening to them! What will they do?
- Advise students waiting in the hallway that you hope they will seek the kindest most compassionate solution to the situation they find themselves in - even if it’s extremely difficult. When ready have students share with the class.

### **Reflection:**

This activity can potentially stir a lot of emotions among the students. You may want to ask students to reflect privately in their notebooks or journals instead of a class discussion.

- What were the discussions in your groups like? Do you think you learned from each other? What did you learn?
- Do you think you might look at a future difficult life event differently after participating in this activity?
- Do you think it helped you to see others differently?



## A Character and a Prop

**Objectives:** The student will examine how personal character changes in different situations.  
The student will create a character using a prop, physical movement, and voice.  
The student will analyze the process of creating a character.

**Standards:** Common Core ELA Standards [Grade].W.3b, [Grade].SL.1  
Theater Standards 1, 2, 4, and 8

**Materials Needed:** Open space, personal props, and small costume pieces (1-2 for each student),  
Examples of items that work well: hats, aprons, balls, gloves, scarves/bandanas, books, hairbands, kitchen tools, etc. Place these items on a table and cover them with sheet or something so they may be revealed with dramatic flair!

### Warm Up:

Begin with a simple conversation. Sample questions for students to consider:

- Would you all agree that we each play many different roles in our own lives? Doesn't it almost seem like you're a different person when you're in school than when you dress up for a special occasion? Or when you hang out with your friends at home?
- Would anyone be willing to share a couple of ways in which you are aware that you feel like a different person in two different situations? For example: clothes, hair, shoes, tone, vocabulary and topics of speech, etc. Do you move the same way in these different situations? If you put on different clothing pieces, like a silly hat, does that change how you feel? How you act?
- One of the reasons actors love costumes and props so much is that they help them to step beyond their own wardrobe and physicality to become someone else. We are going to have some fun exploring these ideas.

### Activities:

- Invite students to their feet and ask them to find a space in the room where they can easily move.
- Ask participants to walk around the playing space and just notice their own walk for a moment. Notice the natural rhythm and tempo. Can they tell where their energy and weight are centered? Ask them to experiment with changing centers - let the right shoulder lead; allow the knees to guide your body, etc.
- Reveal personal props/costume table. Ask students to each select one item without making a sound of any kind – the first thing that catches their eye.
- Give students a few minutes to explore all the possibilities of how they might use or wear this object, *without using any vocal sounds or words for now*. Let students know they may use their object in a completely new and unexpected way.
- Once they've had a little experience with their selected costume piece or prop, ask students to find a way to use it to create a character and allow their relationship to the item to help guide their choices.

- As you continue to explore, ask them to choose one key gesture (or a posture, a way of moving through the space, how is this character centered) that help their audience really understand who this person is.
- Give students a 3-count to strike a pose incorporating the gesture that will really trigger the character for both themselves and for an audience. Have students freeze in their pose. Invite them to look around the room at all the characters. Take a minute to reflect on what they notice. (**Note:** Help students to focus their comments on observations – rather than interpretations of the characters. For example, I notice that Suzie’s character is hunched over and moving very slowly vs. Suzie is playing an old person.)
- Next, invite students to find a suitable voice for the character they’ve created. Have them consider their pitch, vocal tone and quality, tempo, volume, dialect, etc. Give them a brief time to experiment. Provide a simple phrase – maybe an everyday greeting or perhaps a school slogan of some kind – they may practice in the character’s voice. Allow students time to share.
- Tell students to remember their gesture, voice and character and put the costume piece somewhere they’ll be able to grab it again. Have students go back to the table and select another item completely different from the one they just worked with, and repeat the entire process.

**Extension:** Once two separate characters have been created, provide students an opportunity to practice changing from one character to the other smoothly and quickly!

**Reflection Questions for Consideration:**

- What did it feel like to use the props and costumes to create characters?
- What was your biggest challenge? Were you able to resolve it? How?
- Was it difficult to switch between characters?
- How did you know what to do?
- What props to do you think characters in *Hitler’s Daughter* might need?



## Further Study

An Exhibition of 5 Panels from the Sydney Jewish Museum travels with the performance of *Hitler's Daughter*, and will be available in the lobby of TPAC to enhance the performance experience. The panels present a brief distillation of the Holocaust, and will help all in attendance to put the experience of German life during this time period into context.

The discussion questions below provide an organized way to allow students to both experience and process the panels prior to and/or following the performance.

*Allow students time to experience each panel. Following this initial exposure, consider splitting students into smaller groups and assign each group the responsibility of reporting back to the class about their assigned panel. Ask that students summarize information contained within the panels as objectively as possible. Also request that they share their responses to the reflection questions provided below.*

### Discussion Questions:

- Can you name a group or groups of people who are threatened with extermination, facing persecution and hatred in today's world based on their race, ethnicity or beliefs - both in the US and abroad?
- Why do you think the Nazi's published anti-Semitic children's literature? What do you think they hoped to achieve?
- What do you think it would feel like to be required to wear a patch of any kind that labeled you?
- What do you think the experience of everyday life felt like for the Jews in the Warsaw Ghetto?
- Man's inhumanity to man is a very common theme throughout both history and literature. Can you describe another event real or imagined that speaks to this theme?
- What are the universal lessons of the Holocaust?
- Have you ever had the courage to act in defense of someone you thought was being unfairly persecuted? What was the incident? Did the incident get resolved - if so, how?

### Final Reflection:

Ask students to consider how historical information is presented, particularly in a museum like setting.

- What is the lens through which we see the past – in general and specifically, the Holocaust?
- Is it our obligation to present information about the Holocaust with as much objectivity as possible – a simple recitation of facts that allow the audience to determine for themselves how to interpret the past – or should we interpret the events for the viewer?
- When do you think it's appropriate to remain completely objective and factual in the sharing of historical events and when do you think it is more appropriate and useful to provide an interpretation of events?
- How do you think your own personal experience and that of your forefathers creates the lens through which you will continue to see the past?

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The Tennessean  
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