



THE MEMORY PROJECT

CONNECTING ART AND HISTORY

EDUCATOR GUIDE





Dear Educator,

About seventy years ago, sometime in 1942, Anna Huberman shared a single bed on a Polish farm with her younger brother, Kalman. The Jewish teens had separately fled from the Warsaw ghetto in an effort to escape starvation and almost-certain death. But after a month, Kalman left Anna to work on a farm and their lives headed in separate directions. Anna was captured by the Nazis and survived the war in a forced labor camp. After Liberation in 1945, she married, started a family, and moved first to Germany, then to the United States. Kalman's journey is still a mystery. Did the farmer betray him? Was he killed in a concentration camp? Did he escape and, like his sister, begin a new life in unfamiliar territory? Anna has no answers to these questions, but she shared her story with her children, and through the passing down of these memories, a child's life and identity has been reclaimed and a seamless work of art and history created to memorialize it.



The Memory Project Productions is pleased to offer you this curriculum guide. The intent of these educational materials is not only to introduce the story of Kalman and give students a historical perspective of the Holocaust, but to enable them—as artists, storytellers, and creators—to connect to their own family histories, of memory, of loss, and of the transformational power of the creative process.

The lesson plans are linked to curriculum standards in English language arts, world history, and art. (See page 22 for connections to standards.) It can be adapted to the needs of a variety of grade levels, or as a collaborative project between teachers in different subject areas.

We hope that the experiences provided through these materials enrich your classroom experience.

Sincerely,

Laurie Weisman and Roz Jacobs
Co-creators of The Memory Project



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“I think this can inspire teachers, if they’re young...or if they’ve been teaching for 18 years. Something like this needs to get into the schools. To me, it’s magical. It’s relevant. It’s real, and it’s now.”

—Wendy Lindner, high school teacher,
Long Island

“You really get a sense of who a person is, and what they went through. In reality, these hardships are what bring humankind together.”

—Kassandra P., student

“I really, truly enjoyed this project. I also loved hearing about my classmates’ experiences. I never really knew how much I don’t know my classmates. It has taught me not to assume that I know everything about someone.”

—Tonya K., student

The Memory Project Productions educational video can be downloaded or streamed free of charge from the Internet at www.memoryprojectproductions.org or ordered on DVD.

(See page 24 for ordering details.)



To find out more about the Memory Project, visit us online at memoryprojectproductions.org



What Is The Memory Project?



The Memory Project is an exploration of memory and loss through art. It was born from an artist’s need to recapture something that was destroyed—the life of a boy who was separated from his sister, never to be seen by her again. It’s a tragedy that happened countless times during the Holocaust. Millions of people suffered as victims of war, but certain groups were singled out for mass murder. Roma (Gypsies), homosexuals, and people with

20 years, she and her partner, Laurie Weisman, have been interviewing Jacobs’s parents and their friends, capturing their stories on audio and videotape. But Jacobs felt the need to do more—to explore and express the layered feelings of loss and love for family members she never met—by creating an art installation whose very construction and content illustrate the transformative power of art and remembrance.



By creating their own Memory Projects, students will use the creative process to connect with their own family stories, and through them make history personal.



disabilities were killed by government order. The Nazi government set out to destroy the entire Jewish population and succeeded in murdering six million Jews, including more than one and a half million children.

The Memory Project focuses on one small child, a resourceful boy named Kalman—who would have been Jacobs’s uncle. Jacobs has created an entirely original art installation that makes personal and immediate the tragedy of the Holocaust.

The project addresses universal themes through the story of one family. “In painting Kalman,” says artist Roz Jacobs, “the sadness and loss became stronger, but so did my uncle’s presence. And in coming close to feeling the pain, I also feel the presence of the lost one.”

Jacobs’s parents met at a forced labor camp in Poland in 1942. For more than

The Memory Project art installation, school programs, and educational materials are made possible by the generosity of hundreds of individuals and small foundations that believe education and art can make a difference in this world.

Meet Roz Jacobs

Roz Jacobs is a New York City-based painter who lives part of the year in her home in southwestern France. She has exhibited in galleries and museums in the United States, France, England, Israel, Germany, Russia, and Japan.

Jacobs learned painting with Norman Raeben, who taught at Carnegie Hall Studios. For years she cleaned the studio in exchange for day-long lessons, six days a week. Raeben studied with American artists Robert Henri, George Luks, and John Sloan, members of the Ashcan School. Raeben was the youngest son of the great Yiddish writer Sholom Aleichem. With roots in European painting, the American Ashcan School, and Modern Master , Jacobs reinvents traditional forms with a personal and painterly language.



When did you know you were an artist?

I remember always having a pencil in my hand. As a kid I drew all the time. It was a way for me to feel the world. As I grew up, school became frustrating because we weren't allowed to draw anymore. It made me really sad. When I was 16, I saw some Rembrandt drawings at the National Gallery in Washington, D.C. Something about the way his drawing captured the human figure spoke so eloquently to me about

life in his times that I knew then and there that I wanted to be an artist.

Describe your creative process.

When I stand in front of the canvas, I empty out so I can experience the present moment with my full self—my senses, my mind, and my heart. I always look at the whole picture. It's an organic process. For example, if I'm painting a person, I look for the entire movement, the perspective of the whole person in space. A person is

born whole, not in pieces. The details emerge out of observation and feeling. It's also how I try to live—trying to see the whole picture.

How did The Memory Project begin?

One of the impulses for The Memory Project was to show the way a painting builds, with layers that are created and destroyed as I try to express my perceptions on a canvas. That process leaves traces of the quest, but most of the struggle is invisible. It takes courage to let go of something you've achieved in order to go farther—and that's what has to happen if a painting is to progress. I wanted people to see that drama. The other impulse is the work I've done interviewing my parents over the years. They're both Holocaust survivors and their stories are powerful. Suddenly the idea came to me of combining my mother's story with this story of the painting process and using my uncle as a subject. Then it became a very personal way to share their history and my relationship to it.





Meet Momma J



Rosalyn Jacobs's mother, Kalman's big sister—Anna Huberman Jacobs—has many names. In Polish her name is Andzia; in Hebrew, Chanah; and in America she's often called Angie or Anna. But her kids and their friends all call her Momma J. She was born November 11, 1924, in a small city named Wloclawek (Vluh-**sluh**-vik) in Poland. Warsaw was a two-hour train ride away.

Anna was the middle child. Her older sister was Henia and her younger brother, Kalman. Her parents were Roiseh and Ephraim. She had a happy childhood, attending a Polish school and a Hebrew school, where she excelled as a student. When the Nazis invaded Poland in 1939, she was not quite 15 years old.



What was life like in the Warsaw ghetto?

The Warsaw ghetto was a terrible place to be. Everybody was hungry. Even if you still had a little money there was not much you could buy—maybe a little bread or a potato. They kept making the ghetto smaller and pushing more people to live there, so the hunger became worse. You'd see swollen children lying in the street. The following day you saw them covered with newspapers. They were dead. You saw people pushing wagons with dead bodies that they picked up from the street. As young as you were, you felt that this would happen to you some day.

When did you first try to escape?

It was in the middle of 1941 when my brother and I decided to escape from the Warsaw ghetto. We thought if we got out that our family could have our food coupons and live a little better. We failed that time, but we both eventually got out separately. Some people helped me climb over

the wall to the non-Jewish side and others caught me. A Gentile friend of my mother's bought me a train ticket and I went to Ozarow—a town with a lot of Jewish people, where things weren't too bad yet. I rented a bed from a woman and knitted to earn a little money. When my brother escaped, we shared that little bed, but it was too crowded and we didn't have much to eat, so he got himself a job helping a farmer in exchange for food and a place to sleep in the barn. Then one night, there was a roundup in town and they took me away to work as a slave in an ammunition factory. I never saw Kalman again.

How did you survive the war?

I was just lucky. Anyone who survived was lucky. It wasn't a matter of being smart. There were different jobs in the factory and I was lucky to get a job making shells. The job of putting powder in the shells was much worse and those people got very sick. After a few months, their skin turned yellow from the powder and they got bad coughs. They didn't live long. I was



The wall in the Warsaw ghetto divided the Jewish side from the non-Jewish side.

also blonde and blue-eyed, so I didn't look Jewish, and because of that the supervisors were nicer to me. I was in that camp for a few years and then in another camp for a year before Liberation. In camp, I met a man named Jack and we liked each other. We decided that if we survived, we would try to meet after the war.

What happened to you right after the war?

After Liberation was one of the hardest times. We fled from the camp, but we had nowhere to go. There was nothing to eat. At least in the camp, we had a little food, even if it was terrible like cardboard. Jack left the camp before I did and got back to his hometown. After a few weeks, he sent a guy on a bicycle to get me and we rode for three days in the snow—I didn't have warm clothes. We were freezing and hungry, but we made it.

The worst day of my life was when I went back to my home city and found out that no one in my family had survived. I went to our apartment to see if I could find something, but they wouldn't let me in. A neighbor gave me a picture of my brother and me. She said her son, who had been a friend of my brother, had picked it out of the garbage when the people who moved in threw it away. I was happy to have that

picture, but I couldn't wait to get out of that town. I felt my feet were burning.

How do you feel about The Memory Project?

I think The Memory Project will let a lot of people in the future see what happened to one family. All of the people who survived have different stories. And they should tell their

stories because a lot of people—non-Jewish people and even some Jewish people—don't know the stories. Some people are trying to tell us that it didn't happen, but it did happen and we know it. In another ten years, none of us will be here, from the survivors. So a project like this will show that it did happen, that it was history.

I'm 85 years old and I will never forget what happened. I have my brother and my whole family in my heart and in my mind. Some people say, it's a long time ago, we have to let go. I can't. I can forgive, but I cannot forget.

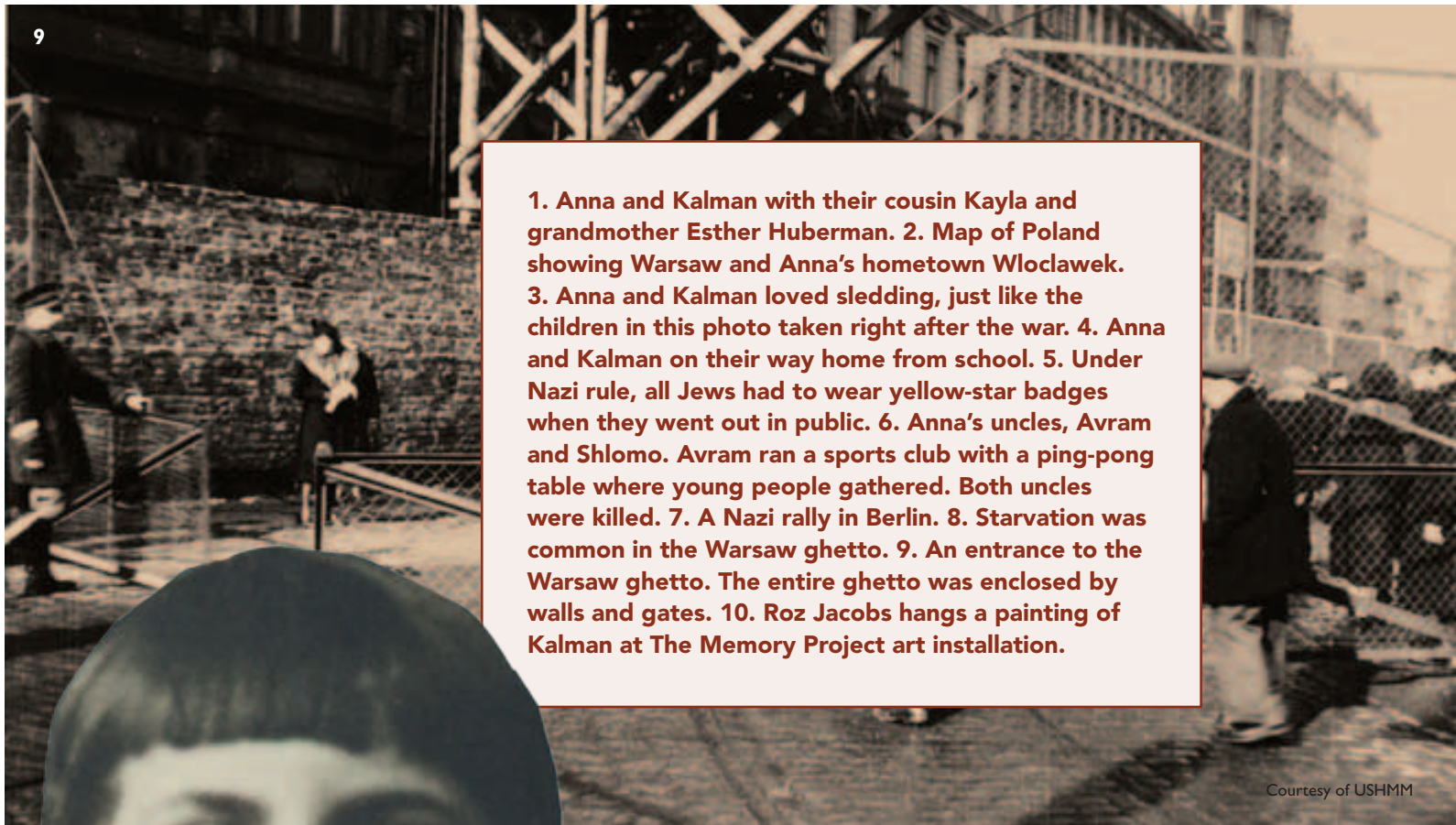
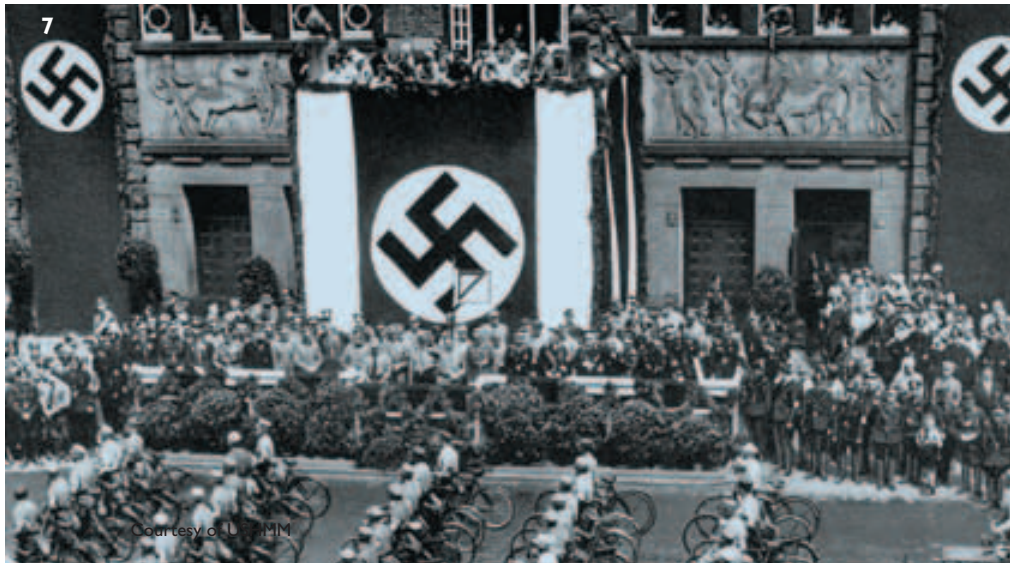


Anna Huberman Jacobs and Roz Jacobs

Kalman's World



Kalman's World



Anna and Kalman's Timeline



A Jewish streetcar. Most public places were segregated under the Nazis.



Deportation from the Warsaw ghetto to an extermination camp.



Anna, Jack, Harold, and Fred Jacobs in Germany after the war, circa 1950.



Anna, Jack, Fred, Roz, and Harold in the Catskills, New York, circa 1958.

November 11, 1924 Anna Huberman is born in Wloclawek, Poland. She attends Polish and Jewish schools and is a great student.

September 1939 Germany invades Poland. World War II begins. In Anna's home city, Jews are forced out of their homes street by street. They move to Warsaw.

January 1941 The Germans build a wall around a section of Warsaw, creating a ghetto in which hundreds of thousands of Jewish families from surrounding areas are forced to live. They keep making the ghetto smaller.

Spring 1941 Anna attempts to escape the Warsaw ghetto for the first time with her brother, Kalman.

June 1941 Germany and the Axis powers invade the Soviet Union.

July 1941 Kalman leaves the Warsaw ghetto with his uncle, aunt, and cousin. They are all arrested.

Fall 1941 Anna escapes from the Warsaw ghetto and goes to Ozarow, a small town where Jews still live in their own homes.

December 7, 1941 Japan bombs Pearl Harbor. The U.S. enters World War II.

March–April 1942 Kalman and his cousin are released from jail. Kalman decides to join his sister Anna in Ozarow.

September 1942 Jews in Ozarow are rounded up and taken to a forced labor camp in Skazrzysko. Anna works in a factory for three years making ammunition for the Germans. Anna and Kalman's father is killed at Maidanek, a concentration camp.

January 18, 1945 Czestochowa is liberated by the Russians. Anna is free, but has nowhere to go and even less food to eat. Jack Jacobs, a friend she made in camp, sends for her. He survived with his father and two of his brothers and has gone back to his hometown, Wielun.

May 1945 World War II ends in Europe.

Summer 1945 Anna marries Jack Jacobs. She visits Wloclawek and learns that no one in her family survived.

Fall 1945 Anna and Jack leave Wielun. They are afraid to stay in that part of Poland, because on July 4, in the town of Kielce, dozens of Jews were killed by Poles.

1946–48 Anna and Jack start a family in Europe—moving from Poland to Germany. They have two sons.

1951 Anna and her family finally get papers that enable them to move to the U.S.

1955 Roz Jacobs is born in New York City.

2006–2010 Roz Jacobs conceives of The Memory Project art installation. She and co-creator Laurie Weisman build the installation and make the documentary *Finding Kalman*.

Planning Your Memory Project

In the video and artwork of *The Memory Project*, Kalman Huberman comes alive through artistic expression. The students in your class will explore their own ways of connecting to and communicating history by gathering stories, creating portraits, and sharing the stories with each other.

Before You Begin

Students will first need to gather stories and photos from a family member or another subject. This can be assigned as homework using the reproducible “Your Memory Project” (p. 15 of this guide) as a template for students to interview their subject about a transformative life experience. For example, maybe someone immigrated to the United States from another country, or lived through a war, or was a victim of discrimination. The experience may have even been a positive one; the only criterion is that the experience was life changing.

Prepare

- One week ahead: Distribute the reproducible “Your Memory Project,” (p. 15) so students can interview family or community members and obtain a photograph of the

person. If possible, have students scan the photograph and bring in a close-up of the face.

- Download or preview *The Memory Project* video (watch free on the Internet or order on DVD; see p. 24 for details).
- Gather the materials you will need for the project:
 - A way to show the *The Memory Project* video, either the 13-minute classroom version or the 26-minute documentary *Finding Kalman*
 - Copies of the reproducible pages for students (pp. 15–21 of this guide)
 - Art supplies, wipes for dirty hands, and newspaper to protect desks (see “Day 2: The Art Lesson” on pp. 12–13)
- In addition to the lessons in this guide, there are additional materials you can download free of charge, including:
 - The Memory Project poster
 - A black-and-white photograph of Kalman to use during “Day 2: The Art Lesson”
 - A 10-minute videotaped art lesson given by Roz Jacobs
 - Videos of other classes’ Memory Projects to share and discuss
- Optional: You might want to photograph completed student work and project it while students are sharing their stories.

Day 1:

Introduce and show *The Memory Project* video. Respond to the video by drawing and writing.

Day 2:

Introduce the art lesson on light and shade. Create portraits based on the photos students have collected.

Day 3:

Small groups share and discuss their portraits and stories. Groups display and present their work to the whole class.

Tips:

- The template shouldn’t confine you or your students. You can encourage students to document their interview by tape-recording or videotaping it. You might set up an interview with someone that can be done via live videoconferencing during class.
- If the suggested art supplies are difficult to obtain, substitute others. The important thing is for students to spend time looking carefully at the photographs and making representations that are meaningful to them.
- If your school has an art teacher, see if s/he wants to get involved with the art project and use this technique or another one to make portraits.



Introducing the Memory Project

Memory Project Learning Outcomes:

Students will be able to:

- **Define** the Holocaust and the Warsaw ghetto.
- **Reflect** on why memory matters. What do we choose to remember? What do we choose to forget? Why is it important?
- **Make a connection** between historical events we study, and their own family's experiences and role in history.
- **Express** their observations and perceptions through artwork and language.
- **Discuss** the life story of one of their own family members.
- **Collaborate** to create collages and displays that reflect individual and group perceptions and experiences.
- **Communicate** their experiences to a large group.



Time: One Class Period

What You Need:

- 13-minute *The Memory Project* video or the 26-minute documentary *Finding Kalman*
- Laptop and Smart Board™/Projector or DVD player and monitor
- Reproducible: “Day 1: Writing and Drawing” (one for each student)
- Pens

AIM: What can you learn from a work of art? (e.g. about history, yourself, the creative process, the artist)

1. Ask students what they know about the Holocaust. Write some of their thoughts on the board. Explain that they're going to see a video that's about one Holocaust survivor and her family—including an artist trying to understand her mother's painful past.

2. Play *The Memory Project* video for the class. It's about 13 minutes long.

3. Display the grid of paintings on the back of this guide. Explain that they are the paintings being created in the video. If you downloaded *The Memory Project* poster, you can hang that up also. Students can respond to the images that they see as well as to the video.



4. Distribute the “Day 1: Writing and Drawing” reproducible. Invite students to respond to the video they just watched by responding to the questions on the reproducible. Encourage them to draw as well as write, but if they’re resistant, they can use the form of expression with which they’re most comfortable. When students have finished, ask them to choose something they’d like to share with their classmates. This can be a combination of questions and observations. List comments and questions on the board.

5. Share the background information provided on pages 3–7 of this guide, as well as the reproducible “Anna and Kalman’s Timeline.” You can summarize the information

and present it to students, copy the pages and have students read them on their own, or use a projector to view the pages together. Have students use this information to find answers to their questions. Provide additional resources to students as needed, and be sure to include a discussion of the meaning of the terms *Holocaust* and *Warsaw ghetto*. (See “Important Vocabulary” box below.) You can use the additional resources listed on page 22 to support students’ historical study.

6. Discuss: What do you think the artist accomplished by making this project?

7. Collect all students’ “Day 1: Writing and Drawing” sheets.

Important Vocabulary

Holocaust: The state-sponsored systematic persecution and murder of European Jewry by Nazi Germany and its collaborators between 1933 and 1945. Jews were the primary victims—six million were murdered. Roma and Sinti (Gypsies), people with mental and physical disabilities, and Poles were also targeted for destruction. Source: United States Holocaust Memorial Museum. “The Holocaust.” <http://www.ushmm.org/wlc/en/?ModuleId=10005143>

Warsaw ghetto: Between January 1941 and July 1942, hundreds of thousands of Jewish people from Poland and Germany were thrown out of their homes and brought to live in a small, walled-in section of the Polish city of Warsaw. It became known as the Warsaw ghetto. The Germans also deported several hundred Roma (Gypsies) to the ghetto. Miserable conditions in the overcrowded ghetto worsened over time. Starvation and disease were widespread. Beginning in July 1942, more than 300,000 people were sent from the ghetto to the death camp Treblinka. For more information: <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005413>

NOTE: In *Finding Kalman* you’ll hear the word *savta*. *Savta* means “grandmother” in Hebrew. Because Anna’s first grandchildren were born in Israel, that’s what all of her grandchildren call her. *Saba* means grandfather.



The Art Lesson

Time: One Class Period

What You Need:

- Reproducibles: “Day 2: Painting with Light and Shade,” “Day 2: The Art Lesson,” and “Day 2: Observing and Writing” (one for each student)
- White paper (8½" x 11" is fine)
- White and black Nupastel (alternatives: pastel or Conté crayon); ½ charcoal approximately ½" thick x 5" long (jumbo vine or willow charcoal) 1 per student
- Students’ completed “Memory Project Homework” reproducibles
- Students’ photos of their subject—enlarged portraits if possible; see www.memoryprojectproductions.org for detailed instructions
- Art or masking tape
- Newspaper to protect desks
- Paper and pens
- An 11" x 14" pad of tracing paper to store students’ work
- Optional: Download ahead of time a six-minute art lesson taught by Roz to show to your class if that feels more comfortable than teaching the art lesson yourself
- Optional: large photo of Kalman (this is also available for download from the Internet)
- Wipes for dirty hands

AIM: How are art and memory connected?

1. Review the plans for the day. Students will work from the photo of Kalman and then from their own photos to create visuals for their Memory Projects. Discuss any questions students may have.

2. Distribute the “Day 2: Painting with Light and Shade” and “Day 2: The Art Lesson” reproducibles. Use the portrait to present a lesson on light and shade. Display the black-and-white portrait of Kalman upside down.

Day 2: Painting with Light and Shade



Here is the photo of Ben Jacob's uncle Kalman that she used as a basis for The Memory Project. She began by looking at it upside down. Looking at something upside down forces you to observe the light and shadow without worrying about making an accurate picture. Your goal is to use all of your senses to observe—*not* to make a picture. The picture will be a surprise.


You will use four values to capture the light and shadow: dark, very dark, light, very light. Notice which areas in the photograph fit these values.



Ask students to study the portrait and encourage them to discover the form of the head by painting (with pastel) the movement of the shadow and light through space (chiaroscuro). Ask students to think of painting in terms of four values: dark, very dark, light, very light. (Different application and pressure determine the value.) First, direct students to cover the white paper completely with charcoal, creating a ground. Explain that the object of this is to get rid of the intimidating white page and create an overall tone. When students have covered their pages, they should then move around the page with the black pastel, observing the movement of the shadows. Then they should use the white pastel to follow the movement of the light. You can introduce an explanation of chiaroscuro.

Day 2: The Art Lesson

Mr. Jacobs, the artist featured in The Memory Project video, demonstrates the process of creating a charcoal portrait.




1. Bring the photograph of Kalman upside down while you work.
2. Quickly cover the white page so you have a ground on which to work. The more of white page is covered, the ground will make a good neutral ground. This helps the eye compare.
3. Now use black pastel or crayon. Follow the movement of the shadow. Be very general. Notice beginning to reveal yourself on the page.
4. Now take a white pastel or crayon and follow the movement of the light in the picture. Be like a cross-hatching, make it come open, warm to some eyes.
5. Go back to the shadow with the black color. Experiment by pressing one hand and the hand to get different values—darker and lighter.
6. Keep going back and forth between the shadow and the light.
7. This is one your fingers to blend the points.
8. When you're ready, turn the page over and see what has changed.

3. Circulate and provide feedback on student work as they draw. Look for what's positive. The goal is not for students to make a likeness, but to observe. Is the image flat, or is there a sense of 3-dimensionality? Look for shape,

texture, light, and movement. Don't worry if students laugh; it means they're feeling something. Let them know that it's okay, then refocus them on their observations.

4. When students have finished drawing their portraits of Kalman, ask them to take out the photos they have collected. Building on the previous lesson, students will create a dark charcoal ground on a new piece of paper. Students can use the same techniques for observing light and shadow that they used when drawing from the portrait of Kalman. Tell students to keep their eyes on their photographs and move along the page, observing where the dark meets the light. The students will try not to look at their paper, but only at the photograph of their subject. If you have time, students can repeat the exercise with a light charcoal ground instead of a dark one.

Day 2: Observing and Writing



Compare the photo of Kalman to the family photos you gathered for your Memory Project. Then answer the questions.

How are the two photographs similar? How are they different?

What can you learn about Kalman just by looking at the photo? What can you learn about your own family members by looking at their photos?

5. Present the AIM question. Distribute the “Day 2: Observing and Writing” reproducible and have students respond to the questions.

6. As students finish, put their work in between the pages of tracing paper to protect it. Have students work together to clean up.

Important Vocabulary

Chiaroscuro (kee-AH-roh-SCOO-roh): The interplay of light and shadow on a surface or in a pictorial representation.

Presenting Your Memory Projects

Time: One to Two Class Periods

What You Need:

- Index cards—5 per student
- Pens or pencils
- For display: previously created artwork, newspaper, tape, thumbtacks or clothespins and clothesline
- Reproducible: “Day 3: Reflecting on the Experience” (one for each student)

AIM: How do the life experiences of the people you know affect the way you see yourself? How does artistic expression affect the way you relate to someone’s personal story?

1. Divide students into groups of five. Encourage the individuals in each group to take turns sharing the stories they collected. Explain that each student should present the story by including:
 - The name and age of the person they interviewed
 - Highlights of the story
 - What the person’s experience means to the presenting student
2. As students listen to each classmate, instruct them to write the student’s name on an index card and take notes on the card. Explain that they should write down anything that strikes them—words, phrases, questions.
3. When all students are finished presenting, have each student presenter collect the cards from the other classmates in the group. They should review the notes they received, and answer any questions their peers might have if they are able.
4. Have students then work (individually or in groups) to integrate the notes and their writing with their art into a display. Discuss the different ways that images and words might be placed in a graphic display format. The Memory Project art installation was created using images and words in the form of two grids: nine paintings and nine video monitors. Brainstorm what shapes, designs or combinations of words and images students can choose to reflect their experiences and perceptions.
5. When the presentations are complete, students should display their work in the classroom. The members of each group should present the art and summarize the group’s experience.
6. When all the groups have had a turn to present their artwork, distribute the “Day 3: Reflecting on the Experience” reproducible.



Extending Your Memory Project

Your students have begun to make connections between history, art, and their own family stories. Their work doesn’t have to end now that the lesson has concluded. Here are some ideas for extending their work in and outside the classroom.

Making More Connections

Have students work together to plan a Memory Project field trip for the class. Ask them to think about a place where they might find people with interesting memories, such as a retirement community or a veterans’ hospital. Students can work together to interview people, photograph and/or videotape them, and then, back in the classroom, create portraits and displays.

Ask Momma J

Have students write a letter to Anna Jacobs, “Momma J,” that includes any questions they may have for her. Students can mail the letters to Weisman/Jacobs, The Memory Project Productions, Inc., 720 Greenwich Street, 9A, New York, NY 10014. She will post responses on her Web site, askmommaj.com, as she is able.



Memory Project Homework

Name: _____

Date: _____

Your Memory Project

Identify a family member or person you know who has had a life-changing experience. Plan a time to conduct an interview using the questions below and any of your own questions. Write the responses to the interview questions on this sheet. You can use the back if you need more room.

1. What is your subject's name? _____

2. How old is she/he? _____

3. Where is he/she from originally? Where does the person live now?

4. Describe an experience your subject had that was life changing for him or her.

5. Why was the experience life changing?

6. Do the experiences of your subject change how you view him/her or yourself? Why or why not?

7. Bring a photograph that interests you to class. Ideally, it should include the person you've interviewed. If possible, bring a picture with a close-up of the person's face.



Day 1: Writing and Drawing

Name: _____

Date: _____

Think about *The Memory Project* video you just viewed. What are some of the images that captured your attention? What feelings did you have while watching the video? Use this space to reflect on the video through writing and/or drawing.

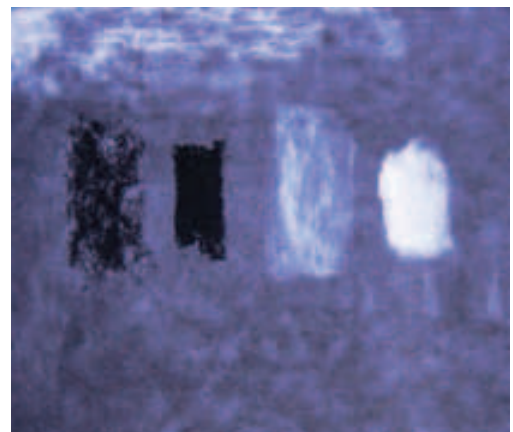


Day 2: Painting with Light and Shade



Here is the photo of Roz Jacobs's uncle Kalman that she used as a basis for The Memory Project. She began by looking at it upside down. Looking at something upside down forces you to observe the light and shadow without worrying about making an accurate portrait. Your goal is to use all of your senses to observe—not to make a picture. The picture will be a surprise.

You will use four values to capture the light and shadow: dark, very dark, light, very light. Notice which areas in the photograph fit those values.





Day 2: The Art Lesson

Roz Jacobs, the artist featured in *The Memory Project* video, demonstrates the process of creating a charcoal portrait.



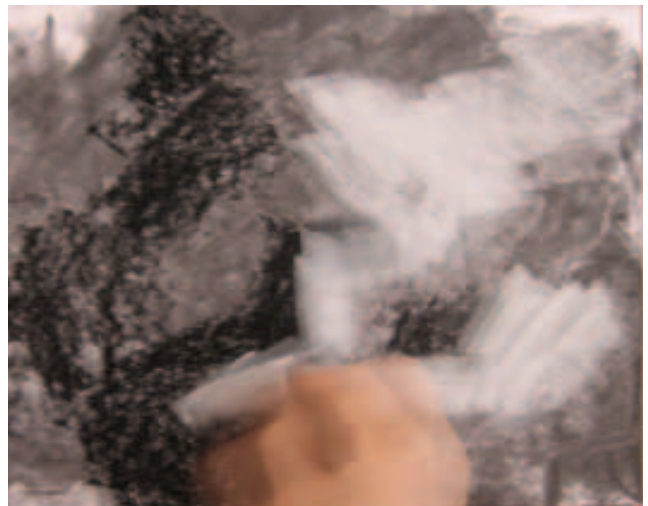
1. Keep the photograph of Kalman upside down while you work.



2. Quickly cover the white page so you have a ground on which to work. Be messy. A white page is scary. Charcoal or pencil will make a gray neutral ground. That helps free your imagination.



3. Next, use a black pastel or crayon. Follow the movement of the shadow. Be very general. You're beginning to orient yourself on the page.



4. Now take a white pastel or crayon and follow the movement of the light in the picture. Be like a river flowing: wider in some spots, narrow in some spots.



5. Go back to the shadows with the black color. Experiment by pressing very hard and less hard to get different values—darker and lighter.



6. Keep going back and forth between the shadow and the light.



7. You can use your fingers to blend the pastels.



8. When you're ready, turn the page over and see what has emerged.



Day 2: Observing and Writing



Compare the photo of Kalman to the photo you gathered for your Memory Project. Then answer the questions.

How are the two photographs similar? How are they different?

What can you learn about Kalman just by looking at the photo? What can you learn about your subject by looking at his or her photo?



Day 3: Reflecting on the Experience

Reflect on the stories you've gathered and the portrait you made. Think about the stories and portraits your classmates shared. Then answer the questions below.

How did it feel to spend so much time observing a photograph and then making art based on the photo?

What do you think you will remember about this experience? Why?

Do you think it's important to understand the experience of your ancestors? Of other people's ancestors? Why or why not?

What did you like and dislike about the art experience?

Connecting to National Standards

Your class's memory project work can be connected to the following national social studies and arts standards.

National Standards for History

National Standards in History for Grades 5–12: World History
Era 8: A Half-Century of Crisis and Achievement, 1900-1945
Standard 4: The causes and global consequences of World War II

Standard 4B

The student understands the global scope, outcome, and human costs of the war.

- Analyze how and why the Nazi regime perpetrated a “war against the Jews” and describe the devastation suffered by Jews and other groups in the Nazi Holocaust. [Analyze cause-and-effect relationships]
- Assess the consequences of World War II as a total war. [Formulate historical questions.]

National Arts Standards

Na-Va.9-12.1 Understanding And Applying Media, Techniques, and Processes

Achievement Standard:

- Students apply media, techniques, and processes with sufficient skill, confidence, and sensitivity that their intentions are carried out in their artworks.
- Students conceive and create works of visual art that demonstrate an understanding of how the communication of their ideas relates to the media, techniques, and processes they use.

Na-va.9-12.4 Understanding the visual arts in relation to history and cultures

- Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.
- Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

Additional Resources:

Each of these three organizations has a website with excellent and extensive materials for teaching and learning about the Holocaust and other genocides.

1. US Holocaust Memorial Museum (ushmm.org) A tremendous collection of images, maps, lessons and information.

2. Yad Vashem (<http://www.yadvashem.org/>) The world's largest Holocaust memorial and museum in Jerusalem has online exhibits, videos of survivor testimony and more.

3. Facing History and Ourselves (facing.org) This site features extensive background information, lesson plans and connections to current events. Facing History and Ourselves also offers online and in-person courses for teachers.

4. The Aladin Project (<http://www.projetaladin.org/en/homepage.html>) A unique feature of this site is information about both Judaism and Islam and clear answers to common questions about Judaism, the Holocaust, and Jews, Muslims, and Christians.



The Memory Project Scoring Rubric

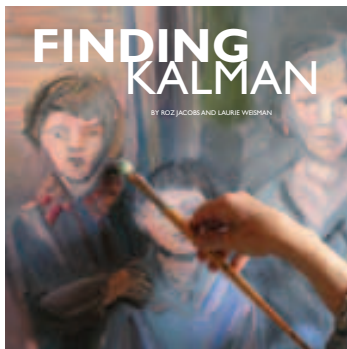
Learning Goal	Beginning 1	Developing 2	Accomplished 3	Exemplary 4	Score
Define the Holocaust and the Warsaw ghetto	Student is not able to define either term.	Student is able to define one of the terms with simple details.	Student is able to define both terms with simple details.	Student is able to define both terms with complex details.	
Make a connection between historical events and their own family's experiences and role in history	Student is not able to clearly identify a connection between an historical event and his or her own family experience.	Student can identify in rudimentary terms a connection between an historical event and his or her own family experience.	Student identifies and describes a connection between an historical event and his or her own family experience.	Student describes in great detail and makes insightful connections between an historical event and his or her own family experience.	
Express their observations through artwork and language.	Student's artwork and/or language is not expressive.	Student's artwork and/or language shows a limited range of expression.	Student's artwork and/or language has some details and is expressive.	Student's artwork and/or language is detailed and extremely expressive.	
Discuss the life story of one of their family members.	Student has difficulty verbally sharing the story of one of his or her family members.	Student is able to share the story of one of his or her family members in simple terms.	Student is able to give a detailed description of the story one of his or her family members.	Student uses advanced vocabulary and expressiveness in telling the story of one of his or her family members.	



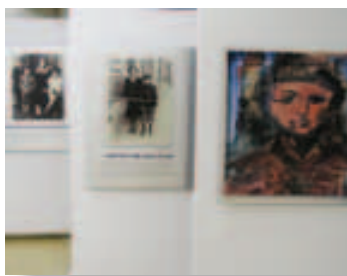
The Memory Project Video (DVD)



Finding Kalman Movie (DVD)



Finding Kalman Book



The Mobile Memory Project

Memory Project Ordering Information

Use these materials in the classroom, in museums, and in community settings to launch dialogues and Memory Projects.

The Memory Project Video (DVD with extras) As Roz Jacobs paints her uncle Kalman, his sister, Anna, describes how she and Kalman struggled to escape from the Warsaw ghetto and evade the Nazis. The short, powerful film recounts the tale of a brother and sister caught in the Holocaust and reveals an artist's creative process. (13 min.)

Finding Kalman Movie (DVD) Through a photograph and the stories told by his surviving sister, a young boy whose life ended tragically lives on and is brought to us in paint, music, and film by the next three generations of his family. More than a history lesson, *Finding Kalman* teaches us how to live with a painful past—and to make art and a joyful noise in the present. (27 min.)

Finding Kalman Book Anna and Roz Jacobs's stories provide an intimate picture of the impact of the Holocaust on multiple generations. Illustrated in color with photographs and original paintings, *Finding Kalman* is both a memoir and a book about an artist's creative process.

The Mobile Memory Project The traveling exhibit including nine wall panels and *The Memory Project* video suitable for display in community settings, museums, and libraries. Call or write for rental information.

Teacher Workshops Staff development workshops may be available in your area. Call for information.

Connecting to Art and History: Educator's Guide Additional copies of this 28-page guide may be ordered for \$4.00 including shipping and handling or downloaded for free. Discounts for multiple copies.

For more information or to order materials go to www.memoryprojectproductions.org or call (212) 691-1449

Available as free downloads:

- *The Memory Project* Video
- Posters: The Memory Project poster, Kalman portraits, Kalman photo
- Painting with Light and Shade: Video Art Lesson by Roz Jacobs (6 min.)
- Connecting to Art and History: Educator's Guide



The Memory Project Productions, 720 Greenwich Street,
#9A, New York, NY 10014 Tel: (212) 691-1449



“There’s something of the soul that connects us to each other. There’s something ineffable. I’m trying to recapture and recreate through painting; through the creative process; a connection that I have to a past that is there, but hard to touch.” —Roz Jacobs

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SPECIAL THANKS to teachers Rebecca Bennett and Stephen Spears and the students of Eleanor Roosevelt High School in New York City for helping to develop and pilot this curriculum.

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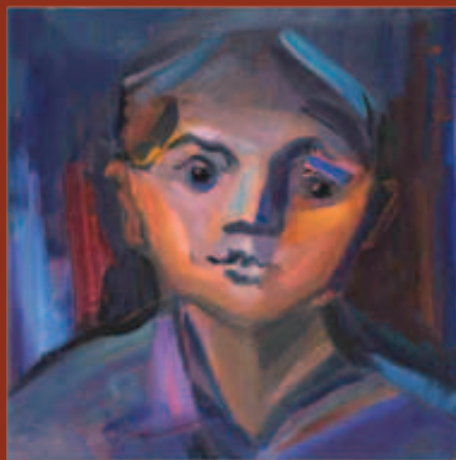
IMAGE CREDITS

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BACK COVER: Paintings, *Kalman 1–9* by Roz Jacobs
Oil on canvas, 18" x 18"



THE MEMORY PROJECT
CONNECTING ART AND HISTORY

