



Remember. The Children of Bullenhusser Damm.
Informational handout for teachers on the Digital Remembrance Game



VEREINIGUNG KINDER
VOM BULLENHUSER DAMM e.V.

Preface

How can we ensure that knowledge about the Holocaust remains relevant for future generations? How can the memory of the victims, their individual fates, and the conditions that led to the Nazis' policy of extermination be kept alive? These questions guide the Alfred Lender Foundation's funding activities. At a time when historical revisionism and Holocaust denial are on the rise, the digital space is particularly indispensable for commemorating the murder of millions of Jews.

In addition to traditional formats such as books and films, digital offerings are playing an increasingly important role in reminding people about the Holocaust and the Nazi era, especially for a young target group. As learning tools, they open up new possibilities in school education and knowledge transfer: Players are encouraged to engage intensively with historical contexts – and not just within the framework of traditional educational formats.

As learning tools, they open up new possibilities in school education and knowledge transfer: players are encouraged to engage intensively with historical contexts – not within the framework of traditional educational formats, but through active participation in a "serious game," as this type of knowledge transfer is called.

Therefore, games make important contributions to remembrance culture. Furthermore, remembrance is an active process. Critical engagement with one's own individual and collective history, as well as confrontation with the far-reaching consequences of exclusion and violence, are essential building blocks for strengthening our democracy and political judgment. The Digital Remembrance Game "Remember. The Children of Bullenhuser Damm" shows how digital media can build bridges between the past and the present, between historical knowledge and personal experience – as a catalyst for a lively dialogue about history and responsibility. We wish you and the students an inspiring engagement with the game and this dark chapter of German history!

Lena Altman, Co-CEO, Alfred Landecker Foundation

About the memorial

On November 28th, 1944, the SS brought 20 Jewish children between the ages of 4 to 12 from Auschwitz to the Neuengamme concentration camp. These children had been deported to Auschwitz from Poland, Slovakia, the Netherlands, Italy, and France, where they had been separated from their families. In the Neuengamme concentration camp, they were housed in a barracks set up especially for them. Four men imprisoned as resistance fighters were assigned to look after the children. In the concentration camp, the physician Dr. Kurt Heißmeyer carried out pseudo-medical tuberculosis experiments on the children. He had previously conducted the same experiments on adult prisoners, mainly from Eastern Europe. In order to cover up the experiments, SS men murdered the children, their caretakers, and at least 24 other prisoners in the former Bullenhuser Damm school building shortly before the end of the war on April 20th, 1945. Today, the Bullenhuser Damm Memorial commemorates them and their stories. Most of the perpetrators were convicted by a British military tribunal in 1946, but the doctor was not convicted of crimes against humanity until 1966. At the time of the murders, the building was used as a satellite camp of the Neuengamme concentration camp. After the war, the building was once again used as

a school in 1948. A small memorial plaque commemorating the murders was finally installed in 1963, and former prisoners commemorated the murders every year on April 20th. Today, the building stands largely empty except for a kindergarten and the memorial. The memorial was opened in 1980 on private initiative by the Children of Bullenhuser Damm Association.

Journalist Günther Schwarberg had learned of the crimes and made it his life's work not only to inform the public about them, but also to find relatives of the murdered children. In 1999, the memorial was taken over by the city and is now part of the Foundation of Hamburg Memorials and Learning Sites in Memory of the Victims of Nazi Crimes.

An exhibition provides information about the history of the building as a school, as a satellite camp of the Neuengamme concentration camp, and as a memorial site, the persecution and deportation of Jewish people in the countries occupied by the German Wehrmacht, the medical experiments in the Neuengamme concentration camp, the victims, the perpetrators, and the history of remembrance of the crime. A corridor leads to the basement rooms where the murders took place. In the rose garden behind the schoolyard, roses can be planted in memory of those who were murdered.





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Brief overview

Information on the game

What is it all about?

The game puts players in the shoes of five students at the Bullenhuser Damm school in the late 1970s. Players take on their roles and follow very different paths of remembrance, all of which are linked to the Nazi era and the site of the crime itself. Through interaction with other people and the integration of different time levels in the game, a personal narrative of remembrance emerges.

Why a game?

Remembrance culture is constantly changing. Memorial sites are looking for new ways and methods of communication. In a playful way and with the possibility of interaction and self-exploration, students can discover different approaches to "memory" and dealing with history in the digital game. They are encouraged to think about what history and remembrance work have to do with them personally.

Why should I cover this topic in class?

Dealing with memory, reappraisal, remembrance work, and Nazi crimes using the example of the "Children of Bullenhuser Damm" offers numerous points of reference in the curriculum and opportunities for reflection for competence-oriented learning in history class and leads to an informed, reflective examination of the topic of "remembering Nazi crimes."

The game is available with English subtitles.

What can a game do?

A digital game can provide interactive access to history. Games allow players to try things out, offer opportunities for reflection, enable them to experience self-efficacy, and address multiple skills. Above all, games encourage young people to make connections between their engagement with the past and their own experiences in the present.

How can I use the game?

The game can be used in lessons on the topics of National Socialism, the Holocaust, and remembrance culture (history, social studies, PGW, religion, ethics, as a free project). It can also be used specifically to prepare for or follow up on a visit to a memorial site.

To this end, this guide offers suggestions for use in the form of lesson plans and working materials designed to stimulate reflection on the question "What does it mean to remember Nazi crimes?" The concepts were tested in lessons at the Flötenteich integrated comprehensive school in Oldenburg and at the memorial site with a group of young people from grades 8 to 13. It is recommended that they be used from grade 8/9 onwards, as the curriculum can be directly linked to this and the necessary pre-concepts are already in place.

Moreover, the game can also be used earlier, from grade 7 onwards, or later in final-year classes.

The game can be downloaded free of charge and is easy to use.

Chapter overview/scene book

To help you navigate the content, we provide a chapter overview in the form of a scene book. The chapters can be used depending on the curriculum or preference.

The chapters "Karsten" and "Kati" were tested for the present teaching concepts.



It is recommended teachers play through the game in its entirety

for grade 7
and above



Kati

Kati lives with her mother in Hamburg. The family originally comes from Poland, and Kati's grandmother still lives in Radom. Kati is an open person who values her close ties to her family. She is a good student and is very interested in history. Kati tries to learn more about life in Poland during the Nazi occupation by talking to her grandmother. Her grandmother has a Polish perspective on the occupation. But Kati's grandmother doesn't tell her much; she says she can't remember.

Kati also talks to her mother about her own memories and what she knows about the Nazi era. Kati goes to the library to find out more and fill in the gaps in her knowledge. And then she learns that she herself passes every day through an important historical site of a Nazi crime.

*Remembrance cultures,
persecution,
deportation of Jews*



Background Kati:

The chapter about Kati addresses the differences in transgenerational memory within the family relationship. It also addresses perspectives on professional memory by historians. Kati's story allows us to examine cultures of remembrance, gain insight into a Polish perspective on Nazi rule and occupation, and address the deportation of Polish Jews. In addition, the issue of the lack of coming to terms with forced labor by companies in the occupied territories could be addressed.

The chapter provides a brief insight into Jewish life in Radom before the German occupation and extermination. An examination of everyday aspects of Jewish life in the context of the curriculum is recommended. Most of the "children of Bullenhuser Damm" originally came from Poland, some from Radom.

This chapter provides an introduction to the topics of National Socialism, the Holocaust, and anti-Semitism. Kati's grandmother ignores anti-Semitism; her own suffering is at the forefront. Here, the simultaneity of events and differing perceptions can be discussed.



Karsten

for grade 8
and above

Karsten is a punk. He has no time for authority, especially when it fails to take him and his view of the world seriously. His interest in history stems primarily from his own left-wing political views. He stands up against injustice and discrimination. Karsten often gets into conflicts with teachers at school, which means he spends a lot of time doing detention with the janitor, Mr. Weber.

Karsten knows that his grandfather was on the front lines during the war. But at home, there is silence about the Nazi era, the war, and the Holocaust. So Karsten has to search for answers on his own. Through conversations with the school janitor and a chance encounter with a survivor from the Neuengamme concentration camp, he gains information from different perspectives that slowly fill in the puzzle of questions.

Background Karsten:

The chapter about Karsten focuses on the obstruction of the investigation into Nazi crimes and the Holocaust by his own father and the janitor at his school. Through dialogue with a former prisoner from Neuengamme, he gains insights into a perspective that is not welcome in his environment. Karsten must therefore fight against selective statements that obscure and dismiss the perpetrators.



In class, this chapter can be used to discuss perpetrators and followers, silence about perpetrators, and the problematic nature of the term "denazification," as well as the history of resistance during the Nazi era. How did the first steps toward education and the first memorialization and remembrance practices work? Who made the perspectives of those affected visible, and what role do associations of those affected play in the context of Bullenhuser Damm?

Van

Van comes from Vietnam and was adopted in Germany. He has lived in Hamburg for a long time. However, the German majority society repeatedly perceives him as Vietnamese, thus making him "the other." This bothers him greatly, and he repeatedly points out how he understands himself and his history and fights against prejudice. Van is passionate about collecting postage stamps from all over the world, which he uses to learn a lot about different countries. Through his new collection project, he has come into contact with the Vietnamese migrant community.

for grade 9
and above



*Perpetration,
perpetrator's silence,
"denazification"*



*Discrimination, right-wing
extremism after 1945,
investigative journalism*

for grade 7
and above

Betti

Betti is 16 years old and lives with her two younger siblings in Hamburg with her Jewish mother and grandmother. Her mother works in retail and is a single parent, as Betti's parents separated when she was young. Her father lives in Naples. Betti is responsible and very independent. She stands up for other people and often confronts the discriminatory stereotypes she encounters in her everyday life. She is very passionate about soccer and actively plays in the club her grandfather used to play in.

Betti is not interested in history; her focus is on her own everyday life in the here and now and her desire to prove herself in sports. When she meets a relative of a murdered child at her school, she begins to wonder to what extent Nazi history still has an impact on the families of those affected, and she begins to explore her own Jewish identity.

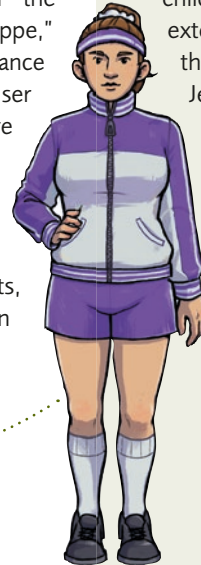
Betti's grandmother and mother survived the Holocaust because they found a way to hide in a garden shed – this is an exception and can by no means be considered a classic form of survival.

In the Vietnamese community, he learns about developments in Vietnam and the subsequent reasons why many people fled, who at the time are known as "boat people." But alongside support and the welcoming of refugees, the voices of right-wing extremist groups are becoming alarmingly louder.

Background Van:

This chapter is about journalistic work to expose and trigger reappraisal of the Bullenhuser Damm incident (reference to journalist Günther Schwarberg, founder of the Children of Bullenhuser Damm Association), escape, and refugees. The main topics in this chapter are migration, right-wing extremism after 1945, in particular through the right-wing terrorist network "Deutsche Aktionsgruppe," which carried out attacks on places of remembrance throughout West Germany, including at Bullenhuser Damm in 1980. Two Vietnamese refugees were killed in an attack by this group on a refugee home in Hamburg.

Other topics include reasons for fleeing and experiences of exclusion. With older students, colonial rule in Vietnam or the Hoa minority can also be addressed.



*Impact of the Holocaust
on families today,
societal silence*



Akin

for grade 9
and above

A critical discussion of the sources used in the memorial plaque text can be encouraged among the students.

What do they find problematic about this text? In addition, the topic of the lack of coming to terms with the past since 1945 can be discussed with older students, including aspects such as post-war trials, the silence of society, and what changes the first attempts at remembrance brought to the public sphere?

Background Betti:

Betti's chapter is told from the perspective of a Jewish family. It deals with the effects of the Holocaust on families to this day, the struggle to remember what happened, and the limits of this remembrance because knowledge about the fate of relatives is lacking. Remembrance practices in public and private spaces can also be addressed. Memories of persecution and hiding places can be found from both a social democratic and a Jewish perspective, through the memories of Betti's grandmother. Through her mother's memories of the bombings of Hamburg, the past is brought to life. What scope for action was there, for example, for people who were denied access to places of refuge because they were Jewish?



Akin's greatest dream is to become a doctor. He grew up in a Turkish working-class family. His motivation to become a doctor was formed at an early age, as his sister lives with a chronic illness. He is interested in various ways of curing diseases through medical research. Through his internship at a doctor's office, he learns about crimes committed by doctors during the Nazi era who conducted experiments on prisoners. There he also meets a survivor who is fighting for compensation and recognition of his suffering. The doctor's memories of the Nazi era in his own family, on the other hand, are characterized by a denial of guilt.

Background Akin:

Akin's family history provides an opportunity to examine the history of "guest workers" in the Federal Republic of Germany. Akin's experiences during his internship open up access to the topic of medical crimes during the Nazi era – there is a direct link to the history of the children of Bullenhuser Damm. A discussion of the Nuremberg Doctors' Trials provides deeper insight into the structural involvement of doctors. Another topic could be the compensation practices towards various groups of victims (e.g., forced laborers) in post-war Germany.

National Socialist medical crimes, "Guest workers" in the Federal Republic of Germany (West Germany), responsibility in medicine, "reconciliation" and compensation practices in the Federal Republic of Germany.



**"Of course they knew that."
Teaching concepts regarding the game
"Remember – the Children of
Bullenhuser Damm"**

Created by Lucas Haasis in collaboration with the team behind the Digital Remembrance Game Bullenhuser Damm, teacher Jule Sommersberg, and her students at IGS Flötenteich in Oldenburg

Practical tips

Concept: for grade 8/9 and above (age 12 and up), simplified version grade 7 and above, extended version (project day) for grade 11/12 above.

Location in the Hamburg education plan, core curriculum NDS or nationwide: Grade 8/9: Topic area: Modern history, Nazi era ("mass crimes," "Holocaust"), Grades 11-13: Remembrance culture.

Technical requirements: The game can be played free of charge on iOS and Android devices (tablets, cell phones)

Competencies: Depending on emphasis, subject-specific competence (topic area: mass crimes: Euthanasia, deportation and extermination of Jews and Sinti*ze and Rom*nja, war crimes, visit to a memorial), methodological competence (visual genres: digital game, contemporary witnesses, memorial), narrative competence (narrative

forms in the game, narrative analysis of the game and game content), methodological competence (dealing with the game and game content). The concept focuses on training students in value judgment skills: "making their own judgments and providing information about their historical background and normative premises, developing approaches to their own historical interpretation, and testing them through argumentation" (from the Hamburg education plan).

Learning Effect: Through interaction with the virtual construction of the past – as a central characteristic of play-based learning – "memory" and "historical responsibility" are to be understood as cultural concepts and recognized as both subjective and collective experiences. The game is particularly intended to promote learning to actively and self-reflectively engage with remembrance culture and to understand one's own role in relation to memory. In this way, the significance of remembrance work in memorial sites and in games is to be highlighted. The approach to the fate of the children of Bullenhuser Damm is conducted sensitively and with guided support in the classroom, as well as through curated spaces of remembrance within the game.

Preliminary concepts (necessary prior knowledge): Terms and basic knowledge of "National Socialism," "Holocaust," and "memorial site" must be acquired in advance, usually starting in grade 8, at the latest in grade 9, as required by the curriculum.

Basic knowledge of "National Socialist regime," "Holocaust," and "memorial site" must be acquired in advance.

Practical preparation: The game is easiest and most practical to play on a tablet. A handheld device (if permitted in class) is also possible and does not pose an obstacle due to the simple game mechanics. Tablets allow for more flexibility in terms of mobility in the classroom and in groups. The tablets should be prepared in advance, either by the teacher or together with the students. This includes downloading the game for free (for iOS or Android), for example by providing a link or QR code that can be easily scanned. Setting up the game is simple and does not take long.

After downloading, the game can be played without an internet connection. The download and setup can be done in advance or directly during the lesson in the first 5 minutes. Before using a game on the topic of World War II and the Holocaust, it is advisable to send a note home to parents to avoid any misunderstandings regarding a game on the topic of Nazism, despite the age rating. A trigger warning should also be given to students, especially if there are children in the class who have experienced displacement themselves. Copies of the working materials must be made (depending on the concept, the profiles or placemat sheets). A blackboard or LED board is required.

Teaching and learning setting: The concepts are designed so that, depending on the number of tablets available, either all students play the game at the same time or in groups of up to four. If possible, all students should play at the same time. The children are given different tasks/characters, which guides the game process and

allows them to exchange ideas and comment on each other's progress.

Playing a game in class should always take the form of "conscious play" – i.e., accompanied by a specific and goal-oriented task, otherwise the children will quickly lose focus or "waste time." If possible, the game should be played in a quiet environment. It is therefore an option to divide the students into several rooms.

Nevertheless, it should be ensured that the teacher is always on hand to provide assistance if the students get stuck in the game.

The game can be played most easily and practically on a tablet. Mobile phone use (if permitted in class) is also possible and, given the simple game mechanics, is not an obstacle.



The volume of the tablets can be adjusted. The quiet background music in the game allows for simultaneous play without any problems with background noise. If the game is played with voice output (not mandatory), headphones can be used or the class can be divided into several rooms.

The game can be played with voice-over functionality

The teaching and learning setting is deliberately designed to be multi-faceted, both in terms of the individual building blocks and materials and in terms of the level of difficulty. This means that the building blocks (profiles, placemats) can be used individually or in combination, depending on the time available.



Game scene Karsten

Internal differentiation: Internal differentiation occurs through flexibility in the distribution of tasks during individual play or within the (play) group, through differentiation according to inclination, interest, and level of reflection, as well as differentiation according to cognitive processing modes.

The topic should be explored and processed through play, meaning that play is part of the learning experience, not just an end in itself, but rather an invitation to engage in reflective discussion.

Two concepts: This handout presents two types of concepts:

1. Concept without a visit to a memorial site:

Main concept for grades 8/9, simplified for grade 7, in the form of a project day for grades 8-13.

2. Concept with a visit to a memorial site in Hamburg:

Concept for preparation and follow-up work

Time required:

For concept 1: at least one consecutive double lesson (90 minutes including 30 minutes of play); strongly recommended for more discussion time: 3rd lesson. Alternative: project day (at least 4 hours).

For concept 2: one hour of preparation, one hour of follow-up work.

Playing time: The game must be played through completely by the teacher beforehand. This takes 2-3 hours.

Teaching concept I

Using the game without visiting the memorial site, for grade 8 onwards

Phase I Introduction

Question in plenary (5 minutes): What things do we 'remember'? (The answers will tend to be personal memories.) Follow-up question: What do we remember in history?

Note: To avoid emotionalization (e.g., related to family events), the introduction should be kept abstract.

Board notes: Collect different forms of memory on the left side of the board (e.g., family, events, special private moments).

Note: Divide the board into three sections: In the middle, the profiles and memories of the characters from the game will later be collected together with the students; on the right side of the board, feedback on "What is memory?" will be collected after the game experience and the connection to today and to oneself will be made .

Presentation text (3 minutes): The following presentation text (e.g., in a PowerPoint presentation) can then be shown and compared with the statements. The board can then be supplemented.

Note: Alternatively, the text can also be used during the reflection phase at the end of the unit.

"As individuals, we collect memories through experiences we have and share with others. As a society, we remember our past together in various political and cultural traditions. This includes commemorating historical events, personalities, or places. We visit museums and memorials, read books, watch films, name streets and places, celebrate commemorative days, and maintain rituals and symbols. Whether individually or collectively, remembering is crucial for our identity and for the cohesion of our society. But remembering and commemorating change and evolve over time. [...] Cultures of remembrance are shaped by a multitude of perspectives, experiences, voices, and formats. Many stories have not yet been heard. Including these unheard voices and doing justice to the victims enriches our collective memory."

Why is remembrance important? Nadège Fundschler für bpb.de, CC BY-NC-ND 4.0, <https://www.bpb.de/mediathek/video/506408/warum-ist-erinnerung-wichtig>

Note: Depending on the type of school and age group, the quote should be simplified or shortened, or terms should be explained in a simplified manner ("identity," "cultural traditions," "collective memory").

for grade 8
and above



Download work materials

<https://bulletenuser-damm.gedenkstaetten-hamburg.de/en/#c5330>



Students from the
IGS Flöteiteich visit
the memorial.

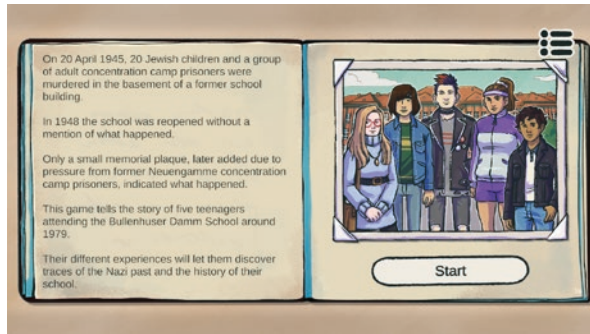
Short prompt for teachers (5 minutes) on the background of the Bullenhuser Damm memorial.

Example: What we plan to do today: We want to look at how a Nazi crime can be dealt with in a game – because games are a medium that many people are familiar with today and that often deal with historical events – and we want to see what we can learn from this.

Note: *The brief introduction to the memorial site should be a guided prompt, not a research assignment, in order to present the content in a focused and concise manner. A comparison between a current photo of the memorial site (e.g., from the website) and the game's start screen (see next page) can help establish a direct connection to the historical background and the authentic location.*

Example: *"During the Nazi era, the school on Bullenhuser Damm was not a school, but a satellite camp of the Neuengamme concentration camp. After the Nazi era, it became a school again. Parts of the building now house the memorial site."*

The crime should then be discussed. To keep this brief and concise, the text at the beginning of the game can be used here:



Note: To prepare, you can also use the introduction to the memorial in this [handout](#).

After this introduction, explain the assignment and hand out the profiles.



Phase II Work Assignment

Together, we will play the chapter featuring the character "Karsten" and create profiles for the characters in his story.

Note: This work assignment and the profiles – i.e., this concept – can also be applied to the other main characters or expanded upon, depending on the focus of the content and the interests of the participants. For example, the story of the character Akin can be used to focus on the role of doctors in National Socialism, while Betti can highlight the fate of the descendants of the children in the foreground, and Kati can focus specifically on Jewish fates, Polish remembrance culture, or ghetto experiences. For inspiration and guidance, we provide an overview of the chapters and themes of the game associated with the playable characters in this [handout](#) (pp. 8-11).

Distribute the working materials (character profiles)

All players receive the same question sheets, which are then randomly combined with a character from the game, which is attached/stuck at the top. This means that the students play the same chapter, but work on different characters with different perspectives.



Download profile sheets on the game's website

<https://bullenhuser-damm.gedenkstaetten-hamburg.de/en/#c5330>

Note: *It is recommended that all students play. In this scenario, the profiles are placed next to the tablet. If playing in a group, each child also receives a profile. However, the students can sit together in groups as they wish. When working in groups, the person playing must pause the game frequently to allow time for the questions on the profile to be answered.*

The same number of profiles are distributed for Karsten, his father, Mr. Weber, and the "man." This can be extended in the same way to the other chapters, where the main character and supporting characters are then used.

Then the opening scene is played together as a class to quickly learn the game mechanics (5 minutes). The teacher can play "live" with a projector.



After the opening scene, the question can be asked: Who is Karsten and when does the game take place? How can you tell which decade the game is set in? (Posters, music, language).

Closing question: Why is the game set in the 1980s?

It was a time when children actually still went to school at Bullenhuser Damm and, at the same time, the process of coming to terms with the past began (memorial plaque) – albeit very late and only by the descendants. Post-war society is shown, which helps to contextualize the real generational conflict between Karsten and his father.

After the introduction (from the scene in the pub), the children play on their own.

The profiles include questions about age, occupation, time of remembrance, objects of remembrance that appear in the play (e.g., bunk beds), and key quotes that sum up the role of each character (example: "Of course they knew that."). The selection of a quote is very important for the subsequent discussion of the characters and is very well received by the students. The selection of a quote is particularly important for the subsequent discussion of the characters and is very well received by the students.

Note: *The profile material with observation tasks methodically sets a specific focus for the game phase and guides the students' own research, which leads to the students playing consciously and not just clicking through the texts.*

This is essential for engaging with the game. At the same time, they consciously look for quotes that reflect their character and do not spend too much time on other things.

The chapter "Karsten" takes between 25 and 30 minutes. The character "Mann" does not appear until late in the story. However, he is important for understanding the content of the story. Therefore, the chapter should be played through in its entirety if possible.

Consolidating results in a plenary discussion and class discussion (approx. 15 minutes): In a plenary discussion, the results of the game phase and the students' own observations are collected and discussed as a group. The character profiles are collected on the board in the middle of the classroom and the discussion points are added to the board.

The discussion of the profiles should focus on the roles the characters play in the game and, beyond that, who the characters represent in post-war society. The students should be encouraged to reflect on their own experiences and identify the tensions between memory, repression, and denial in the characters.

Ideas for guided discussion and specific questions for the whole class from the teacher:

Question about Karsten: How does he deal with his father's attitude and reaction? The father conveys the generational conflict and the persistence of old ways of thinking and ideologies of the war generation, even beyond the Nazi era. Remembering often happens through objects. The picture of the grandfather in Nazi uniform is proudly hung in the pub and his actions are kept secret. Karsten begins to understand that he needs to ask critical questions.

Question about the father: How do you feel after encountering this character? Confronting his father's statements can be emotional, frightening, and lead to questions about guilt. The father's memory is ideologically blinded. The explosiveness of the conflict with Karsten becomes clear. The discussion often leads to a discussion of the connection to today's fake news and its political explosiveness.

Question about Mr. Weber: Do you find this character likable and do you believe him? Mr. Weber is (mostly) likable to the students. However, the confrontation then shows very clearly that he represents the role of a follower and thus indirect complicity, as well as a type of memory that is deliberately blocked out. Mr. Weber remembers that he went swimming, but not who did the hard work at school.



The students learn not to believe everything they are told. The reference to the bunk beds in the play, where the prisoners used to sleep and which were later used for woodwork lessons, is very poignant.

Question about the man: How do you feel after meeting your character? The "man" represents the history of the prisoners and the challenges they faced even after the Nazi era. Compassion is evoked, perhaps even sadness. The question of eyewitness testimony can best be raised in relation to the man after the other characters have been discussed. This is because it becomes clear that memories differ depending on the character – and this applies to fictional characters as well as real-life witnesses. The characters' perspectives – even on the same events and places (such as the bombings) – are completely different. The necessity of addressing the topic becomes clear, as does the necessity of remembrance work.

Phase III Value Judgement

After the development phase and consolidation of results, the connection back to the beginning of the unit and the field of planning of one's own subjective and cultural-social memory is established. The group discusses how their understanding of "remembering Nazi crimes" has changed as a result of the unit. To this end, Karsten's "memory space" is viewed together and it is recognized that the stories in the game are based on true events and that the characters (including Mr. Weber) are based on real-life models. This has a significant impact on the students.

Afterwards, the board is completed on the right-hand side to record the results and relate them to the basic questions: Has your image of memory changed? What sticks with you after playing the game? How did you like playing a game about "remembering Nazi crimes"? What convinced you?

Examples of feedback:

- *"The eyewitnesses have different memories."*
People remember things selectively.
- *"Don't believe everything you hear."*
It is important to critically examine sources.
- *"It's just like today with fake news, which we have to check."* A connection to the present day is made.
- *"The past must be viewed from different perspectives."*
Source analysis should include several sources.
- *"Remembering can also be linked to repression and thus to denying guilt."* The question of guilt is raised.

- *"Today, we should not only remember the beautiful things, but also the sad things."*
Reference to predominantly positive memories from the initial survey of students.
- *"Objects still play an important role in memory today."*
Students mention their own family heirlooms.
- *"In the game, we can still encounter 'contemporary witnesses' and we can jump back and forth in time. The interactive aspect was very good."*
Special features of the gaming experience are recognized.
- *"We have a responsibility."* The question of responsibility for remembrance is raised.

With this self-reflective result, the unit can be concluded.

Potential homework: Write a letter to the character you played as (e.g., Karsten, Mr. Weber) telling them that you played the game and how you felt about it and how it relates to your world. You can refer to the "memory room" in the game. Based on your gaming experience and the discussions, make a suggestion on how the memorial plaque in the school building in the game could be supplemented.

Adaptation for use with 7th grade

The concept can be simplified and used with the same material starting in 7th grade. However, students at this age have less prior knowledge and do not necessarily have any preconceived notions about National Socialism. Nevertheless, it is still possible to address the question "Remembering: What is it and what does it have to do with me?" In addition, the game can be used as a basic introduction to the topics of National Socialism and the Holocaust.

for grade 7
and above



for grade 7
and above



For 7th grade, the chapter on "Kati" is a good place to start. The chapter is also shorter (about 20-25 minutes). In this chapter, the level of abstraction is lower and, for seventh graders, the aspect of "memory" is explained primarily through contact with and the stories of Kati's grandmother and mother. The connection between "memory – family – grandmother" is accessible and familiar to children. The themes and locations in the story can also be easily explained and discussed using simple explanations – such as "What is a ghetto?" or "What is a synagogue?", which in turn can be used to explain "What is National Socialism?" directly in the game and the scenes of the game. However, in this chapter, the teacher is required to engage the children in relation to the local context: "Why does the chapter take place in Poland (Radom, also the reference to Auschwitz)?"

The locations in this chapter provide a good opportunity to introduce the topics of National Socialism and concentration camps. The locations shown include: a shop owned by Jews that is being closed down, the shoe factory where forced labor was carried out, the ghetto, the train station with the deportation trains, the museum library, and the Neuengamme concentration camp. All of these locations can be listed in the profile and then discussed, with the basic information provided by the game.

The material in the profile can therefore be used in the same way as in grades 8/9, ideally with the note that keywords are sufficient as entries in the profile. However, the level of abstraction in the discussion should be kept low. "What is the grandmother experiencing and how does this relate to the past and to the other family members (daughter, granddaughter)?" It is sufficient to distribute only the profiles of Kati, her grandmother, and her mother.

The level of the prompt questions can be adjusted, for example:

What does Grandma remember?

What doesn't she remember?

What feelings do the images evoke in you?

Why do objects such as apple pie play such an important role in Grandma's story?

Even if the level is a little higher, the task of collecting quotes from the game should definitely be retained, because it encourages the children to play more attentively and consciously and because it allows for concrete discussion.

Examples include: "*Children play even during war.*"

"It's funny that Grandma didn't remember so many things that happened back then."

"You know, no one could forget what the Germans did."

"How awful."

"Why do people remember the good things and not the bad?"

At the end of this unit, the younger students will also visit Kati's "memorial room" and watch the films, especially since this room also deals sensitively with the fate of the children from the Bullenhusener Damm and features real eyewitness accounts. This has a great impact. Afterwards, there should be time to talk about what has been experienced and seen, as these are not easy impressions and can also be emotional.

The character Kati makes it possible to introduce the topic of National Socialism and the atrocities associated with it at an early age and to find words and a focused approach that creates a context for discussion in which the children can actually talk openly about the topic, their impressions, and their emotions.

Expansion of the teaching concept to a "project day"

If the opportunity arises to hold a project day dedicated to the game, the concept can be expanded with the aim of playing all chapters during the project day, working on each chapter in different groups, and combining the presentations in a gallery walk at the end. The idea is again the same modular teaching-learning setting as in the original concept, but expanded to include a wide range of backgrounds for the characters in the game. The gallery walk, for which posters about the characters and their stories can be created, shows the enormous range of memories and seemingly disparate elements that emerge from the game. The gallery walk, for which posters about the characters and their stories can be created, shows the enormous range of memories and seemingly disparate events that are nevertheless connected by the theme of "memory" at the end of the game.

The scene book at the beginning of this handout provides an overview of the chapters and their contents.

This can make it easier for teachers to keep track of the characters. An overview of all characters and minor characters is available for download. Useful game tips are also provided in the game guide.

The game is placed in the context of the history of Bullenhusener Damm at the end of the game in short films in the "Remembrance room". Students should be made aware of this.



<https://bullenhusener-damm.gedenks-taetten-hamburg.de/en/#c5330>

ab Klasse 8

Teaching concept II

Using the game while visiting the memorial site, for grade 8 onwards

Preparation lesson before visiting a memorial

Phase I Introduction (approx. 5 minutes)

Introduction by the teacher: Clearly state the objectives of the lesson.

Example: Today we are preparing for a visit to a memorial site in Hamburg. At this memorial site, atrocities were committed during the Nazi era. During the visit, we will play a digital game that was developed by a game studio in collaboration with the memorial site. Today, we want to clarify the following in preparation: What does it mean to remember? What distinguishes games? We will clarify the role of games in memorial sites and discuss whether you think a game is appropriate at the memorial site.

Note: *Addressing the students directly conveys a sense of seriousness that tones down the major event excitement of the excursion. The visit to the memorial should and will encourage reflection. At the same time, the learners' own lives should be given enough space to encourage them to reflect on the questions "What is memory?" and "What does this have to do with me?" Therefore, in the preparatory lesson, the learners should not only be emotionally prepared for the visit, but they should also be given a simple basic framework of critical media literacy*

for their own engagement with the location, the subject matter, and the game, which is then combined with or confronted by their experience on site. In the follow-up lesson, a creative processing of the experiences on site can then be used to stimulate a process of reflection and summary.

The game is only played at the memorial site. Only basic information about the memorial is deliberately provided in advance so that the children are emotionally prepared. The actual engagement with the memorial takes place in the memorial itself.

After introducing the topic and explaining the objectives, you can immediately ask the learners questions to connect with their everyday lives:

- Who has ever been to a memorial site?
- Who has ever played a digital game? (Many more people will have played games than visited a memorial site.)
- What role do memorial sites play in history? (Task: to remember). Today, we will explore whether and how games can also "remember" and what this means for memorial sites (new ways of communicating and reaching audiences).

Booking visits to the memorial through the Hamburg Museum Service: www.museumsdienst-hamburg.de

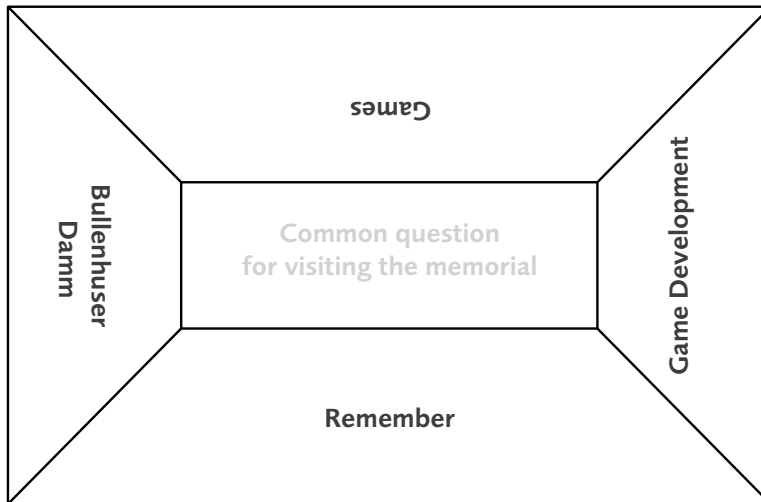
Phase II Development (20 minutes)

After the introduction, participants are divided into groups of four, which are then divided into pairs at the tables. The pairs sit opposite each other at the tables. The open sides of the group tables should not be cluttered or blocked, as participants will be moving around later on. A placemat sheet (at least A3) is placed in the middle of the table (material: placemat). With the placemat method, participants first work simultaneously (in several boxes on the paper) and then exchange ideas within the group to arrive at a joint result (in the middle of the sheet).

In this handout, different thematic building blocks are combined on the placemat sheet and developed into a common question for the memorial site.

Note: *The placemat method helps students gather and weigh information. It is suitable for developing controversial topics, as an introduction to a literary text, or for analyzing factual texts. It structures group work. Here's how to use it and provide guidance to students.*

(Friedrich Verlag: Die Placemat Methode einfach erklärt. [The Placemat Method Simply Explained].)



The outer four boxes are each labeled on opposite sides with the words "Erinnern" (Remember) and "Games" as well as "Bullenhuser Damm" and "Spielentwicklung" (Game Development). The students first take a seat at 'Erinnern' (a group of two) and "Games" (a group of two) and are given the following tasks:



<https://bullenhuser-damm.gedenkstaetten-hamburg.de/en/#c5330>

Material Placemat

*What does
"remembering"
mean?*

Group "Remembering": What does "remembering" mean in relation to history? Use your own keywords to describe what is remembered in history and where and how it is remembered. What forms of remembrance are there (personal memories, remembrance as part of historical awareness, remembrance at specific locations)? Then read (or listen to) the excerpt from a podcast by the Federal Agency for Civic Education on the topic "Why is remembrance important?" and supplement your answers with a quote or keywords from the podcast (method: speed excerpt: add a relevant sentence from the text).

"Memory helps us to better understand previous generations, learn from the past, and apply this knowledge to the present. As individuals, we collect memories through experiences we have and share with others. As a society, we remember our past together in various political and cultural traditions. This includes commemorating historical events, personalities, or places. We visit museums and memorials, read books, watch films, name streets and places, celebrate commemorative days, and maintain rituals and symbols. Whether individually or collectively, remembering is crucial to our identity and creates a sense of social belonging and responsibility. But remembering and commemorating change and evolve over time. How we remember the past must always be negotiated and differs from generation to generation or depending on society and culture. [...]

Cultures of remembrance are shaped by a multitude of perspectives, experiences, voices, and formats. Many stories have not yet been heard. Including these unheard voices and doing justice to the victims enriches our collective memory."

Why is remembrance important? Nadège Fundschler für bpb.de, CC BY-NC-ND 4.0, <https://www.bpb.de/mediathek/video/506408/warum-ist-erinnerung-wichtig>

Group "Games": Think together: What are the typical characteristics of digital games? Then read the accompanying text and supplement your explanations with a quote or keywords from the text (method: speed excerpt: add a relevant sentence from the text).

Games are now an integral part of our media-driven reality. Two-thirds of men play games. Games spark enthusiasm and interest in a variety of topics. Games enable players to immerse themselves in and interact with a virtual world, to move around in a different world and try things out – for example, in different periods of history – and yet all of this takes place in a protected space. After "Game Over," players simply start again from the beginning. Games even allow for so-called trial and error. They appeal to us cognitively and emotionally and trigger thought processes.

They involve different forms of media (written and spoken language, film scenes, interactive elements). The gaming experience can lead to evaluation and criticism, i.e., to the active acquisition of content that goes beyond the games themselves. They also train motor skills, dexterity, concentration, coordination, and patience. The gaming experience can lead to evaluation and criticism, i.e., to the active acquisition of content that goes beyond the games themselves. They also train motor skills, dexterity, concentration, coordination, and patience. In terms of memory culture, they encourage people to engage with the past.

Then present your findings to the group of four and discuss them.

Next, move to the other side of the table to the boxes that are still open (Bullenhuser Damm and game development).

All four at the table: Use a search engine to research the Bullenhuser Damm memorial and work together to write short answers to the questions in the "Bullenhuser Damm memorial" box: What happened in the former school on Bullenhuser Damm? Answer the four W questions "Where? Who? What? When?" and write down in your own words what is commemorated there today.

Then discuss together and note down in the "Game development" box what challenges you think might arise in developing a game about the memorial site (e.g., dealing with shock, grief, "playing the unspeakable ...").

Teacher's links for further preparation:

<https://bullenhuser-damm.gedenkstaetten-hamburg.de/en/>

<https://www.lernwerkstatt-neuengamme.de/en/>

[weiterausstellungen/ausstellung-bdamm](https://www.kinder-vom-bullenhuser-damm.de/en/)

<https://www.kinder-vom-bullenhuser-damm.de/en/>



Link for "Learning with digital games in the classroom" bpb





Phase III Value Judgment (approx. 10 minutes)

Based on your joint work in the group, prepare a question for the memorial site staff that you would like to ask on site. The questions can relate to any topic covered on the placemat sheet. Then write the questions in the middle section of your placemat sheet as your results. Add a reason for the question.

Consolidating results in class (approx. 10 minutes)

At the end of the lesson, all groups present the questions they have come up with to the whole class. Any duplicate questions are deleted. Otherwise, the questions are noted down and taken to the memorial site to be asked there.

Finally, any open questions should be clarified and, in addition to information on how to get there, it should be pointed out that no gaming skills are necessary to play the game on site, so that any concerns among learners who are not familiar with games can be alleviated.

*Memorial visit of the
Lohbrügge district school
while playing the game*

Playing the game during the visit to the memorial

At the beginning of the visit, the staff at the Bullenhuser Damm memorial will introduce visitors to the history of the site, focusing on the former school building, which still stands today and whose architecture has a profound effect on the students. In the memorial's seminar room, the game will be played together on tablets provided there and discussed.

There are 10 tablets available on site, so the group size should be limited to 25 people if possible. In the seminar room, employees are asked questions that have been prepared in advance by the students. After the game and the Q&A session, the actual memorial in the basement of the building is visited.

During the joint tour, connections between the game and the authentic location are repeatedly made (for example, in relation to Kati and the history of Radom, to Betti and Jewish identity, to Akin and medical experiments). Sources and exhibits on site are also explained and linked to elements in the game (such as the suitcases or the stamp album). The visit to the memorial site focuses more strongly than the game on the crime itself and offers visitors the opportunity to visit the scene of the crime. Children were murdered at this location. This information is carefully conveyed to visitors in advance, and the crime scene is visited in silence.

The entire visit is conducted with sensitivity and care, but it will nevertheless be an emotional experience. For this reason, the visit is followed by a final discussion in the seminar room before participants say their farewells in the memorial's rose garden, where plaques commemorating the victims have been placed.

Information on the memorial can be found here:

<https://bullenhuser-damm.gedenkstaetten-hamburg.de/en/>

Follow-up lesson after visiting a memorial Phase I Introduction (approx. 5 minutes)

After the visit, even if some time has passed, students should first be given the opportunity to express their emotions and process what they have seen.

A visit to the memorial has a lasting impact, and the opportunity for discussion should be provided. At the same time, it is not easy for some children – precisely because the topic is so close to them – to talk freely about the subject and their own thoughts and emotions, such as grief or sadness.

Therefore, self-reflection should first be encouraged in silent work and anonymously on slips of paper, which is then continued in a plenary session, but without the "obligation" to contribute. Nevertheless, everyone should take a moment to reflect and summarize their thoughts. To start with, the board is converted into a "mood board" on which all impressions are collected.

A guided tour through the memorial with or without playing the game can be booked through the Hamburg Museum Service (website only available in German): www.museumsdiensthamburg.de

Introduction: At the beginning, the teacher may describe their own impressions to show that it is okay to talk about emotions and also to show that the teacher is processing the visit emotionally and professionally. Then handouts are distributed (same color!).

The task for this could be:

When you think back on the visit, what stands out most in your memory? Write down your thoughts in bullet points on the sheet of paper in large, legible writing. It could be an impression, an experience, a feeling, a quote, a room, something related to the location, the story, the game, or your emotions.



The slips of paper are then collected and stuck to the board. The teacher can organize the slips of paper by topic. The students are then given the opportunity to present their slips of paper. If no child wants to present, the teacher selects individual statements and summarizes what has been said.

Securing results: The mood board shows the impact and role of memorial sites and games, what "remembering" entails, how complex memory is, and the various forms it can take. Learners notice that remembering is subjective, an individual experience, but at the same time influenced by many external factors and social interaction.

In the second step, this experience is to be expanded in a creative way in a transfer exercise to show that we are the ones who bear responsibility today for ensuring that this type of memory and our historical responsibility for it continue to exist. The work assignment for the lesson is then distributed.

Note: This section could also include a note explaining that the memorial itself was created solely through a private initiative by committed citizens and descendants and that the city approved the use of the buildings because they were vacant anyway due to a lack of use.

Phase II Development of work assignment

In the 1970s – the period in which the game is set – there was still a school on Bullenhuser Damm. Today, with the exception of a kindergarten, the buildings stand completely empty.

Your task now is to advise the city of Hamburg on how the buildings can be repurposed today and what needs to be taken into account. Get together in the groups from the preparatory meeting and discuss the possible repurposing of the building.

Examples: Should it remain empty? Should a school move back in? Should a memorial site be created there? Should a completely new use be found for it? Should it be demolished? How should the connection to the memorial site be established? Can the game play a role in the consultation process?

Write down your joint suggestion and explain your answer. Read the quote from the former state school inspector Ernst Matthewes on the memorial plaque in the school: "School is a place where children should grow up happy and carefree. The text should therefore not make the horror too explicit. On the other hand, it must be powerful."

Presentation of results: Sharing your proposal to the class.

Option 1)

In a written statement to the city, you should now briefly present your idea for reuse and explain why you think it is a good idea. If you want, you can use your character's "memory space" from the game as a basis or choose examples from it.

Option 2)

Come together for a panel discussion in which you present your suggestions and open them up for discussion. One representative will be elected from each group.

Note: For the panel discussion, it would also be possible to assign individual roles in advance: for example, State School Board member Matthewes, relatives, daycare center operator, building management department head.

Phase III Value judgment (approx. 10 minutes) or homework Assignment

Finally, write a letter to one of the characters in the game in which you report on your statement to the city of Hamburg or the panel discussion and explain how you are committed to preserving the memory of this place. Discuss how the gaming experience has influenced you (for example, whether you engaged with their story). Include a personal statement to the characters in your letter.



If none of this helps, or if an error has actually occurred, please contact us at stiftung@gedenks-taetten.hamburg.de

Game guide and practical tips

The game's hurdles are deliberately kept low to ensure smooth gameplay and ease of use in the classroom. Nevertheless, players may get stuck at certain points. This game guide therefore lists the scenes in which such difficulties might arise.

General tips

The usual game progress takes place in **Memory**. **The children from Bullenhusser Damm** do this in two ways:

1. by interacting with a specific selection of gold-framed objects in the game scene.
2. by selecting a specific memory from the "memory book" (top left) to initiate or continue a dialogue.

If the player gets stuck in a scene, they should first check whether they have really found all the objects or tried all the memories. If this does not work, the current scene can be reset by exiting to the main menu and clicking on "Continue." In extreme cases, the character must be restarted.

The game is contextualized within the history of Bullenhusser Damm at the end of the game in short films in the "memorial room." Students should be made aware of this.

Memorial room

The objects collected during the game are not only found in the memory book, but are also collected in the "memory room." The memory room appears during gameplay and at the end of each playable chapter. In the memory room, the objects must be dragged to gray spaces, which are initially filled with the memories collected in the game. The memories associated with the objects change the second and last time you enter the memory book. At the end of each chapter, short videos are unlocked that are directly related to the historical events surrounding the "Children of Bullenhusser Damm."

Chapters

Kati Radom, memorial service

The conversation with the mother can be continued by selecting the synagogue in the memory book.

Hamburg, 1980, library after the flashback

After the librarian asks about the hometown of Kati's family, the coat of arms for Radom must be selected in the memory book.

Karsten Hamburg 1980, pub

In conversation with his father, the symbol for "street gang" must be selected in the memory book.

Hamburg 1980, attic with Mr. Weber

After the boards have been collected and there are no more clickable objects, Mr. Weber mentions the destruction of Hamburg by the bombing raids. To leave the scene, the British flag must be selected in the memory book.

Betti *Hamburg 1980, soccer field*

To continue the conversation with the mother, the flowers must be selected in the memory book.

Hamburg 1980, Home

To continue the conversation with Grandma, you must select soccer in the memory book.

Van *Hamburg 1980, conversation with "Man" in front of the school*

The scene continues when the police symbol is selected in the memory book.

Akin *Hamburg 1980, First conversation with Kaltschmidt*

In the memory book, you must select the notebook to leave the scene.

Hamburg 1980, in the doctor's office after talking to Kaltschmidt

After Kaltschmidt orders Akin to disinfect the office, the pins must be selected twice to find a key. This allows the medicine cabinet to be opened. To leave the room, the key must then be returned to the pins.

Hamburg 1980, encounter with the man

To leave the scene, select the judge's gavel in the memory book.

Hamburg 1980, Library I

1. After looking at all the bookshelves, you can talk to the librarian. To continue the scene, select the notes in the memory book.
2. Then examine the stack of books and talk to the librarian again. Then select Symon in the memory book.
3. To finally leave the scene, select the patient file in the memory book.

Hamburg 1980, library after the flashback

To leave the scene, Symon must be selected again in the memory book.



Scene from chapter featuring Akin



More information:

<https://bullenhuser-damm.gedenkstaetten-hamburg.de/en/>
(Homepage of the memorial & the Digital Remembrance Game)

<https://bullenhuser-damm.gedenkstaetten-hamburg.de/en/> (Children of Bullenhuser Damm Association)

<https://www.stiftung-digitale-spielekultur.de/themenportal/games-im-geschichtsunterricht/>
(Handout on games in history lessons by Lucas Haasis)

Literature:

Iris Groschek, Kristina Vagt: „Dass du weißt, was hier passiert ist“ Medizinische Experimente im KZ Neuengamme und die Morde am Bullenhuser Damm, 2011 (Exhibition catalog)

Günther Schwarberg: Der SS-Arzt und die Kinder vom Bullenhuser Damm, 1979 (Initial release)

Erinnern in Digitalen Spielen. LaG-Magazin vom 20. Dezember 2023 (12/2023), <https://lernen-aus-der-geschichte.de/Lernen-und-Lehren/content/15612>

Research:

Archiv Zwangsarbeit 1939-1945, Arolsen Archives, Bundesarchiv - Archivgut zur Epoche des Nationalsozialismus
KZ-Gedenkstätte Neuengamme, United States Holocaust Memorial Museum - Holocaust Survivors and Victims Database

Responsible party & contact Digital Remembrance Game:



Stiftung Hamburger
Gedenkstätten und Lernorte
zur Erinnerung an die
Opfer der NS-Verbrechen

Stiftung Hamburger Gedenkstätten und Lernorte zur Erinnerung
Jean-Dolidier-Weg 75
21039 Hamburg,
www.gedenkstaetten-hamburg.de

Foundation of Hamburg Memorials: Markus Bassermann, Iris Groschek, Clara Klapprodt, Alexandra Köhring

Children of Bullenhuser Damm Association: Nicole Mattern

Developing Studio: Paintbucket Games

Teaching Concepts: Lucas Haasis, Universität Oldenburg

Photo credits:

Photos of the memorial: Children of Bullenhuser Damm Association: Michael Kohls and Foundation of Hamburg Memorials and Learning Centres, Iris Groschek

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Hamburg, July 2025

We commemorate

Mania Altmann, Poland

Lelka Birnbaum, Poland

Sara Goldfinger, Poland

Riwka Herszberg, Poland

Alexander Hornemann, Netherlands

Eduard Hornemann, Netherlands

Marek James, Poland

Walter Jungleib, Slovakia

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Prof. Gabriel Florence, Frankreich

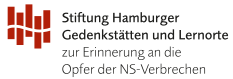
Anton Hölzel, Niederlande

Dr. René Quenouille, Frankreich

and at least 24 unknown prisoners from the former Soviet Union



AN DER STEINEN WÄNDEN DER ZWANGS ARBEITSSCHENKEN
ALLE ERWÄHNTEN STÄTTEN, AUSSER DENEN VON NIEDERLANDEN UND POLEN ERWÄHNTEN
ALEXANDER HORNEMANN ALTMANN ENKELSONGERS HORNEMANN O JAFFRE
LILJA BIRNBAUM BIRNBAUM KATZBERGER BIRNBAUM
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