

Getting Stuck in the Telling: The Dichotomous Nature of Urgent Tales Analyzing and Crafting Accounts that Bear Witness

*Julie Mikolajewski
Penn Alexander School*

Overview

Rationale

Objectives

Strategies

Texts

Culminating Student Project: Capturing Images Lost in Time

Bibliography

Common Core Standards

Overview

This unit is designed for middle school students studying Literacy, English, or Language Arts. Its purpose is to expose children to various accounts of survivor testimonies from the Holocaust (and other traumatic events) and to explore the various ways survivors of these events bear witness to their experiences of trauma and life thereafter. It is not the intent of the course of study to learn the historical and contextual backgrounds of the Holocaust, but rather it is a study of the narration, or attempts thereof, of stories of urgency, and the barriers to “bearing witness.” Through the study and discussion of the texts, students will become a part of the chain of witness to both these tales and tales of personal relevance. Various texts from multiple genres will be explored. Furthermore, students will be encouraged to produce works that are representative of their own identities and realities, giving them a chance to share their own personal stories of urgency, and firsthand deal with the difficulties of bearing witness.

Rationale

I originally signed up for this course in order to enhance my eighth grade unit study on the stage version of Frances Goodrich and Albert Hackett’s *The Diary of Anne Frank*. I have read the play with students over the course of three years, and for the most part, the reading of the play has been uninspiring and has seemingly “fallen on deaf ears.” This has been personally disappointing to me because I have felt as though the account should be more moving than it has been for the students. Not only is Anne about the age of the students that I teach, the sheer fact that she survived in a very cramped, isolated attic in hiding for two years is captivating and engaging. How could my students not be drawn to Anne’s story, and see the resiliency of the human spirit in difficult situations? Anne’s story, like far too many others, has been read then put to the side, and soon forgotten

about when the next selection is studied. This “consumption approach” to reading (especially nonfiction accounts) has been one of those bothersome and unrelenting annoyances to me over the past few years, and has spurred personal inquiry into ways of engaging students to listen to stories carefully while hopefully simultaneously improving my pedagogy. This quest to improve engagement and thoughtful reading and “listening” to text has led to teaching the students to close read various accounts and texts, with the understanding that every text is not going to engage every student. But, in fact children are exposed to multiple accounts, maybe just one will become that relatable account. Or, quite possibly, in studying these accounts, the students will recognize the accounts in their lives that need to be told, and in turn become a bearer of witness. Acknowledging and being okay with the idea that not every account is going to connect with every student, and some accounts will be forgotten and placed aside is quite freeing. In the end, if students learn to thoughtfully and empathetically listen to one another and begin to see themselves as a link in the chain of human history and storytelling far much more will be gained.

A close study of numerous accounts, excerpts, and testimonies about the genocide of over six million Jews during the Holocaust, during the 2014 Spring semester at the University of Pennsylvania, led to the development of this unit. Its objectives have extended beyond the initial hopes to improving my unit on Frances Goodrich and Albert Hackett’s *The Diary of Anne Frank*. After the concentration camps were liberated, many of the survivors bore the burden of bearing witness to the hatred and inhumane treatment that they faced during the Holocaust. These testimonies and accounts vary in their techniques of narration, but each gives a reader or listener insight into the ways this traumatic experience affected individuals. The accounts that these brave and courageous individuals have shared provide a link to the past and assure that history will not forget the men, women and children who experienced this horrendous genocide.

One of the major focuses of the unit will be the complicated nature of bearing witness. The following bulleted list provides some of the complications of narration, which are even more complex when trauma is involved.

- Whenever a story is told, it is fragments of the actual lived experience. Even the storyteller's best attempt to tell the story falls short and does not relay or encompass the events that were lived, and sometimes are still being lived.

- Limitations exists when an author "picks up a pen" (literally or figuratively), for words are inanimate symbols used to communicate ideas, feelings and lived experience, and in that they are limited in their ability to communicate life. Therein lives one of the conflicts that the storyteller, consciously or unconsciously, bears; words, because of their limitations, create a barrier in accessing the true lived experience, so no matter how good and noble the attempt to retell the lived experience, will be a failed attempt.

- Additionally, limitations also exist in perspective and point-of-view. A single narrator is incapable of telling about an experience in its entirety.

After acknowledging these limitations in narration, one can be left in a quandary. Should knowledge of these limitations deter the teller of the tale from telling the story, knowing that words will never fully capture the lived experience, or does one just make the best attempt with faulty tools to relay the account because words, yet even with their limitations, are the only tools to tell the tale?

Objectives

The major overarching objectives in this unit are:

- to analyze the narration used in different accounts and excerpts, especially in accounts where trauma is present, some of which were studied during the 2014 Spring TIP semester Bearing Witness at the University of Pennsylvania
- to have students create written or oral testimonies that bear witness to accounts or events of personal or familial importance
- to discuss and argue the benefits and drawbacks to publishing personal testimonies and stories
- to use writing as a source of maintaining humanity and a vehicle for bearing witness
- to become sensitive listeners to the stories of others

Strategies

In order to meet the demands of the Common Core Standards and to prepare students for the rigors of college reading, students will participate in collaborative close reads in this unit. They will be exposed to various texts of different genres and mediums. The major purposes of the unit will be to expose students to how “authors” bear witness to urgent tales, to emphasize the art of close reading, and to become sensitive listeners to others. Unlike the scope of many other units that I use with my students, this unit is not meant to teach the students to become critical analyzers of texts, but rather to become careful listeners of authors in order to hear the tales of urgency and to realize that the complex nature of bearing witness. In the close reading, undoubtedly children will also observe the techniques the authors consciously and unconsciously use to relay their tale.

During the close reading, the teacher will act as a facilitator in the process, offering positive feedback and encouragement as well as providing a framework for the reading through thoughtful questioning techniques. Most of the questions will be used from pre-existing units created by organizations that have studied methodology in presenting Holocaust studies to children.

The method of collaborative close reading breaks down the barriers between the teacher and those being taught; it fosters and empowers the students by allowing for their ideas, reading ability and capability, and their knowledge to be valued and acknowledged.

Sitting down side-by-side reading collaboratively with the student, rather than “teaching” a piece to them, allows for greater ownership and agency on the students’ part.

Close reading a text alongside the students allows for the text to be the expert and the teacher and the student to both participate in the conversation as learners. Collaborative close reading allows for the discussion in the room to become dialogic talk rather than monologic talk. Students and teachers alike are interacting with the text both as inkblots on the page and through “the interplay between particular signs and a particular reader at a particular time and place (Rosenblatt, x).” This helps relieve the teacher of the anxiety of being “an expert” on the piece and acknowledges the power of the written word, emphasizes the narrator’s voice, and the capability of the students in the room.

In addition to closely reading works by Holocaust’s survivors, students will write authentic tales of witness of their own. The students will be able to use any medium and genre to deliver their tale.

Approximate Unit Timeline

Text	Approximate Time Line
Everyone Has a Story	One 90 minute class
People of the Holocaust	One 45 minute class
Survivor Testimonies and Bystander Report	Two 90 minute classes
Diary versus Memoir	One 45 minute class
Frances Goodrich and Albert Hackett’s <i>The Diary of Anne Frank</i>	Three 90 minute classes
Anne’s diary and Socratic Seminar	Two 90 minute classes
Anne’s diary excerpts from July 8, 1942 (edited and unedited)	One 90 minute classes
George Stevens’s <i>The Diary of Anne Frank</i>	Two 90 minute classes
Masterpiece: The Diary of Anne Frank	Two 90 minute classes
Solomon Radasky’s Survivor Account	One 60 minute class
Debbie Fisher Story Corps	One 30 minute class
The Camera of My Family	One 60 minute class
Gary Soto’s Ode to Family Photographs	One 30 minute class
Maus	Four 90 minute classes
Culminating Poetry/Writing	On-going throughout the

Project	unit
Approximate Timeline for Unit	20 90 minute class periods

Texts

*Disclaimer: Due to the sensitive nature of the content of this unit, it is not recommended that the unit be reproduced and used without careful study of the material. Not all of the materials are appropriate or recommended for all children. In fact the content may induce trauma in students, so the professional seeking to use the material should be mindful not only the content of the lesson, but also the pedagogy in which the content is delivered. That being said, the materials that are being used as text and the discussion questions in this specific unit have been developed by organizations that have studied the materials and aided teachers in delivering this sensitive content long before this specific teacher even began her teaching career.

Everyone Has a Story

Students will view Facing History's *Everyone Has a Story* in which Arn Chorn-Pond tells his story as a Cambodian refugee in America after the genocide (Facing History).

Before Viewing Questions:

- How much do you know about the people you go to school with?
- Where have they come from?
- What challenges have they overcome?
- What have they achieved?
- What stories do they have to tell?
- What do they know about you?

After viewing questions:

- Arn came to New Hampshire as an immigrant and a refugee. Are there immigrants and refugees in your class? Where are they from? What stories do they have to tell? What might you learn from hearing about their experiences of moving to a new country? Who helps them learn about their new community?
- Arn explains that in school, "I was sitting next to a boy. . . They didn't notice. . . that I have a story to share. I didn't know that he has a story to share either, so we didn't share." How much do you know about the people you go to school with? Are there some kids who you do not know much about?
- Why do you think Arn believes that it is important to know each other's stories? How does sharing stories help to create community?
- Why did Arn's teacher think it was so important for him to learn to share his story? What power did Arn discover when he first spoke about his experiences?
- Arn remembers that power of speaking is "very different from having power with guns." What do you think he means?

<https://www.facinghistory.org/for-educators/educator-resources/readings/everyone-has-story>

Survivor Testimonies and Bystander Report

Students will view various survivor testimonies (Menachem S., Paul D. and Edith P.) as well as Father S's observer account.

Before viewing questions (Facing History and Ourselves):

- If students could speak with someone who survived this historical moment, what questions would they want to ask this individual?
- Why do you think these survivors have chosen to tell their stories to the world? What do they expect you and others to learn from such stories? If you could share a story with others, what would it be? Who would you want to hear it? Why would you select this story to share?
- Elie Wiesel speaks to students about the experience of hearing survivor testimony. He says, "...the idea of telling these stories is to sensitize people- that you should become more sensitive- to yourselves, to your friends, even to strangers....become sensitive: not only to the story of what we try to tell, but about what happens even today- because what happens even today is always related to what happened then." Ask students to respond to Wiesel in their journals. What message is he trying to express to students?
- Follow-up prompts you might use include:
 - What does it mean to "become sensitive"? Is it important to be sensitive to others' stories? Why or why not?
 - What are examples of "sensitive" questions? What does it mean to be a "sensitive" listener?

After viewing questions:

- What did you notice in the testimonies?

Menachem S.'s

<https://www.youtube.com/watch?v=UbBqOibdIfU&feature=relmfu>

Paul D.

<https://www.youtube.com/watch?v=aCe36F4VzW0>

Edith P.

<https://www.youtube.com/watch?v=gbaSloeu-WQ&feature=relmfu>

Father S.'s

https://www.youtube.com/watch?v=WByrxGE64Y0&feature=results_video&playnext=1&list=PLE129969D102584DD

<https://www.facinghistory.org/sites/default/files/Survivor-Lesson-Ideas.pdf>

Other survivor testimonies that might be used:

<http://fcit.usf.edu/holocaust/resource/MOVIES.htm>

Anne Frank

Students will read various texts about the life of Anne Frank focusing on the literary techniques used in each account.

-Students will read the stage version of Frances Goodrich and Albert Hackett's *The Diary of Anne Frank* in its entirety.

- This will be a shared reading activity that will occur over three class periods.

-Questions for discussion taken from *Elements of Literature* (Holt, Rinehart and Winston, 2003):

- Describe some ways that life is different inside the annex compared to outside.
- Do Anne and Peter seem to have typical teenage attitudes? Why or why not?
- At the beginning of the play, Mr. Frank has just returned to the annex; what do you think makes him revisit the place where he and his family were hiding?
- What does Anne's nightmare tell the reader about the tension in the house?
- Close Reading Scene 4: What does Anne say that reminds you most-or least- of yourself?
- Some changes were made in creating this stage version; why do you think the authors made the changes? Do you think the changes make the play more effective?
- Do you agree with Anne "that people are really good at heart?" Support your answer with evidence from the text.
- Anne says, "I want to go on living after my death." Do you think her wish has come true? Why or why not?
- Before *The Diary of Anne Frank* was first performed, Otto Frank wrote in a letter to the actor who would portray him, "Please don't play me as a 'hero.' Nothing happened to me that did not happen to thousands upon thousands of other people." Do you see anyone in the play as a hero? What qualities or actions make someone a hero?
- There is no evidence in Anne's diary that Mr. Van Daan stole food; the playwrights may have invented this incident for dramatic effect. What do you think of such changes in fiction or drama that is based on real events?

<http://www.nexuslearning.net/books/holt-eol2/collection%205/Diary%20Act%201%20HW.htm>

-Students will read excerpts of Anne's diary:

June 14, 1942 - July 11, 1942

August 3, 1943 - September 10, 1943

November 27, 1943 - January 2, 1944

May 8, 1944 - August 1, 1944

Students will read these selections independently and come to class prepared for a Socratic Seminar discussion. The discussion will occur over two class periods.

Questions for discussion from *Anne Frank Center Reading Companion* (Anne

Frank Center):

- About one week after Anne received her diary she wrote in it the saying, “Paper has more patience than people.” (June 20, 1942.) Why did Anne think she could confide more in her diary than in people?
- Almost two years later Anne wrote: “Will I ever be able to write something great, will I ever become a journalist or a writer? I hope so, oh, I hope so very much, because writing allows me to record everything, all my thoughts, ideals and fantasies.” (April 5, 1944.) Did Anne’s diary mean something different to her after she had been in hiding?
- Anne often worried about her Jewish friends. On November 27, 1943, Anne described her dream about her friend Hanneli Goslar. What do you think this dream was about? Why was the dream so disturbing for Anne? Compare this dream to Anne’s original description of Hanneli (June 15, 1942).
- On June 20, 1942, Anne listed many of the restrictions the Nazis placed on Jews during the Third Reich. Make a list, based on the diary, of what Anne could no longer do. How would your day be different if you had to follow these laws? Describe a typical day for you under these restrictions.
- In The New York Times the writer Anna Quindlen asked, “Would our understanding of the Holocaust be quite the same if Anne Frank had not taken a small plaid diary into hiding with her?”
- What has most shaped your understanding of World War II: personal experience, Anne’s diary, popular films such as Schindler’s List, newsreel footage, academic or historical texts?
- Otto Frank chose to edit out some of the negative comments Anne made about her mother and a number of the other residents of the Secret Annex - comments that have been restored in the new translation by Susan Massotty. He believed that Anne would have wanted him to do so. Do you think he was correct?

<http://annefrank.com/wp-content/uploads/2013/01/AFC-Readers-Companion-Diary-of-AnneFrank.pdf>

-Students will read two excerpts of Anne’s diary from July 8, 1942, an unedited and edited version as well as background piece from PBS’s unit guide on Masterpiece presents *The Diary of Anne Frank*.

- Why is it significant that Anne revised her diary? How does it add to or take away from the reader’s understanding of her experience? Read and compare the two versions of this event. In what ways is the revised version different from the original? Point to specific passages.
- What new details and ideas does Anne add to the revision? How does the addition of dialogue change the impact of the diary entry?

- Which version conveys a greater sense of shock and chaos? In which version is the sequence of events clearer and easier to follow? Explain.

http://www-tc.pbs.org/wgbh/masterpiece/annefrank/annefrank_teachersguide.pdf

-Students will view George Stevens's production of *The Diary of Anne Frank* and Masterpiece presents *The Diary of Anne Frank*.

Solomon Radasky's Survivor Account

- Students will read and discuss Solomon Radasky's account of survival.
- This will be a shared reading activity
<http://www.holocaustsurvivors.org/data.show.php?di=record&da=survivors&ke=7>

Story Corps Debbie Fisher

- Students will listen and respond to Debbie Fisher tell about the deathbed conversation that she had with her father who was a Holocaust survivor.
<http://storycorps.org/listen/debbie-fisher-and-terrence-hicks/>

The Camera of My Family: Four Generations in Germany, 1845-1945

- Students will view a movie that details Catherine Noren's exploration into the heritage of her family in Germany through the use of old photographs.
- Before viewing journal prompt: Who are you and where do you come from?
- After viewing discussion questions:
- What does Noren mean when she says that she began "to discover who I am and where I came from"? Why was this so important to her?
 Do you think she may have been better off not knowing what the Nazis did to her family? Why or why not?
 What were some of the important events in Noren's family history? How did these events effect the family?
 How did German culture and Jewish culture influence Noren's family? Were the two cultures a source of conflict for them during the Nazi period?
 Noren says that "in an effort to forget, my family tried to blot out the past." If it were not for her "chance discovery" of the family photos, do you think she would ever have learned about her family's past? Is forgetfulness ever complete?
 How did members of Noren's family respond to Nazi oppression?

<http://fcit.usf.edu/holocaust/activity/68plan/camera.htm>
<http://vimeo.com/44898712>

Gary Soto's Ode to Family Photographs

- Students will read and analyze Gary Soto's Ode to Family Photographs.
<https://sites.google.com/site/middleschoolpoetryunit/2-craft-and-structure/3-describe/ode-to-family-photographs>

Maus

- Students will read Art Spiegelman's *Maus*.
- Students will read a New York Times Review on Spiegelman's *Maus* by James Young: <https://www.nytimes.com/books/first/y/young-edge.html>
- Facing History's strategies for analyzing visual images will be used on various frames: <https://www.facinghistory.org/for-educators/educator-resources/teaching-strategies/analyzing-visual-images-stere>

The following two resources will be used to aid the students in content vocabulary development that will facilitate in their ability to talk about

- Diaries versus Memoirs
<http://fcit.usf.edu/holocaust/activity/68plan/Diaries2.htm>
- People of the Holocaust
<http://fcit.usf.edu/holocaust/people/people.htm>

The texts were carefully chosen due to the diversity of the "authors" and the variety of the methods that they used to bear witness (from diary and memoir and graphic novel, to filmed and recorded testimonies). The intention of the unit is largely to teach the children to be active listeners to others, not just the words and techniques that are used to tell the tale, but beyond that, just to be present to hear another's story, just as the other person tells it. By cultivating the practice of listening and the sharing of stories, teachers can help students become more humane. This sharing of stories aids in building diverse, sensitive communities of

Culminating Student Project: Capturing Images Lost in Time

*Students will write urgent tales of their own using an old family photograph or an interview with an older member of their family.

*Students can choose to write in any genre, but the work must be a tale that they would like to preserve for the generations.

*Students will present their narratives to the class on a Day of Remembrance.

Bibliography

"A Teacher's Guide to the Holocaust, People." *A Teacher's Guide to the Holocaust, People*. N.p., n.d. Web. 1 Mar. 2014. <<http://fcit.usf.edu/holocaust/people/people.htm>>.

- This resource gives formal definitions to possible classification of groups of people during the Holocaust.

"Analyzing Visual Images and Stereotyping." *Facing History and Ourselves*. Facing History and Ourselves, n.d. Web. 1 Mar. 2014. <<https://www.facinghistory.org/for-educators/educator-resources/teaching-strategies/analyzing-visual-images-ster>>.

- This is a guide for to help students closely study a graphic novel and view images.

"The Camera of My Family Video." *Holocaust Activities*. N.p., n.d. Web. 1 Mar. 2014. <<http://fcit.usf.edu/holocaust/activity/68plan/camera.htm>>.

- This is a teacher resource to aid in the viewing and analysis of the 1979 film, *The Camera of My Family*. In the film, Catherine Noren chronicles her travels back to Germany post war. Her family had fled Germany in 1938, and after viewing old family photographs Noren is inspired to take a journey of self-discovery in a quest to answer questions about her family's German roots.

"The Camera of My Family." *Noren, Catherine*. Knopf., 1976. Web. 1 Mar. 2014. <<http://vimeo.com/44898712>>.

- This is a link to Catherine Noren's film, *The Camera of My Family*. In the film, Noren travels back to Germany to answer questions about her familial roots. Noren is inspired to take this journey with her camera after discovering old family photographs. The film documents her quests for answers as well as her search for her own identity.

"Diaries vs. Memoirs - Thoughts to ponder . . ." *The difference between diaries and memoirs.* N.p., n.d. Web. 1 Mar. 2014.

<http://fcit.usf.edu/holocaust/activity/68plan/Diaries2.htm>

- This is an informational piece that discusses some of the basic differences between diaries and memoirs.

The Diary of Anne Frank. Dir. George Stevens. Turner, 1959. DVD.

The Diary of Anne Frank. Dir. Jon Jones. Masterpiece PBS, 2010. DVD.

- Two Anne Frank films will be used in the unit so that students have a chance to see how different directors and actors interpret and depict Anne's life.

"Edith P. Edited Testimony (HVT-8039)." *YouTube*. YouTube, n.d. Web. 1 Mar. 2014.

<<https://www.youtube.com/watch?v=gbaSloeu-WQ&feature=relmfu>>

<<http://www.library.yale.edu/testimonies/excerpts/edithp.html>>.

- In this video clip, Edith P., a Czechoslovakian survivor of the Holocaust shares testimony to an interviewer at Yale.

"Elements of Literature." . Holt, Rinehart, Winston, 2007. Web. 1 Mar. 2014.

<<http://www.nexuslearning.net/books/holt-eol2/collection%205/Diary%20Act%201%20HW.htm>>.

- This is a link to discussion questions on the Anne Frank dramatization written for the Elements of Literature text.

"Everyone Has a Story | Facing History and Ourselves." *Everyone Has a Story | Facing History and Ourselves*. N.p., n.d. Web. 1 Mar. 2014. <<https://www.facinghistory.org/for-educators/educator-resources/readings/everyone-has-story>>.

- In this excerpt, Arn Chorn-Pond tells of life in American after fleeing the genocide in Cambodia.

"*Film in the Classroom: A Masterpiece Guide for Teachers, Revised Edition*" .

Educational Outreach Department of the WGBH Educational Foundation , n.d. Web. 1 Mar. 2014. <http://www-tc.pbs.org/wgbh/masterpiece/annefrank/annefrank_teachersguide.pdf>.

- This is a film guide to aid teachers in discussing Masterpiece's film, "The Diary of Anne Frank."

Frank, Anne, and Otto Frank. *The diary of a young girl: the definitive edition*. New York: Doubleday, 1995. Print.

- This war-time diary has been translated into over 60 languages, and it has been made into multiple plays and movies. Anne was an aspiring author, and her diary gives insight into how the situation in Germany affected a girl who was coming of age.

Goodrich, Frances, and Albert Hackett. *The Diary of Anne Frank*. New York: Random House, 1956. Print.

- The Diary of Anne Frank was written into play form in 1956. There are artistic and stylistic changes to the play, as well as the altering of information to transform the diary into a stage play.

"Holocaust Movies." *Holocaust Movies*. N.p., n.d. Web. 1 Mar. 2014.

<<http://fcit.usf.edu/holocaust/resource/MOVIES.htm>>.

- This is a collection of survivor accounts.

"Menachem S. Edited Testimony (HVT-8063)." *YouTube*. YouTube, n.d. Web. 1 Mar. 2014. <<https://www.youtube.com/watch?v=UbBqOibdIfU&feature=relmfu>>.

- In this video clip, Menachum S., a child survivor of the Holocaust shares testimony to an interviewer at Yale.

"Ode to Family Photographs - Middle School Poetry Unit." *Ode to Family Photographs - Middle School Poetry Unit*. Mr. Parent., n.d. Web. 1 Mar. 2014.

<<https://sites.google.com/site/middleschoolpoetryunit/2-craft-and-structure/3-describe/ode-to-family-photographs>>.

- In this poem, the speaker gives homage to his Mama who is an unskilled photographer.

"Paul D. Edited Testimony (HVT-8041)." *YouTube*. YouTube, n.d. Web. 1 Mar. 2014. <<https://www.youtube.com/watch?v=aCe36F4VzW0>>.

- In this video clip, Paul D., a child survivor of the Holocaust shares testimony to an interviewer at Yale.

Radasky, Solomon . "Survivor Stories." . N.p., n.d. Web. 1 Mar. 2014. <<http://www.holocaustsurvivors.org/data.show.php?di=record&da=survivors&ke=7>>.

- Solomon Radasky gives account of his experiences as a child survivor from Warsaw on this website.

"Readers Companion to the Diary of Anne Frank" . Anne Frank Center USA, n.d. Web. 1 Mar. 2014. <<http://annefrank.com/wp-content/uploads/2013/01/AFC-Readers-Companion-Diary-of-AnneFrank.pdf>>.

- The Anne Frank Center compiled this companion into to aid teachers and students in their study of the Diary of Anne Frank.

Rosenblatt, Louise M. *Making Meaning with Texts: Selected Essays*. Portsmouth, NH: Heinemann, 2005. Print.

- Louise Rosenblatt shares essays on transactional theory and helping students make meaning from texts.

Spiegelman, Art. *Maus: a survivor's tale*. New York: Pantheon Books, 1986/1991. Print.

- This is a 1991 graphic Pulitzer prize winning novel that chronicles the author interviewing his father who is a Holocaust survivor.

"StoryCorps Story: "And I asked him everything that I ever wanted to ask. I asked him to tell me the real story."." *StoryCorps*. N.p., n.d. Web. 1 Mar. 2014.

<<http://storycorps.org/listen/debbie-fisher-and-terrence-hicks/>>.

- Debbie Fisher relays the story of the deathbed revelation of her father in this Story Corp account. Part of Debbie died, when her father revealed his life long secrets to her.

"Survivor Lesson Ideas" . Facing History and Ourselves, n.d. Web. 1 Mar. 2014.

<<https://www.facinghistory.org/sites/default/files/Survivor-Lesson-Ideas.pdf>>.

- Facing History and Ourselves provides resources for teachers in order to aid in planning and preparing for viewing and listening sensitively to survivor testimonies.

"Testimony Excerpts - Bystander and Two Survivors (HVT-8046)." *YouTube*. YouTube, n.d. Web. 1 Mar. 2014.

<https://www.youtube.com/watch?v=WByrxGE64Y0&feature=results_video&playnext=1&list=PLE129969D102584DD>.

- In this video clip, a bystander and two survivors of the Holocaust shares testimony to an interviewer at Yale.

Young, James. "At Memory's Edge After-Images of the Holocaust in Contemporary Art and Architecture ." . New York Times, 19 Nov. 2000. Web. 1 Mar. 2014.

<<https://www.nytimes.com/books/first/y/young-edge.html>>.

- This is an editorial and review on Art Spiegelman's Maus.

Common Core Standards

The following Common Core Standards will be addressed in the unit.

R.CCR.1:

Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

R.CCR.4–

Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.

R.CCR.9–

Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

R.CCR.10

Read and comprehend complex literary and informational texts independently and proficiently.

SL.CCR.1: Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

W.CCR.10: Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.