

# **An FAHS "Doc" Project**

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## Introduction

#### **ABOUT THE FILM**

Frank "Miša" Grunwald was born in Czechoslovakia in September 1932. Four months later, Adolf Hitler became Chancellor of Germany.

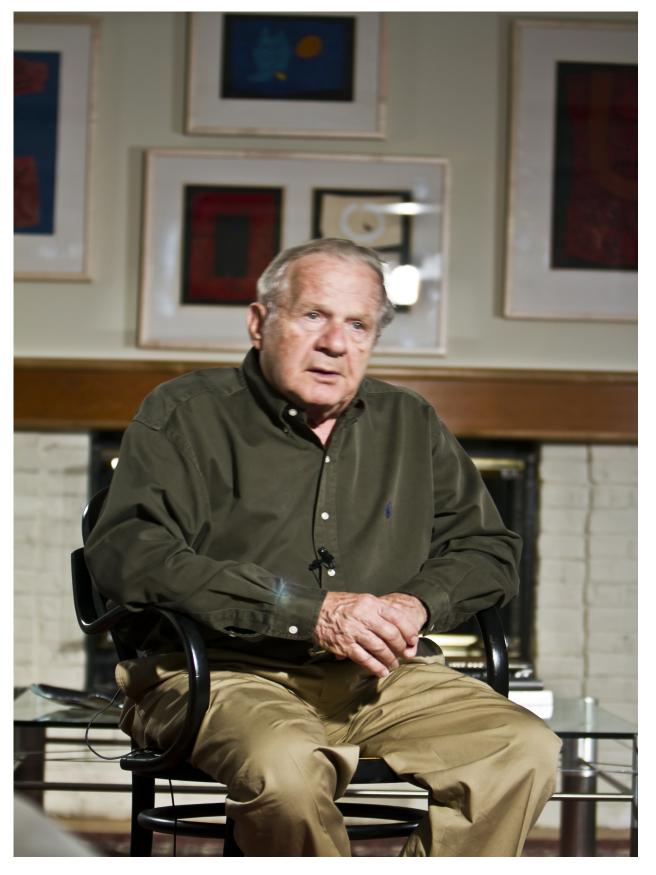
Miša's Fugue is the true story of one boy's journey through Prague, Terezin, Auschwitz, Mauthausen, Melk, and Gunskirchen as a victim of arbitrary Nazi oppression. While exposed to some of the most horrific people, places, and events of the Holocaust, Frank Grunwald was able to endure the atrocities of genocide through a love for art and music that his childhood in Prague had instilled in him. His story of suffering, loss, and self-discovery is poignantly told from the perspective of a child who has lived with these tragic memories for more than half of a century. Encountering the notorious Dr. Josef Mengele and legendary artist Dina Babbit along the way, Frank Grunwald's life demonstrates the decision that all men and women must make to devote their lives either to the creation or destruction of human civilization.

The tapestry of tragedy and artistry in the life of Frank Grunwald is interwoven with the teenage painters, sculptors, musicians, and filmmakers from Fleetwood Area High School who collaborated to create a documentary that attempts to embellish the creative spirit amidst the most destructive moment in human history.

#### **ABOUT THE EDUCATOR'S GUIDE**

In addition to creating this film to preserve the important story of one boy's journey through one of the darkest times in twentieth century history, the project also serves to educate individuals in various lessons of the Holocaust. The film is not meant to be the only source of Holocaust education in the classroom, but can be used as either a launching point or culminating activity. This guide will help educators effectively incorporate this film and related activities within their curriculum.

The activities included in this guide are based on classroom activities of experienced educators who have taught about the Holocaust at the secondary level. Supporting materials have been gathered from educational institutions such as the United States Holocaust Memorial Museum (USHMM) and Yad Vashem.



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# Guidelines for Using Film in the Classroom

- 1. Choose your films wisely.
  - Select films that complement your existing curriculum and that are age appropriate.
- 2. Be sure to screen the film before showing it and get appropriate permission when necessary.
  - Check your school's policy on using film in the classroom.
- 3. Give appropriate background to the film you are showing.
  - Educators often just put the film in and press play. It is more effective for students to know the film's context.
- 4. Be sure to provide follow-up to the film during each viewing session.
  - Especially with difficult material, students may have questions about what they have viewed. Don't stop the viewing with the bell. Press stop with several minutes left so you have time to take questions and further elaborate on the material.
- 5. Excerpts can also be very powerful this includes excerpts of testimony, raw footage and feature length films.
  - Teachers often face time restrictions. Students respond well to excerpts and there are many guides out there to help find appropriate film excerpts for all subjects.
- 6. Tie-in discussion from previous films, literature pieces and histories that students have studied.
  - Events do not happen in a vacuum.

# USHMM Guidelines for Teaching About the Holocaust & Genocide

#### 1. Define the term "Holocaust."

- The Holocaust was the state-sponsored, systematic persecution and annihilation of European Jewry by Nazi Germany and its collaborators between 1933 and 1945. Jews were the primary victims—six million were murdered; Gypsies, the handicapped, and Poles were also targeted for destruction or decimation for racial, ethnic, or national reasons. Millions more, including homosexuals, Jehovah's Witnesses, Soviet prisoners of war, and political dissidents, also suffered grievous oppression and death under Nazi tyranny.

#### 2. Do not teach or imply that the Holocaust was inevitable.

- Just because a historical event took place, and it is documented in textbooks and on film, does not mean that it had to happen. This seemingly obvious concept is often overlooked by students and teachers alike. The Holocaust took place because individuals, groups, and nations made decisions to act or not to act. Focusing on those decisions leads to insights into history and human nature and can better help your students to become critical thinkers.

#### 3. Avoid simple answers to complex questions.

- The history of the Holocaust raises difficult questions about human behavior and the context within which individual decisions are made. Be wary of oversimplification. Seek instead to nuance the story. Allow students to think about the many factors and events that contributed to the Holocaust and often made decision-making difficult and uncertain.

#### 4. Strive for precision of language.

- Any study of the Holocaust touches on nuances of human behavior. Because of the complexity of the history, there is a temptation to generalize and, thus, to distort the facts (e.g., "all concentration camps were killing centers" or "all Germans were collaborators"). Instead, you must strive to help your students clarify the information presented and encourage them to distinguish, for example, the differences between prejudice and discrimination, collaborators and bystanders, armed and spiritual resistance, direct orders and assumed orders, concentration camps and killing centers, and guilt and responsibility.

# 5. Strive for balance in whose perspective informs your study of the Holocaust.

- Most students express empathy for victims of mass murder. However, it is not uncommon for students to assume that the victims may have done something to justify the actions against them and, thus, to place inappropriate blame on the victims themselves. One helpful technique for engaging students in a discussion of the Holocaust is to think of the participants involved as belonging to one of four categories: victims, perpetrators, rescuers, or bystanders. Examine the actions, motives, and decisions of each group. Portray all individuals, including victims and perpetrators, as human beings who are capable of moral judgment and independent decision making. As with any topic, students should make careful distinctions about sources of information.

#### 6. Avoid comparisons of pain.

- A study of the Holocaust should always highlight the different policies carried out by the Nazi regime toward various groups of people; however, these distinctions should not be presented as a basis for comparison of the level of suffering between those groups during the Holocaust. One cannot presume that the horror of an individual, family, or community destroyed by the Nazis was any greater than that experienced by victims of other genocides. Avoid generalizations that suggest exclusivity such as "the victims of the Holocaust suffered the most cruelty ever faced by a people in the history of humanity."

#### 7. Do not romanticize history.

- People who risked their lives to rescue victims of Nazi oppression provide useful, important, and compelling role models for students. Given that only a small fraction of non-Jews under Nazi occupation helped to rescue Jews, an overemphasis on heroic tales in a unit on the Holocaust can result in an inaccurate and unbalanced account of the history. Similarly, in exposing students to the worst aspects of human nature as revealed in the history of the Holocaust, you run the risk of fostering cynicism in your students. Accuracy of fact along with a balanced perspective on the historical events must be a priority.

#### 8. Contextualize the history.

- Events of the Holocaust and, particularly, how individuals and organizations behaved at that time, should be placed in historical context. The occurrence of the Holocaust must be studied in the context of European history as a whole to give students a perspective on the precedents and circumstances that may have contributed to it.

#### 9. Translate statistics into people.

- In any study of the Holocaust, the sheer number of victims challenges easy comprehension. Show that individual people—families of grandparents, parents, and children—are behind the statistics and emphasize that within the larger historical narrative is a diversity of personal experience. Precisely because they portray people in the fullness of their lives and not just as victims, first-person accounts and memoir literature provide students with a way of making meaning out of collective numbers and add individual voices to a collective experience.

#### 10. Make responsible methodological choices.

- One of the primary concerns of educators teaching the history of the Holocaust is how to present horrific, historical images in a sensitive and appropriate manner. Graphic material should be used judiciously and only to the extent necessary to achieve the objective of the lesson. Try to select images and texts that do not exploit the students' emotional vulnerability or that might be construed as disrespectful of the victims themselves. Do not skip any of the suggested topics for study of the Holocaust because the visual images are too graphic. Use other approaches to address the material. It is also important to avoid "gimmicky" approaches such as games and puzzles. Simulations should also be avoided because, despite the best of intentions, these can cause more harm than good.

#### **Guidelines for Teaching About Genocide**

#### 1. Define genocide.

- "Genocide means any of the following acts committed with intent to destroy, in whole or in part, a national, ethnical, racial or religious group, as such: killing members of the group; causing serious bodily or mental harm to members of the group; deliberately inflicting on the group conditions of life calculated to bring about its physical destruction in whole or in part; imposing measures intended to prevent births within the group; forcibly transferring children of the group to another group." (Convention on the Prevention of Genocide by the United Nations)

#### 2. Investigate the context and dynamics that have led to genocide.

- A study of genocide should consider what the steps toward genocide in a society have been or could be. Analysis should be made of various factors and patterns which may play a role in the early stages: political considerations, economic difficulties, local history and context, etc. How are targeted groups defined, dehumanized, marginalized, and/or segregated before mass killing begins? As students learn of the early phases of a genocide, have them consider how steps and causal conditions may have been deflected or minimized. Have students think about scope, intent, and tactics. Be mindful that there is no one set pattern or list of preliminary steps that always lead to mass murder.

#### 3. Be wary of simplistic parallels to other genocides.

- Each genocide has its own unique characteristics of time, place, people, and methods employed. Students are likely to try to make facile comparisons to other genocides, particularly the Holocaust; however, it is up to the teacher to redirect students to focus on the pain and specifics of a particular community at a particular time and place. Some parallels do indeed exist between the Holocaust and other genocides: i.e. the use of trains to transport victims and camps for detention and killing, However, genocide has also occurred without these two tactics. Careful comparisons could be made in the "tactics" or procedures utilized by oppressors to destroy the communities, but one should avoid comparing the pain and suffering of individuals.

#### 4. Analyze American and world response.

- The world community is very different and far more complicated in the aftermath of the Holocaust. An important goal in studying all aspects of genocide is to learn from mistakes and apply these lessons for future action. To do this, students must strive to understand not only what was done, or not done, in the past but also why action was or was not taken. As with any historical event, particularly genocide, it is important to present the facts. Students need to be aware of the various choices that the global community had available before, during, and after the mass killing. It is important to begin at home, with the choices available to the United States. It is likewise pertinent to discuss all of the stakeholders involved—political leaders, religious leaders, and private citizens. Next, it is critical to discuss the range of choices seemingly available to the rest of the global community. How do international and regional authorities respond? What is the role of non-governmental organizations? When is diplomacy, negotiation, isolation, or military involvement appropriate or effective? Students may become frustrated when they learn of governmental inaction in the face of genocide. While there are certainly cynical reasons for not intervening, teachers can lead students to understand the complexity of responding to genocide, that it is usually not a simple matter to step into another country across the world and tell one group to stop killing another group. In addressing what might cause genocide and how to prevent it, consider these questions:
  - 1. When does a nation (the United States, for example) have the political will to take all necessary steps to stop genocide?
  - 2. How much international cooperation can be mustered? How much is needed?
  - 3. What are the possible ramifications of intervention?
  - 4. Is a nation willing to absorb casualties and death to stop a genocide?

# 5. Illustrate positive actions taken by individuals and nations in the face of genocide.

- One reason that genocide occurs could be the complicity of bystanders within the nation and around the world. However, in each genocide, there have been individuals who have spoken out against the oppressive regime and/or rescued threatened people. These have been persons at risk inside the country as well as external observers or stakeholders. There are always a few who stand up to face evil with tremendous acts of courage—and sometimes very small acts of courage, of no less importance. Teachers should discuss these responses without exaggerating their numbers or their frequency. When teaching and learning about genocide, individuals may fall prey to helplessness or acceptance of inevitability because the event is imminent or in progress. The magnitude of the event and seeming inertia in the world community and its policymakers can be daunting, but actions of any size have potential impact. Numerous episodes from the Holocaust and other genocides illustrate this point.

The above guidelines are excerpted from the United States Holocaust Memorial Museum's Guidelines for Teaching About the Holocaust and Genocide.

For the full version of these guidelines, please visit the United States Holocaust Memorial Museum Website (www.ushmm.org). The Guidelines can be found in the "For Educators" section.



Europe, 1933

- United States Holocaust Memorial Museum



Europe 1933, Czechoslovakia indicated

- United States Holocaust Memorial Museum

### **Timeline of Historical Events**

September 30, 1932: Frank Michael "Miša" Grunwald is born in Olomouc, Czechoslovakia to Kurt and Vilma Grunwald. They have an older son, John, who was born in 1928.

January 30, 1933: Adolf Hitler becomes Chancellor of Germany

1934: Grunwald family moves from Olomouc to Prague

August 2, 1934: Death of President Paul Von Hindenburg; Hitler combines the offices of President and Chancellor into the position of Führer

September 15, 1935: Passage of the Nuremburg Laws

August 1938: Construction on Mauthausen concentration camp begins

November 9-10, 1938: Kristallnacht pogrom

March 15, 1939: German invasion of Czechoslovakia; "Aryanization" of Jewish property begins in Prague

April 27, 1940: Decision to establish a concentration camp in Oswiciem, Poland. This will become Auschwitz I.

September 1, 1940: Jews of Prague forced to wear an identifying yellow star

October 10, 1941: Decision made to establish the Theresienstadt Ghetto

Fall 1941: Work begins to build Auschwitz-Birkenau (aka Auschwitz II)

November 24, 1941: Deportations to Theresienstadt begin

February 19, 1942: Reinhard Heydrich is assassinated in Prague

March 1, 1942: Auschwitz-Birkenau opens

Summer 1942: Grunwald family is deported to Theresienstadt

September 9, 1942: Family Camp is established in Auschwitz-Birkenau with Jews arrived from Theresienstadt

December 1943: Grunwald family is deported to Auschwitz-Birkenau and placed in the Family Camp

January 1944: Concentration camp established in Melk, Austria

March 9, 1944: First liquidation of the Family Camp occurs, removing most of the Jews from the September transports.

July 1944: Second liquidation of the Family Camp occurs. Kurt and Miša are moved into general camp populations. Vilma and John remain in the family camp.

July 11, 1944: Vilma and John Grunwald are gassed in Auschwitz-Birkenau

December 1944: Construction begins on the Gunskirchen camp

December 17, 1944: Kurt Grunwald leaves on a death march into the interior of Germany

January 1945: Miša leaves on a death march bound for Mauthausen

January 27, 1945: Auschwitz complex is liberated by the Russians

April 1945: Gunskirchen "detention" camp opens.

April 30, 1945: Adolf Hitler commits suicide in Berlin

May 4, 1945: Miša is liberated at Gunskirchen camp

May 5, 1945: Melk and Mauthausen are liberated

Spring 1945: Kurt and Miša return to Prague and live with their former housekeeper for one year before reacquiring their home

1948: Czechoslovakia becomes a Communist country

October 19, 1948: Kurt & Miša flee Communist Prague. They eventually end up in London.

Spring 1951: The Grunwalds emigrate to the United States and settle in Forrest Hills, NY

June 1952: Miša graduates from Forrest Hills High School.

May 1956: Miša graduates from Pratt School for Design

Fall 1956: Miša gets a job with General Electric

1958: Miša meets Barbara in Connecticut

1960: Miša and Barbara get married

1963: Miša and Barbara have their first son, Tim

1964: Miša and Barbara have their second son, Andy

March 1, 1967: Kurt Grunwald dies in Forrest Hills, NY. Miša finds the letter.





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### **Active Viewing Guide**

Some students need active engagement while others are fine to view the film and merely reflect on it post-viewing. In an effort to address both types of learners, we have included both an active viewing guide and post-viewing questions within this educator's guide.

The active viewing guide is on the pages that follow this page. These pages are not numbered and do not have the traditional border that runs throughout the rest of the educator's guide; however, they do count as pages so please keep that in mind when you are searching for other content.

The guide is divided into 3 sets or "days" of viewing. If you show the film in a 45 minute class, it will take 3 days to show it with discussion.

The 3 sets are also available on the Educator's page of the website. You can download them there in Microsoft Word files in order to make any adjustments you wish to the active viewing guide.

Following these pages in this educator's guide, there are 3 sets of suggested answers. Keep in mind that these are recommendations, not requirements in many cases. The purpose of this guide is to include retention of basic facts combined with higher order thinking and analysis.



Name:	
Date:	

# THE FAIR DOC, PROJECT

#### Misa's Fugue (Active Viewing Guide)

(Active viewing Guide

#### SET 1 (First 30 Minutes)

- 1. In your own words, what is a "fugue"?
- 2. How many months after Frank was born did Adolf Hitler become Chancellor or Germany?
- 3. In your own words, summarize, what Hitler is saying in his speech that opens the film?
- 4. What does Frank mean when he says, "...I would never say to them I am Jewish. I was Czech."
- 5. Why do you think that the camera pushes into the music sheet?
- 6. Where and when did Frank's parents, (Vilma and Kurt) meet?
- 7. When was Frank's older brother John, born?
- 8. What was special about John's birth?

9.	How old was Frank when his family moved to Prague?
10.	. What happened on August 2, 1934?
11.	What does Frank say life was like in Prague before the war?
12.	What did Frank and his family discover before the war?
13.	. Who was Vilma and Kurt's favorite pianist?
14.	. What was Kurt's primary hobby?
15	September 15, 1935, Germany passed the Nuremberg Laws. What did these laws do?
16	. What did Frank steal off of his dad's desk?
17.	Why does Frank like the accordion so much?
18.	. How old is Frank when Germany annexes Austria?
19	. Why didn't Frank like first grade?
20	. What was Frank asked in elementary school?
21.	What did Vilma and Kurt tell Frank to say if he was asked this question?

22. What did Vilma teach Frank at a young age about other people?
23. What was the desire of many Jews in central Europe?
24. What was Frank's family focusing on and not focusing on when it came to religion?
25. Which two countries experienced Kristallnacht?
26. When did the Nazi troops come to Prague?
27. Why did the Nazi soldier pick Frank up and put him behind the seat of the gun?
28. What does Frank mean by "it was relatively submissive?" What is he talking about?
29. What is Frank's reaction to being kicked out of school?
30. How many years after the war started did Frank's family have to wear the Star of David?
31. What happened to Frank's mother when she was caught on the street without having her Star o David visible?
32. Why was Frank and his family kicked out of their apartment?
33. Why do you think Frank's parents never spoke negatively about the occupation?
34. What was the motto?

35.	When Frank says his parents did the right thing by not talking about the occupation because he never had a feeling of what?
36.	Describe what the railroad station was like when Frank and his family were assembled there to travel to Theresienstadt?
37.	When did Frank officially feel like a prisoner?
38.	What bothered Frank about Terezin?
39.	What did one of the twins say?
40.	When did Frank's family go to the train station to be put on the cattle cars?
41.	What were the two buckets used for on the cattle cars?
42.	How long did the trip take from Theresienstadt to Auschwitz?
43.	What happened to the luggage?
44.	How were Frank and his family moved into the camp?
45.	What did Frank find out on the second day?

Name:	
Date:_	

# THE FAIR DOC. PROJECT THE WAS ALL THE WAS

## Misa's Fugue (Active Viewing Guide)

SET 2 (30:00 - 60:00)
1. What was the name of the camp where Frank and his family were put in Auschwitz?
2. What was unique about this camp that isn't typical of other camps that you learned about?
3. Why did the Nazi's have a camp like this?
4. What is Frank's favorite type of bread? Do you think it is weird/odd that this would be his favorite type of bread to this day, under the circumstances? Please explain your answer.
5. What did Frank find out from talking to people?
6. If the wind was blowing the right way, what was Frank and the other prisoners in the Czech Family Camp covered with?
7. When Frank told his parents what he figured out about the camp and what was going on, what did his parents do or say to him?

8.	Who did Frank meet in his mother's barracks?
9.	What drew Frank to this woman, what was she doing?
10.	What was Dina's job in Auschwitz?
11.	What did Frank find out about the Gypsies?
12.	Talk about the symbolism of putting the sculpture of the crematorium in the kiln?
13.	Did Dina ever paint anything in Auschwitz that was her choice? If so, what?
14.	What job did Dina get Frank?
15.	Why did the Nazi's choose to hold another selection in the family camp?
16.	Why was Frank concerned about his brother?
17.	What group was Frank initially put into?
18.	What group was John put into?
19.	What did Willy do during the selection?

20. What did Frank realize after Willy did what he did?
21. Why would pregnancy be considered "a death sentence" for a woman?
22. What did Kurt do to help Dina?
23. What was the name of camp warehouse where Frank worked?
24. What was Frank's job at the warehouse?
25. What happened when Frank went to see his father in the F lager?
26. What does Frank shout to the two women?
27. What happened to Vilma, Frank's mother?
28. What did Vilma give Kurt before she was murdered?
29. What happens to the second boot that Frank throws over the wire to his father?
30. What happened to the pack of cigarettes?
31. At the time when Frank is sent on his death march, how much time did he spend in Auschwitz Birkenau?

32. What problem did Frank have when he was on his death march?
33. How did he solve this problem?
34. After two days of walking, what did Frank see in the snow?
35. Why did Frank get so upset when he was talking about walking through the town and reading the shop windows?
36. How many days after Frank left Auschwitz-Birkenau was it liberated?
37. What did the Czech women throw into the train cars?
38. What did the prisoners make with some of the stuff that the women threw into the car?
39. How does Frank describe this experience?
40. Where is the train taking them?

Name:_	
Date:	

7. How many sub-camps did Mauthausen have?

8. What camp did Frank move to after Mauthausen?

9. What could Frank see while he was in Melk?

# Misa's Fugua

(Active Viewing Guide)	Tiša's Jugus
SET #3 (60:00 - 97:00)	The second section of the second seco
What did the prisoner whisper to Frank and the other prisoners as they waited i Mauthausen?	n the appelplatz a
2. Why was Mauthausen such a difficult camp to survive?	
3. What were some of the ways people died in Mauthausen?	
4. What did everybody have in Mauthausen?	
5. Why was Frank angry with the other prisoners in Mauthausen?	
6. Approximately how many people died in Mauthausen?	

10. After Melk where did Frank go?
11. From that camp, Frank went on another death march to?
12. What happened to the piece of bread that Frank was given?
13. Why couldn't Frank sleep at night in Gunskirchen?
14. What did Frank and a few of his prisoner friends do to remedy this situation?
15. What does Frank credit with helping him to survive the bleak situation he was in, in Gunskirchen?
16. What happened on April 30, 1945?
17. What did Frank think was happening when he heard the gunshots early in the morning?
18. When Frank saw the first GI come into the camp, what did he realize?
19. What did the GI's give the prisoners?
20. What did the prisoners do to the Gl's?
21. What was Frank and the other prisoner fighting over?
22. What happened when Frank saw himself in the mirror for the first time?

23.	What was the major problem that Frank and his friends faced when they were in the school house in Horsching?
24.	How did Kurt get to Horsching?
25.	What did Kurt use to identify himself to Frank when they were reunited?
26.	What did Frank and his classmate fight over?
	What did his classmate say to him during the fight?
	What did Kurt do shortly after the war?
	Why couldn't Kurt and Frank stay in Czechoslovakia?  How did Kurt and Frank escape Czechoslovakia?
	Why couldn't Frank actually be listed on the passport?
32.	Why didn't Frank, Kurt, Frank's stepmother and her two children stay in London?
33.	What happened to Frank that made him uncomfortable when he was at Jones Beach in New York?
34.	What happened to Frank's tattoo?

35.	What was Frank's attitude towards school?
36.	How does Frank describe his love for art?
37.	Besides doing his artwork, what else does Frank enjoy doing?
Ad	ditional Reflection
38.	Discuss the irony of the Holocaust motto "Never Forget" and Frank's desire to take a pill that would just let him forget what happened to him and his family during the Holocaust?
39.	Discuss your thoughts on the film? Did you like it, not like it? Why or why not? Is there anything that you didn't understand?

# Misa's Fugue (Active Viewing Guide) ANSWER KEY #1

#### SET 1 (0:00-30:00)

1. In your own words, what is a "fugue"?

A fugue is a musical term given to a piece of music that introduces a subject with a short melody or phrase and that subject is then successively taken up by others and developed by interweaving the parts. It also can be described as point and counterpoint.

How many months after Frank was born did Adolf Hitler become Chancellor or Germany?

#### 4 months

3. In your own words, summarize, what Hitler is saying in his speech that opens the film?

The speech is basically a warning to the world that if the Jews plunge his nation into a war that the result of this will be the annihilation of the Jewish race in all of Europe.

4. What does Frank mean when he says, "... I would never say to them I am Jewish. I was Czech."

What Frank is saying is that when he was a child he didn't identify himself as having a particular religious belief. He identified with his nationality and his country.

5. Why do you think that the camera pushes into the music sheet?

Answers will vary: The director chose this camera move to push in on the music sheets as an artistic element because we are beginning the fugue and setting up the various points throughout the film where words will appear on screen and music notes will be seen behind the words, as if we are reading a piece of music titled "Misa's Fugue."

6. Where and when did Frank's parents, (Vilma and Kurt) meet?

They met while Kurt was studying medicine at the university.

7. When was Frank's older brother John, born?

#### 1928

8. What was special about John's birth?

John was born with a genetic defect where his left leg was considerably shorter and weaker than his right leg.

9. How old was Frank when his family moved to Prague?

Frank was two years old when his family moved to Prague.

10. What happened on August 2, 1934?

Germany's President Paul Von Hindenburg dies.

11. What does Frank say life was like in Prague before the war?

He says that life in Prague before the war was wonderful. Prague was a big city and had a lot of cultural things going on. There were a lot of musical performances and theatrical performances.

12. What did Frank and his family discover before the war?

Jazz

13. Who was Vilma and Kurt's favorite pianist?

Chopin

14. What was Kurt's primary hobby?

Photography

15. September 15, 1935, Germany passed the Nuremberg Laws. What did these laws do?

These laws identified those who were of Jewish decent or had a Jewish heritage.

16. What did Frank steal off of his dad's desk?

Insurance forms to draw on.

17. Why does Frank like the accordion so much?

Frank likes that the accordion is melancholy and has a human element or quality to it .

18. How old is Frank when Germany annexes Austria?

Frank is 5 because he hadn't had his 6th birthday yet in that year.

19. Why didn't Frank like first grade?

He says he felt like a prisoner because they had to keep their hands behind their backs when talking to the teacher. He had to sit in an old wooden desk and there was no possibility of any kind of movement.

20. What was Frank asked in elementary school?

He was often asked what his religious belief was.

21. What did Vilma and Kurt tell Frank to say if he was asked this question?

"Bez Viznanye" which when translated means that he doesn't have a specific religious affiliation.

22. What did Vilma teach Frank at a young age about other people?

To respect everyone no matter where they come from or what their circumstances might be .

23. What was the desire of many Jews in central Europe?

To assimilate or "fit in" to the society

24. What was Frank's family focusing on and not focusing on when it came to religion?

They were focusing on the ethics and treating people how you would like to be treated rather than focusing on reading the Torah.

25. Which two countries experienced Kristallnacht?

Germany & Austria

26. When did the Nazi troops come to Prague?

Spring 1939

27. Why did the Nazi soldier pick Frank up and put him behind the seat of the gun?

He looked like the stereotypical example of the little Aryan boy with blonde hair and blue eyes

28. What does Frank mean by "it was relatively submissive?" What is he talking about?

Frank is talking about the way he felt the people of Prague reacted to the Nazi invasion; that they basically just let it happen.

29. What is Frank's reaction to being kicked out of school?

He was relieved.

30. How many years after the war started did Frank's family have to wear the Star of David?

2

31. What happened to Frank's mother when she was caught on the street without having her Star of David visible?

She was given a tongue lashing or was basically yelled at or scolded by an SS officer.

32. Why was Frank and his family kicked out of their apartment?

They were deemed Jewish and their apartment was being confiscated by the Nazis.

33. Why do you think Frank's parents never spoke negatively about the occupation?

They didn't want to worry Frank or John.

34. What was the motto?

The motto was "keep your chin, have respect for yourself, have respect for others, and don't be intimidated by anyone or anything."

35. When Frank says his parents did the right thing by not talking about the occupation because he never had a feeling of what?

Fear

36. Describe what the railroad station was like when Frank and his family were assembled there to travel to Theresienstadt?

It was very crowded and unsanitary because people were using the floor as a bathroom.

37. When did Frank officially feel like a prisoner?

When they got on the train from Prague to Terezin.

38. What bothered Frank about Terezin?

It was too regimented for his liking and there wasn't enough to do.

39. What did one of the twins say?

He was upset because his grandmother had overdosed on sleeping pills because she was told she was going to be put on a transport and shipped to the east.

40. When did Frank's family go to the train station to be put on the cattle cars?

December 1943

41. What were the two buckets used for on the cattle cars?

One was used for drinking water and the other was used as a toilet.

42. How long did the trip take from Theresienstadt to Auschwitz?

2 days

43. What happened to the luggage?

It was all dumped into a pile and left on the platform.

44. How were Frank and his family moved into the camp?

On trucks

45. What did Frank find out on the second day?

That they were in Auschwitz.

# Misa's Fugue (Active Viewing Guide) ANSWER KEY #2

#### SET 2 (30:00 - 60:00)

1. What was the name of the camp where Frank and his family were put in Auschwitz?

Czech Family Camp or Theresienstadt Family Camp

2. What was unique about this camp that isn't typical of other camps that you learned about?

Jewish families were allowed to stay together. They wore regular clothes not striped uniforms. If Frank wanted to see his mother, he could go and see her.

3. Why did the Nazi's have a camp like this?

The Nazis were expecting to get a visit from the International Red Cross and they were going to show them the Czech Family Camp as the example of how they were treating the Jews.

4. What is Frank's favorite type of bread? Do you think it is weird/odd that this would be his favorite type of bread to this day, under the circumstances? Please explain your answer.

Pumpernickel (the remaining part of this answer will vary: some suggested answers might include "no, because this bread ultimately saved his life" or some students might find it strange for various reasons.)

5. What did Frank find out from talking to people?

Auschwitz-Birkenau was truly an extermination camp and people were being killed in gas chambers.

6. If the wind was blowing the right way, what was Frank and the other prisoners in the Czech Family Camp covered with?

#### Human ashes

7. When Frank told his parents what he figured out about the camp and what was going on, what did his parents do or say to him?

He was met with a silent answer.

8. Who did Frank meet in his mother's barracks?

Dina Babbitt

9. What drew Frank to this woman, what was she doing?

She was very attractive and was painting a picture.

10. What was Dina's job in Auschwitz?

She was tasked by Dr. Mengele to paint the Gypsies.

11. What did Frank find out about the Gypsies?

That they were all being gassed.

12. Talk about the symbolism of putting the sculpture of the crematorium in the kiln?

(Answers will vary but students should talk about the idea of creating a piece of sculpture of a crematorium and then having to put that piece of sculpture into a kiln or oven and the building itself is what the Nazi's used to gas and burn the bodies of Jews.)

13. Did Dina ever paint anything in Auschwitz that was her choice? If so, what?

Yes, she painted "Misa."

14. What job did Dina get Frank?

Messenger or errand boy for her boyfriend Willy, the camp Kapo

15. Why did the Nazi's choose to hold another selection in the family camp?

They realized the International Red Cross wasn't coming so the camp no longer served a purpose.

16. Why was Frank concerned about his brother?

Because of his genetic defect, he wouldn't be able to work.

17. What group was Frank initially put into?

Left

18. What group was John put into?

Left

19. What did Willy do during the selection?

He moved Frank to the group on the right.

20. What did Frank realize after Willy did what he did?

That Willy just saved his life and that all the people in that group on the left were "doomed."

21. Why would pregnancy be considered "a death sentence" for a woman?

Because the last thing the Nazi's wanted was Jewish women getting pregnant and furthering the race. It also prevented them from working.

22. What did Kurt do to help Dina?

He performed an abortion on her.

23. What was the name of camp warehouse where Frank worked?

Kanada

24. What was Frank's job at the warehouse?

He was tasked with moving clothing from one warehouse to another.

25. What happened when Frank went to see his father in the F lager?

His father was an emotional wreck. He was crying.

26. What does Frank shout to the two women?

"Where is my mother?"

27. What happened to Vilma, Frank's mother?

She was voluntarily gassed with John and Johanna, Frank's grandmother.

28. What did Vilma give Kurt before she was murdered?

A letter

29. What happens to the second boot that Frank throws over the wire to his father?

It gets caught on the wire,

30. What happened to the pack of cigarettes?

They were stolen.

31. At the time when Frank is sent on his death march, how much time did he spend in Auschwitz-Birkenau?

13 months

32. What problem did Frank have when he was on his death march?

His feet were freezing and he didn't have any socks.

33. How did he solve this problem?

Someone suggested that he wrap his feet in some newspaper.

34. After two days of walking, what did Frank see in the snow?

#### Dead bodies

35. Why did Frank get so upset when he was talking about walking through the town and reading the shop windows?

He was remembering what it was like then and the feelings he had of longing for his home.

36. How many days after Frank left Auschwitz-Birkenau was it liberated?

9

37. What did the Czech women throw into the train cars?

Sugar, flour, lemons, apples

38. What did the prisoners make with some of the stuff that the women threw into the car?

#### Lemon ice

39. How does Frank describe this experience?

He says it was a "wonderful" experience and to this day lemon ice is still one of his favorites.

40. Where is the train taking them?

Mauthausen

### Misa's Fugue

# (Active Viewing Guide) ANSWER KEY #3

#### SET 3 (60:00 - 97:00)

1. What did the prisoner whisper to Frank and the other prisoners as they waited in the appelplatz at Mauthausen?

You have to give us your shoes because you are all going to be gassed anyway.

2. Why was Mauthausen such a difficult camp to survive?

Bad living conditions, work in the quarry, starvation etc.

3. What were some of the ways people died in Mauthausen?

Disease, hunger, hard work/quarry

4. What did everybody have in Mauthausen?

Lice

5. Why was Frank angry with the other prisoners in Mauthausen?

He felt they wouldn't do anything to help themselves.

6. Approximately how many people died in Mauthausen?

197,464 people

7. How many subcamps did Mauthausen have?

30-40 subcamps

8. What camp did Frank move to after Mauthausen?

Melk

9. What could Frank see while he was in Melk?

Gilded dome of a monastery and people going to work on their bicycles.

10. After Melk where did Frank go?

Zeltlager or tent camp

11. From that camp, Frank went on another death march to?

Gunskirchen

12. What happened to the piece of bread that Frank was given?

It was moldy and deteriorated "fluffed up" into the air.

13. Why couldn't Frank sleep at night in Gunskirchen?

Because every couple of minutes there was a dead body being passed over top of everyone.

14. What did Frank and a few of his prisoner friends do to remedy this situation?

They made a tent out of branches and blankets and slept outside.

15. What does Frank credit with helping him to survive the bleak situation he was in, in Gunskirchen?

Fantasizing about being home and having dinner with his family.

16. What happened on April 30, 1945?

Hitler committed suicide in his bunker.

17. What did Frank think was happening when he heard the gunshots early in the morning?

He thought that the SS was shooting the prisoners.

18. When Frank saw the first GI come into the camp, what did he realize?

He realized that for him the war was over.

19. What did the GI's give the prisoners?

C-rations, cigarettes

20. What did the prisoners do to the GI's?

Kissed their feet/shoes, the bottoms of their trousers

21. What was Frank and the other prisoner fighting over?

Red beets

22. What happened when Frank saw himself in the mirror for the first time?

He didn't recognize himself, he was looking at a skeleton.

23. What was Frank and his friends major problem when they were in the school house in Horsching?

Trying to figure out how they were going to get home.

24. How did Kurt get to Horsching?

He drove in a car that was confiscated from the Nazis by the American Army.

25. What did Kurt use to identify himself to Frank when they were reunited?

A whistle

26. What did Frank and his classmate fight over?

A chair

27. What did his classmate say to him during the fight?

"You damn Jew, it's a shame Hitler didn't kill all of you."

28. What did Kurt do shortly after the war?

Resumed his medical practice

29. Why couldn't Kurt and Frank stay in Czechoslovakia?

Kurt's new wife refused to live under the new communist regime

30. How did Kurt and Frank escape Czechoslovakia?

They bought a false passport

31. Why couldn't Frank actually be listed on the passport?

He was too old. He was 17 and you had to be younger than 13.

32. Why didn't Frank, Kurt, and his step mom and her two children, stay in London?

There weren't many opportunities for foreign doctors.

33. What happened to Frank that made him uncomfortable when he was at Jones Beach in New York?

He noticed people staring and constantly asking him about his tattoo.

34. What happened to Frank's tattoo?

He had it surgically removed and now has a 5 inch scar on his arm.

35. What was Frank's attitude towards school?
He was a rebel and thought that most of the stuff that was being taught had absolutely nothing to do with life.
36. How does Frank describe his love for art?
As the greatest escape
37. Besides doing his artwork, what else does Frank enjoy doing?
Playing his accordion (music) and babysitting his grandchildren.
Additional Reflection
38. Discuss the irony of the Holocaust motto "Never Forget" and Frank's desire to take a pill that would just let him forget what happened to him and his family during the Holocaust?
(Answers will vary)
39. Discuss your thoughts on the film? Did you like it, not like it? Why or why not? Is there anything that you didn't understand?
(Answers will vary)

# **Post-Viewing Discussion Questions**

These questions can be utilized at the end of each viewing session, or at the culmination of the entire film as small or large group discussion or journaling topics.. Engaging students in post-viewing discussion will help them retain and reflect upon the information presented in the film.

#### **Content Analysis/Character Development**

- What is the basic story of the main character, Frank "Miša" Grunwald? How is his experience similar to other Holocaust survivors you have encountered? How is it different?
- Miša opens his dialogue by saying, "If someone would have asked me, 'who are you?' when I was 5 or 6 years old, I would probably say, 'I am Czech.' I would never say to them, 'I am Jewish.' I was Czech." What does he mean by this statement? What role does religion play in his life? If he doesn't identify himself as Jewish, why did he become a victim during the Holocaust?
- Describe the relationship Miša had with his mother. What do you learn about her? How is this relationship reflected in his artistic pursuits?
- How does Miša describe his childhood? What impact do you believe this had on his experience during the Holocaust and in his adult life?
- What role does photography play in Miša's life? How did his father's interest in photography affect Miša?
- Miša's parents chose not to show anger or speak negatively in front of their children. They also encouraged their sons to "Be proud of who you are." "Remember who you are." "Keep your chin up." "Have respect for yourself." "Have respect for your family." "Don't be intimidated by anyone or anything." What does this reveal about his parents?
- Why did Miša state that he "first felt like a prisoner at Terezin"? Why did he not feel that way when the family was initially forced to leave its home?
- Miša recalls specific details about his arrival at Auschwitz. What are the details and what do they reveal about his character?

- How was Miša's initial experience in Birkenau different from the experience of most other individuals, particularly the experience of children?
- Describe the character of Dr. Josef Mengele. What does his fascination with Gypsies reveal about his character?
- Describe the character of Willy Brachman. Use specific evidence from the film. What is the impact of his actions?
- When Miša shares the memory of the lemon ice, what is revealed about his character? He also still loves dark pumpernickel bread in spite of their unfortunate associations. Do you think this sort of reaction is typical or atypical? Why?
- At what point in Miša's story does he break down? When would you have expected him to break down? Explain your answer and analyze why Miša broke down when he did. Would you have included this scene in the film?
- What is revealed by Miša's anger toward the prisoners of Mauthausen? Compare and contrast these emotions with his emotions of not being angry with the "not approachable" SS officers. Can you think of any instances when you have "blamed the victim" in a similar way to what Miša does in this situation?
- Discuss Miša's anger and frustration as a result of not knowing where or when the Holocaust will end, or if it will end.
- Discuss the significance of a fellow student saying to Miša, "It's too bad that Hitler didn't kill all of you."
- Miša explains his choices of jazz and the accordion by saying that he "felt freer."
  He also feels reading music is too restrictive. How are these beliefs
  reflected in his life? Does his artwork support this choice? Why or why not?
  Do his career choices (industrial design, product design, and product development) support this choice? Explain.
- Vilma's letter uses the following phrases:
  - a) "waiting for the darkness"
  - b) "this is our destiny"
  - c) "we did what we could do"
  - d) "at least [time] will heal most of it"
  - e) "into eternity"
  - What does her choice of words reveal about her?

- At the end of the film, Miša mentions that he wishes that he could take a pill to erase the memories of the Holocaust. What can you infer from this statement? Do you think many survivors share this feeling?
- What aspects of Miša's story are altogether dependent on coincidence and "good luck"?
- Describe the internal and external conflicts of Miša's experiences.
- What does this film reveal about the Nazis, the Holocaust, and Hitler that are contrary to popular history and preconceptions?



#### **Literary Analysis**

#### Filmmaker's Purpose:

- Discuss the definitions and applications for the term "fugue." Why would the filmmakers choose this for the title of the documentary?
- Why does the documentary begin with a speech by Hitler? (Remind students that the Jews did not start World War I, Hitler merely spread this falsehood.)
- Why do you think the filmmakers elected to place the letter at the end of the film rather than in chronological order? Do you believe this decision was appropriate or inappropriate? Why?
- What is the purpose and effect of modern-day sequences of teachers and students in a classroom settings.

#### Mood:

- Observe the sound of the accordion closely. Do you agree with Miša's assessment that it is melancholy? What other adjectives do you associate with the instrument? Is it an appropriate or inappropriate instrument to complement his story?
- What other musical selections are used in the documentary? How do these pieces affect the mood? Consider the composer, genre, and the instruments.
- How does the artwork used in the documentary impact the mood?

#### Symbolism:

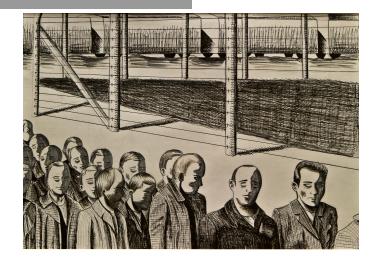
- Why does the director intersperse Miša's work on the sculpture with his story?
- Discuss the juxtaposition of:
  - a) "The Poisonous Mushroom" with the photo of Miša with a mushroom
  - b) the kiln and the crematorium
- Why did the director include the imagery of the blue jay?
- Analyze the footage of Hitler that is used after the quote "you better face reality."
   Why do you think this footage was chosen? What effect does it have?

#### Theme:

 What themes are revealed in this documentary? ("life and death" "creation of art" "art and music" "budget cuts in education" etc.) Explain.

#### **Conflict:**

- Discuss the types of conflict and the forces involved in the various events of Miša's Holocaust experience.
  - a) Leaving his home.
  - b) Sharing an apartment
  - c) Life in Terezin
  - d) Life in Auschwitz
    - 1. Dina and Willy
    - 2. Separated from family members
    - 3. Death march
  - e) Melk
  - f) Liberation



#### **Technical Analysis**

#### Placement and Usage:

- What role does music play in Miša's life? How does the director demonstrate that role?
- What impact does Miša's accordion playing have on the viewer? Why?
- Why would the director allow the viewer to see details such as the placing of the microphone or Miša pouring a glass of water?
- Discuss the music performed and/or created by FAHS students and teachers.
- What is the purpose of the overlay of musical notes when Miša is discussing his mother and the letter?
- How does the director's decision to repeat shots or fade in and out impact the mood?
  - a) Miša on the death march
  - b) Liberation
- How does the use of the testimony from Dina Babbitt and the liberators affect the mood? How does this testimony reflect the director's purpose?
- How does the decision to add effects such as the smoke from the cigarette or the movements of an accordion affect the viewer's experience with the artwork?

- How do the images in the end credits further expand your understanding of Miša's story?
- Some of the latter images in the film are masked to hide the extent of the graphicness of the photographs (ex. fields piled with corpses, the action of the bulldozer). Do you agree or disagree with the director's decision to conceal parts of these images? Explain your answer.

#### **Artwork:**

- Discuss the various pieces created by Miša:
  - a) Self portrait at liberation
  - b) Dancing figures
  - c) Sculpted head
  - d) Arrows ("One Way, My Way")
  - e) Sculpture in progress ("V11071944")
- Discuss the work of the other Holocaust artists. How is the director's purpose revealed through these selections?
  - a) Michael Kraus Terezin Ghetto gate
  - b) Franz Reisz Hospital scene
  - c) Margaret Gruenbaum Kitchen scene
  - d) Margaret Gruenbaum School scene
  - e) Koko Heller in Miša Gruenbaum's Memory Book Train to Birkenau
  - f) Michael Kraus Capo armbands
  - g) David Friedmann Death march
- What impact does this artwork have on the viewer? How does it affect the mood?
- Which piece of student artwork impacted you the most? Why?



### **Enrichment Activities**

#### **Nuremberg Laws**

The Grunwald family fell victim to the application of the Nuremberg Laws in Prague. The Nuremberg Laws were actually a set of two separate laws that gained this name because they were announced at the Nazi Party rally in Nuremberg in September, 1935. The first law, entitled the "Reich Citizenship Law," prevented Jews from being citizens of the Reich and also forbade citizens of the Reich to marry Jews. The second law, "Law for Protection of German Blood," officially defined Jews by placing them in the following categories:

- <u>Full Jew:</u> Anyone who had at least three Jewish grandparents, regardless of their current religious affiliation. Those who practiced Judaism, regardless of their lineage were also considered "full" Jews.
- <u>First Class *Mischlinge:*</u> Anyone who had two Jewish grandparents but did not practice Judaism, nor did they have a Jewish spouse.
- <u>Second Class *Mischlinge*:</u> Anyone who had one Jewish grandparent, but did not practice Judaism, nor did they have a Jewish spouse.

#### **Activity Suggestions**

- 1. Have students research how Jews were defined during previous time periods in history and compare this to the Nuremberg Laws. What was the main difference in the definition created by the Nazis?
- 2. Ask students to list when the Nuremberg Laws were applied in countries outside of Germany.
- 3. Instruct students to create a list of other anti-Jewish measures that were applied by the Nazi Party in occupied Europe.

#### **Children in Theresienstadt**

The Theresienstadt, or Terezin, Ghetto was located north of the Czechoslovakian city of Prague. It was established in a former garrison town in October of 1941. The first group of 1,000 Jews arrived on November 24, 1941. From the beginning, Terezin served a dual purpose as a ghetto for Elderly (and later, prominent) Jews and as a transit camp for Jews from surrounding areas. The Nazis often touted this ghetto as a "model" settlement for the Jewish people and it became one of the centerpieces of their propaganda efforts aimed to fool the Red Cross about their true intentions towards the Jews of Europe. Despite these intentions, living conditions for the average ghetto inhabitant were still incredibly harsh and I inhumane.

Cultural life inside the Terezin Ghetto was very rich in light of the difficult conditions that existed. Plays and musical events were performed, including the famous children's opera, *Brundibar*. Religious life continued largely unabated. Many forms of art were practiced and a large amount of this artwork was preserved after liberation. Some of the most noted pieces are works created by children, who lived within the children's barracks of this ghetto. Although only approximately 100 children (out of the 15,000 who passed through this ghetto) ultimately survived; the artwork, poetry, and diaries created by them continue to tell their stories.

#### **Activity Suggestions**

- 1. Have students read the poem, *I Never Saw Another Butterfly.* (See page 25). Ask them to create their own poetry influenced by their viewing of the film and/or other research related to the experience of children during the Holocaust.
- 2. Discuss the concept of art as spiritual resistance for the inhabitants of Terezin, and other ghettos and camps during the Holocaust. Assign students to research some other examples of spiritual resistance during this era.
- 3. Show students the short film, *The Führer Gives the Jews a City.* Ask them to identify the elements of propaganda that exist in this film versus the reality of the situation. Why would the Nazis create this piece?

# The Butterfly By Pavel Friedman



The last, the very last, So richly, brightly, dazzlingly yellow. Perhaps if the sun's tears would sing against a white stone.

Such, such a yellow
Is carried lightly way up high.
It went away I'm sure because it wished to
kiss the world good-bye.

For seven weeks I've lived in here,
Penned up inside this ghetto.
But I have found what I love here.
The dandelions call to me
And the white chestnut branches in the court.
Only I never saw another butterfly.

That butterfly was the last one. Butterflies don't live here, in the ghetto.

Pavel Friedmann was a Czechoslovakian Jewish poet who perished in Auschwitz-Birkenau on September 29, 1944 at the age of 23. Prior to his deportation to Auschwitz, he was interned in Theresidenstadt for nearly two and a half years.

#### The "Familienlager"

The Grunwald family's initial experience in Auschwitz-Birkenau was very different compared to the experience of most individuals who were sent to this camp. They did not undergo the traditional selection process, but were instead processed and placed within "Camp B-IIb," known as the "Family Camp" or "Familienlager." Some scholars will also refer to it as the "Terezin Family Camp" to differentiate it more clearly from the Gypsy family camps that were also established in Birkenau during this time period.

The "Family Camp" was initially established on September 9, 1943 and was populated with over 5,000 Jews from a transport that had arrived from Terezin the day before. Artist Dina Gottliebova (Babbitt) was part of this initial transport. She quickly caught the fancy of camp leader, Willy Brachmann, who was interned in Auschwitz as a German political prisoner. In mid-December, during two separate transports, a second wave of 5,000 Jews was added to the Family Camp, including the Grunwald family.

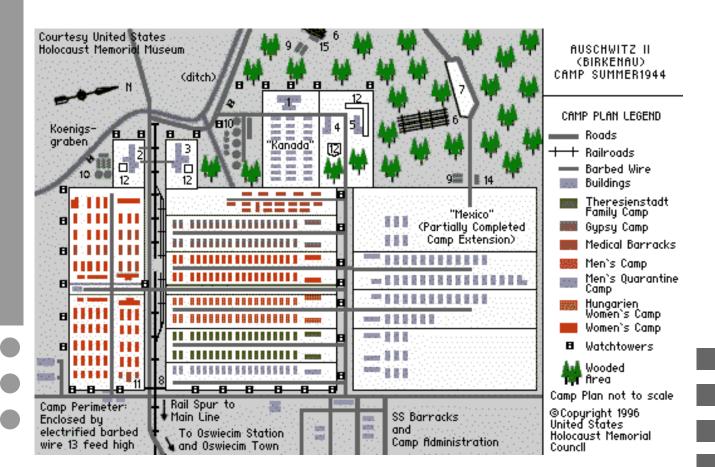
Life in the family camp was not as harsh as it was in the remainder of Birkenau. Miša bunked with his brother and father, while his mother stayed in a separate barrack with Dina. Movement throughout the camp was fairly free throughout the day. Rations were slightly better and hard labor was not part of the experience.

In March 1944, a selection of the remaining Jews from the initial September transport occurred. Most of the Jews from this transport were sent to the crematoriums; however, a few, including Dina and her mother survived. Nearly four months later, in late June and early July, a second liquidation occurs of the remaining population of the Family Camp. Most individuals do not survive, including Vilma and John Grunwald.

### **Activity Suggestions**

- 1. Allow students to debate why this special camp was created. Next, encourage them to research the possible rationale for this camp.
- 2. Have students research the life of Dina Gottliebova Babbitt. Why was she in the news so much toward the end of her life? How do students feel about the Auschwitz "art ownership" issue.

### **Map of Birkenau**



# Interactive Tour of Auschwitz I (Main Camp) & Auschwitz II (Birkenau)

The website www.remember.org hosts an interactive tour of both Auschwitz I, known as the "Main Camp," and Auschwitz II, known as "Birkenau." This is a great classroom activity that can be done individually or as a large group to introduce students to the largest camp complex of the Nazi concentration and death camps.

# An Interview with *Misa's Fugue* Director and Teacher Sean D. Gaston

### Where did you meet Frank?

**SG:** I met Frank in the summer of 2010 while attending the Arthur and Rochelle Belfer "Next Step" Conference, which was run by the United States Holocaust Memorial Museum and was held in Indianapolis, Indiana. He was a guest speaker on our second to last night at the conference.

#### How did the idea for the film come about?

**SG:** Before I got into teaching, I had spent 15 years working in the motion picture exhibition business. For the last six of those years, I had moonlighted in independent film production. When I decided to leave that profession and head back to school, I wanted to take these real-world situations into the classroom. I wasn't looking for a film project to do, but when Frank started telling his story, I knew enough about the history to know that there was something different about his story and a feature film there.

#### Like what?

**SG:** Well, Frank had a lot of photos of his family. That is something that you rarely see when you see a Holocaust survivor speak. Most of that stuff was left behind and destroyed and didn't survive the war. Another thing that I found fascinating about his story is where he was. He was in a part of Auschwitz-Birkenau, known as the "Family Camp" and I had never heard of this place before. Additionally, the people he met were well known in the camp. He met and became friends with the famous painter Dina Babbitt. His family endured a selection in front of Josef Mengele. I found out he had a letter that was written by his mother just minutes before she and Frank s older brother were gassed in Auschwitz-Birkenau. Some truly, truly, amazing things in a tragic time.

# Was there anything that you found out during the making of the film that you didn't know going into it?

**SG:** That's a great question. The answer is "yes." This is something I talked to my students about almost on a daily basis. Documentary filmmaking is a completely different animal when compared to narrative filmmaking. With narrative filmmaking you have a script that you follow throughout the process. With documentary filmmaking, there are discoveries and things that

happen along the way that may or may not have some impact on the way that you tell the story.

# What were some of the discoveries that were made during the making of *Misa's Fugue*?

**SG:** We found out a lot of things. There are three things in particular that are sticking out in my mind right now. First, we knew going in that Frank had known Dina but we didn't know to what extent until we were talking to a director of another film that featured Dina. We found out that Dina had not only painted portraits of the gypsies for Dr. Mengele but she had some supplies leftover and actually did a portrait of Frank. That story is in the film. Second, we were able to reunite Frank with some relatives of his family's former housekeeper when they lived in Prague. They were actually in possession of another family letter that Frank's mother wrote to his father while they were dating. So Frank is now in possession of one of the first letters his mother wrote to his father and the last letter she ever wrote to him. The third thing that comes to mind is the discovery of some 8mm family footage that came our way from another relative of Frank's residing in Europe. There were some great shots and clips of Frank and his older brother years before he war.

#### Is this stuff normal for Holocaust documentary films?

**SG:** Not the ones that I have seen. For many people the majority of their family photos, let alone 8mm home movies, if they even had them, were destroyed and didn't survive the war. We had a ton of that stuff to use in this film. Additionally, our ITS search turned up over 20 primary source documents that directly pertained to Frank's story and family. The letter that Frank reads at the end of the film is definitely an artifact that is rarely seen in Holocaust documentaries. When you take all of these things into consideration and infuse the student and school involvement, the original artwork and music...all these things make *Misa's Fugue* standout in the genre.

#### Where did the title come from?

**SG:** That came from Zachary Houp. He is an English teacher in the high school and he, Jennifer Goss, and myself were having one of our many production meetings where we were discussing elements of the story to include and what to eliminate. We started to discuss possible titles and Zach

asked me if I knew what a fugue was? I didn't and I looked it up and found the traditional music definition which fit our story perfectly. Then when we discovered the psychological definition, it stuck. It plays very nicely with the art, music, and psychological aspects of the story.

#### And "Misa"?

**SG**: "Misa" is Czech for Michael. When Frank was in the camps he was known as Misa. No one called him Frank. So given that this story is being told about Frank's life when he was a little boy and he was known as Misa at the time, it fit.

#### Tell me about the use of art in the film?

**SG:** Art is everything in this film. It's essential to the production. Without it the story doesn't exist. Without Frank's love of art at such a young age, he might not have survived. Without the cathartic way he creates art today he might not have it in him to tell this story. So in a way, it's an outlet for him. A release. Without the student artwork throughout the film we would've been at a loss for some visuals and handcuffed in how we tell this story. The film itself is obviously art. It is worth repeating: art is everything in this film.

#### Tell me about the music?

**SG:** Ah, the other elephant in the room. For Frank, when he was growing up, art and music were everything to him, so much so that it played a role in his survival during the Holocaust. They provided an escape for him from the world and things that were happening around him.

# Tell me about the process of getting the music written and recorded?

**SG:** Justin Reinert, who was one of few former students working on the project, got an early copy of the script and started to write some original music. Under normal circumstances the music would be done after the picture has been locked and we had both the visuals and audio being created and assembled at the same time. Justin would write from college and send stuff to the music department in the high school. There it was printed and distributed to a select group of students who practiced it. Then we had four different recording sessions on the stage where the tracks were recorded. Justin did the initial mixing and then we brought in a third-party company to

master the tracks before they were put into the film.

#### How long did the project take to complete?

**SG:** From the day I met Frank until the premiere, it was 22 months. It will most likely be another 22 months, probably longer, distributing *Misa's Fugue* to the world.

#### How many people were involved in the production?

SG: In all there were close to 200 current and former Fleetwood Area High School students involved, 10 faculty members that spanned six different departments, including Communications, Social Studies, English, Art, Music, and Technology Education. In addition there was a handful of industry professionals both directly and indirectly involved, including our professional editor Chad Haberstroh, our production attorney Todd Shill, and cinematographer James Hollenbaugh. There were others who offered some assistance and guidance along the way. The last major groups that were involved were the five international organizations that helped with stock photos, footage, and radio recordings, which included the United States Holocaust Memorial Museum, the USC Shoah Foundation, the Auschwitz-Birkenau Museum in Poland, Yad Vashem in Israel, and Radio Praha in the Czech Republic.

#### What was your budget?

**SG:** The total budget for the production was \$13,000 and that is something that I am very proud of. Because this was predominantly created inside of a high school, there were a lot of things that we could do in-house. For example, the school district allowed us the use of the equipment to film and do some of the editing. We have a nationally recognized music program, so why wouldn't we tap them to get involved and ask them to score the film? Our art program is nationally recognized as well, so it was a natural choice and great idea to utilize the student artists to come up with some of the missing visuals. The technology education department designs an award winning yearbook each year and Sara Shelton, the advisor to the yearbook, designs a new book each year, so again, it was an obvious decision to have them come up with the key art for the film. All these things saved us a ton of money during production. Not one of the faculty members took a paycheck and the industry professionals donated services and took huge cuts in their day rates because they believed in the project.

#### How did you raise the \$13,000?

SG: That was facilitated by my fellow producer Jennifer Goss. She was literally the first phone call that I made that night when I got back to my hotel room after hearing Frank speak. After he was done speaking, I asked Frank two questions. First, I asked him where he got all his photos; and the second question I asked was if anyone ever documented his story. To my delight he answered "no" and said he was interested in having it documented. I couldn't write my ideas down fast enough and I left him and said that if we can get together some initial funds, we would get out to Indiana and film his primary interview shortly after school started. So when I got back to my hotel room from dinner that evening, I called Jen and told her Frank's story and my crazy idea of making a movie and using as many of our colleagues, departments, and students that we could. The hiccup was funding. Jen was very networked in the Jewish and Holocaust education community in Pennsylvania and she was able to put together that initial funding and kept a steady stream of money coming in so we could finish the production. The majority of the initial production funds were raised through donations from the Jewish Federation of Reading, the Albright College Holocaust and Resource Center, The Pennsylvania Holocaust Education Council, a couple of Synagogues, and a few anonymous donations.

# How did working on this project affect the students that were involved?

**SG:** Hopefully in more ways than I could say, but from what I observed both during the process and afterwards, it definitely had a lasting effect. One of the things that I was constantly asked during my post-baccalaureate studies to become a teacher was, "What is your teaching philosophy?" and we were constantly forced to think about this almost on a daily basis. One of the things I kept coming back to was this idea of creating real-world experiences for students. Things that they couldn't study in a textbook and experiences that would last a lifetime. There aren't very many students that can leave high school with their name attached to a movie project.

### In today's educational environment, many schools are making cuts to art and music program. How did making this film make you feel about those cuts?

**SG:** Disgusted. Because with those cuts, things like *Misa's Fugue* aren't

possible at other schools. I don't know if it was intentional or unintentional, but when you watch this film there is definitely this underlying theme running throughout about the importance of art and music programs in our nation's high schools. It would a travesty if those programs continue to be cut.

#### What does the future hold for *Misa's Fugue*?

**SG:** Now we are entering the distribution phase of the process. Our ultimate goal is to send the film to as many colleges and high schools, at cost, as money will allow. In order to do this we are raising funds and awareness in a couple of different ways. We are taking donations on our website in exchange for a FREE DVD, posters, and other items. We are also scheduling special screenings, entering the film into film festivals, and planning on four-walling New York and Los Angeles to hopefully become Oscar eligible.

# Thank you for your time, Sean. Best of luck with this wonderful project!



# **Glossary**

Anschluss: name given to Germany's annexation of Austria in March 1938

Anti-Semitism: hatred of Jews in existence since the time of Christ; one

of the causes of the Holocaust

anti-Semitic propaganda: (also see propaganda) this version of

propaganda works to incite hatred of Jews

**Auschwitz:** concentration camp complex located in and around

Oswiciem, Poland. Consisted of three large camps

(Auschwitz, Birkenau, and Monowitz) and many sub-camps.

**Babbitt, Dina Gottliebova:** Czech-Jewish Holocaust survivor who spent

time in the Terezin Ghetto and the Birkenau Family Camp. Well-known artist, famous

for her Gypsy paintings in Birkenau.

**Brachmann, Willy:** German political prisoner who was placed in charge

of the Family Camp (BIIb)

**concentration camp:** location where prisoners are kept and often

tasked with performing forced labor

**death camp:** camp whose primary purpose is to kill specific individuals

**death march:** forced marches of prisoners into the interior of Germany

near the end of the war

eviction notice: official document which states you must leave your

residence permanently by a certain date

**Familienlager:** German name for the "Family Camp" within Auschwitz-

Birkenau, which housed over 10,000 Jews from the

Terezin ghetto between September 1943 and July 1944

**ghetto:** area where a group is forced to live, often in poor conditions, due to social, economic, and/or political reasons

**Gunskirchen:** satellite camp of Mauthausen founded in April 1945 to act as a transit camp

**Gypsies:** term used to describe people from the Roma and Sinti ethnic groups; nomadic in nature; also a target of Hitler's Final Solution

**Heydrich, Reinhard:** SS General who was the leader of the Securty Service; he also oversaw the Gestapo. He was assassinated in Prague in 1942.

**Kanada:** section of Birkenau that contained warehouses of surrendered goods, Miša worked there from July 1944 until January 1945.

**kapo:** SS appointed leader of specific work groups or camp sections

**Mauthausen:** concentration camp located near the Austrian town on Linz, known for its stone quarry where prisoners were worked to death. Founded in 1938 and liberated on May 5, 1945.

Melk: sub-camp of Mauthausen, founded in January 1944

Mengele, Dr. Josef: sadistic doctor and SS official who performed both selections and experiments in the Auschwitz complex

Ohrdruf: sub-camp of Buchenwald, first camp liberated by American troops

**Propaganda:** false, or partly false, information used to influence public opinion

**Sachsenhausen:** concentration camp outside of Berlin, established in 1936

**SS/Schutzstaffel:** elite para-military force within the Nazi Party, tasked with controlling the camp systems, among other duties

Star of David:

a six pointed figure consisting of two interlaced equilateral triangle; was recognized as a Jewish symbol for centuries but Nazis forced Jews to wear this as a symbol of identity throughout Occupied Europe

**Terezin/Theresienstadt:** ghetto/transit camp located north of Prague; viewed as an area for elderly and affluent Jews; used for propaganda purposes



# **Suggested Resources for Students**

#### **General Holocaust Resources**

Bauer, Yehuda. A History of the Holocaust. New York: Franklin Watts, 1982.

Berenbaum, Michael. *The World Must Know: The History of the Holocaust as Told in the United States Holocaust Memorial Museum (Second Edition)*. Baltimore: Johns Hopkins University Press, 2005.

Bergen, Doris. War and Genocide: A Concise History of the Holocaust (Critical Issues in World and International History)(Second Edition). New York: Rowman and Littlefield, 2009.

Gilbert, Martin. *The Routledge Atlas of the Holocaust.* London and New York: Routledge, Taylor & Francis Group, 2002.

Steinfelft, Irena. How Was It Humanly Possible? A Study of Perpetrators and Bystanders During the Holocaust. Jerusalem: Yad Vashem, 2002.

http://library.albright.edu/hrc/ Albright College Holocaust Library & Resource Center

ww.remember.org
A Cybrary of the Holocaust

http://fcit.coedu.usf.edu/holocaust/default.htm
A Teacher's Guide to the Holocaust (also contains student resources)

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

http://www.yadvashem.org

Yad Vashem: The Holocaust Martyr's and Remembrance Authority

#### Life in Theresienstadt

Dutlinger, Anne, Michaela Harjkova, and Moravian College Payne Gallery. *Art, Music and Education as Strategies for Survival: Theresienstadt, 1941-1945.* New York: Herodias, 2001.

Schiff, Vera. Theresienstadt: The Town the Nazis Gave to the Jews. Minneapolis: Logos Productions, 1998.

Volavkovd, Hans. I Never Saw Another Butterfly: Children's Drawings and Poems from the Theresienstadt Concentration Camp. New York: McGraw-Hill Company, 1962.

www.terezinstudies.cz/eng/main Terezin Initiative Institute

http://www.american.edu/cas/terezin/upload/Terezin-study-guide.pdf Voices of Terezin: A Study Guide of the Terezin Ghetto

#### Life in Auschwitz

Dwork, Deborah & Robert Jan Van Pelt. Boston: W.W. Norton & Company, 2002.

Gutman, Israel & Michael Berenbaum. *Auschwitz: Anatomy of the Death Camp.* Bloomington (IN): Indiana University Press, 1998.

Steinbacher, Sybille. *Auschwitz: A History.* New York: Harper Perennial, 2006.

Wiesel, Elie. Night. New York: Hill and Wang, 2006.

en.auschwitz.org.pl Auschwitz State Memorial Museum

www.remember.org
Virtual Tour of Auschwitz

#### **Media & Communications Studies Resources**

Boggs, Joseph M. *The Art of Watching Films*. Mountain View, CA: Mayfield Publishing, 1991.

Doneson, Judith E. *The Holocaust in American Film (Second Edition)*. Syracuse (NY): Syracuse University Press, 2002.

Giannetti, Louis. *Understanding Movies (Eighth Edition)*. Upper Saddle River, NJ: Prentice-Hall, 1999.

Insdorf, Annette. *Indelible Shadows: Film and the Holocaust (3rd Edition)*. Cambridge, England: Cambridge University Press, 2003.

Prince, Steven, *Movies and Meaning: An Introduction to Film*. Boston: Allyn & Bacon, 2001.

- www.amlaininfo.orgNational Organization for Media Literacy
  - www.medialit.org
    Media Literacy Web Resource

www.frankwbaker.com
Online database for Media Literacy in Education

This Study Guide is Dedicated to the Memory of Dan Tannenbaum (1925-2010)

He was an educator to all.



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