Dear Teachers,

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With our best wishes for a successful teaching experience,

—The Editors

**THE HOLOCAUST**

**THE STORY OF NAZI PERSECUTION AND THE IMPACT OF HATE ON HUMANITY**

**Paired Text Lessons**

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**What’s Online**

**www.scholastic.com/holocaustteacher**

**TEACHING GUIDE**

This 16-page guide includes step-by-step lesson plans, correlations to Common Core and NCSS standards, differentiated activities for middle school (grades 7-8) and high school (grades 9-10) students, and online resources.

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**ANCHOR VIDEO**

A brief video invites further study of the Holocaust.

Please note: The video contains graphic imagery that may not be suitable for younger students.

**ADDITIONAL RESOURCES**

- An online gallery of selected images from The Holocaust Reader
- The complete text of the interview with Rwandan genocide survivor Jacqueline Murekatete

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**THE STORY OF NAZI PERSECUTION AND THE IMPACT OF HATE ON HUMANITY**

**Paired Text Lessons**

- **Photo Montage & Graphic Novel**
  A Community Destroyed
  Life, Lost (The Holocaust Reader, pp. 4-5) paired with
  Maus (Maus, pp. 82-84)

- **Informational Text & Historical Fiction**
  Kristallnacht
  A Shattered History (The Holocaust Reader, pp. 6-7) paired with
  The Berlin Boxing Club (pp. T-7-8)

- **Informational Text & Poetry**
  Children in the Ghetto
  Life Behind Walls (The Holocaust Reader, p. 14) paired with
  At Terezin, The Butterfly (p. T-12)

- **Interview & Historical Fiction**
  Never Again, The Rwandan Genocide: A Survivor’s Story
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  Lost Girl Found (pp. T-15-16)

**Activities and Resources**

- Lesson Plan (pp. T-2-3)
  Printable: Life, Lost (p. T-4)
  Printable: Mapping Maus (p. T-5)

- Lesson Plan (pp. T-6-7)
  Close-Reading Questions (p. T-9)

- Lesson Plan (pp. T-10-11)
  Printable: Pencil to Poem (p. T-12)

- Lesson Plan (pp. T-13-14)
  Printable: Facts and Feelings (p. T-17)

**Common Core Standards (Grade 7-10)**

- **READING INFORMATIONAL TEXT:** 1, 2, 7, 10
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LESSON OVERVIEW

“Life, Lost,” a montage of prewar photographs, provides a glimpse of Polish-Jewish life before the Holocaust. It is paired with an excerpt from The Complete Maus, a graphic novel by Art Spiegelman chronicling his father’s experiences during the Holocaust. The excerpt includes scenes with the artist and his father, framing flashbacks to Spiegelman’s parents’ move into a ghetto in their Polish town. Students will analyze both visual texts, comparing them as sources for learning about prewar Jewish life and what was destroyed during the Holocaust. The Complete Maus is readily available at many public and school libraries. This lesson plan focuses on pages 84-86.

KEY CCSS STANDARDS READING INFORMATIONAL TEXT: 1, 2, 7, 10; LITERACY IN HISTORY/SOCIAL STUDIES: 1, 2, 7, 10; READING LITERATURE: 1, 4, 5, 9

Step-by-Step Lesson Plan

Before Reading
1. KWL CHART

On the board, draw a KWL chart with three columns titled Know, Want to Know, and Learned. Ask students what they know about life for Jews in Europe before the war. Write their answers in the first column and things they want to know about in the second column. Ask: What does knowledge of prewar Jewish life add to your understanding of the Holocaust? (Answers will vary but might include that it helps them understand what was lost in the Holocaust.) Discuss with students the kinds of sources that might offer them a picture of life before the Holocaust. (items such as diaries, photos, letters) Then tell them that they will be looking at photos and a graphic-novel excerpt to learn more about prewar Jewish life and what happened to individuals when the Nazis invaded Poland.

During Reading
2. ANALYZE THE PHOTOS

Have students analyze the photos and captions to learn more about prewar Jewish life and the impact of the Holocaust.

Ask students to look closely at the photos on the “Life, Lost” pages. What activities can they identify? How do these activities compare with what people do today? (text features) (Answers will vary but might include activities like skiing, studying in school, playing music, biking, and working. Although people are dressed differently in the photos, the activities look similar to what people do today.)

Read the brief text on page 4 and then hand out copies of the “Life, Lost” reproducible (page T-4). Read the introduction and locate the Polish towns of Bedzin and Sosnowiec on a map of Poland, as well as Auschwitz-Birkenau.

Have students read the numbered photo captions on the reproducible independently and discuss whether any of their questions were answered. Then read captions 2, 3, 11, 18, and 25 aloud. Ask: What can you tell about the Kohn family’s life from the photos? What was destroyed in the Holocaust? (use text features) (Answers will vary but might include that the family owned a business and went on vacations. Ultimately, most of the family members were murdered by the Nazis, and their world was destroyed.)

Based on the photos, what was prewar life like for Jews in these towns? What was lost? (making connections) (Answers will vary but might include that Jews had different jobs, traveled, raised families, and received an education. Many Jews lost their lives in the Holocaust and whole communities were destroyed, including schools, cultural organizations, and businesses.)
3. PREVIEW GENRE
Use a document camera to project the cover of The Complete Maus, or provide students with copies that they can share. Introduce the book as a groundbreaking graphic novel that popularized the genre. Have students explain what a graphic novel is. (genre) (Answers will vary but should include that a graphic novel is a long-form comic.) Ask: Why do you think the artist chose to depict the Jews as mice and the Nazis as cats? (author’s craft) (Answers will vary but might include that it makes the point that Jews felt small and powerless as they were hunted down by the Nazis.)

Project the first and second panels on page 84. Ask: Based on these, what are some key features of a graphic novel? (text features) (Answers will vary but should include that a graphic novel tells a story via a sequence of illustrated panels accompanied by text in captions, thought bubbles, and speech balloons. Each panel shows a moment in time and uses a variety of visual devices to develop the story.)

4. GROUP WORK
Have students read the Maus excerpt in small groups, sharing copies of the book. Have one student read the text that appears in captions and other students read the text in the speech bubbles for the different characters. Then have students map the story in the excerpt, using the graphic-organizer reproducible on page T-5. Discuss the following questions as a class.

What are the key events in this excerpt? How can you identify the pivotal event of this section? (sequence) (Key events include the order to relocate to the ghetto, the family’s move, the hanging of prominent Jews in the community, and this tragedy’s impact on Vladek. The pivotal event—the hanging—is identified by being the largest and most dramatic illustration, breaking out of the traditional panel.)

What historical information do the illustrations provide? Why do you think the author included these details? (key details) (Answers will vary but might include the order for the Jews of Sosnowiec to move into the ghetto; a poster offering sugar for turning in unregistered Jews; the Jewish stars worn by Jews. The first two provide background information and the third shows the identifying badge that Jews were made to wear.)

What illustration techniques does the author/artist use to create a mood? (author’s craft, mood) (Answers will vary but might include the use of dark silhouettes, shading on background elements, enlargement of specific details, and variation of the panel size. These make some parts of the story more prominent and dramatic, and others less important.)

5. ANALYZE THE PHOTOS
Have students compare the paired texts and consider the impact of each unique format.

What connections can you make between the photos and captions relating to the Kohn family and the Maus excerpt? What does each teach the reader? (making connections) (Answers should include that the photos show Nachum Kohn and his son before they were murdered, and the captions explain what happened to them and other members of the family. Maus depicts only the hanging, based on the author’s father’s account and personal reaction to what happened. The text also describes Spiegelman’s father’s relationship with them. Each kind of medium presents a different aspect of the Kohn family’s story.)

Compare the emotional impact of the photo montage with that of the graphic-novel excerpt. How does each help the reader learn about what was lost in the Holocaust? (making connections) (Answers will vary but might include that the photos are powerful because they show people living normal lives and describe their fate only in the captions, while the graphic novel dramatically depicts a survivor’s memories of the same events. The photos are a snapshot of a world that was destroyed by the Holocaust, while Maus tells the specific story of the losses...
Most of these photos belonged to Jews from the Polish town of Będzin, who brought the pictures with them to Auschwitz. Their stories have been pieced together by researchers and survivors.

1. This photo, taken in Warsaw, Poland, pictures an unidentified woman.
2. Majer Koxhn poses before his parents’ clothing store in Sosnowiec, a city near Będzin, in the 1930s. In 1941, the Nazis hanged him and his father in the town’s center.
3. Dina and Nachum Kohn on vacation in 1930. Nachum, and his son, Majer, were two of about 10 Jews hanged by the Nazis in the center of Sosnowiec in 1941. (See item 2.)
4. A Jewish New Year card with a photo of a young man (unidentified) taken in Będzin.
5. This unidentified photo was taken in Warsaw in the fall of 1935.
6. Eli Broder (top right) was the only member of his family, pictured here in 1926, to survive the war. He escaped from Będzin to the Soviet Union and later moved to Israel.
7. Two children in costume (unidentified).
8. The bride in this wedding photo, taken in a town near Będzin, is identified as Tyllda Laks. Nothing else is known about the couple.
9. An unidentified photo of a girl in Holland in the 1930s.
10. Josef Rosensaft poses next to famous ruins in Będzin. Rosensaft survived Auschwitz and was liberated in Bergen-Belsen. He became a leader of survivors at the DP camp set up at Bergen-Belsen, leaving for the U.S. in 1950. He died in 1975.
11. David Kohn, the first child of Majer Kohn and Bronka Broder, in 1936. David was deported to the Będzin ghetto and most likely died in Auschwitz. (See item 2.)
12. Roza Koplowicz (right), in the 1930s. Roza came from a wealthy, religious family and was one of seven children. Her father owned a textile store in Będzin, later confiscated by the Nazis. Roza married while in the ghetto but did not survive the war. Only one of her siblings survived.
13. Czech Jews Artur and Grete Huppert celebrate the Jewish Sabbath, in the 1930s. The family was sent to Theresienstadt in 1942 and deported to the German-occupied Soviet Union a month later. They were murdered there in a mass shooting.
14. A midwife, Sara Malach, is shown at work in the Jewish hospital in Będzin. She, along with her husband and son, did not survive.
15. This photo of Syma Malach with her husband, David Krauze, was taken in Paris, where they fled in 1937. They were sent from France to Poland just before the war and escaped to the Soviet Union, where Syma died from an illness in 1943.
16. A family on vacation in France in 1931. They are unidentified.
17. Peter Huppert, the son of Artur and Grete Huppert, born in 1938. The inscription on this baby photo from 1939 includes “May he . . . stay in good health until he is 120.” Peter was killed with his parents in 1942. (See item 13.)
18. David Kohn in 1939. (See item 11.)
19. Rapaport Orchestra musicians were alumni of the Rapaport School, a Jewish school in Będzin. Some musicians have been identified in this photo from the 1930s, like Benjamin Cukierman (1st row, 4th from left; see item 22.)
20. These three girls, most likely from Leipzig, Germany, are on a Jewish youth group trip in 1930. They were probably sent to the Bedzin ghetto and then deported to Auschwitz.
21. A snapshot of a Polish-Jewish soldier, Abram Laudon, in Kracow, Poland, in 1939. His fate is unknown. (See item 28.)
22. Benjamin Cukierman, shown here on a ski vacation in Poland in the 1930s, came from a large family that owned a popular cake shop in Będzin. An athlete and a violinist (see item 19), he was sent to a concentration camp in Poland and never heard from again.
23. A 1931 class photo of the third grade at the Furstenberg High School, a Jewish school in Będzin. Three students in the photo are known to have survived.
25. David Kohn, with his sister Renia, in 1939. Neither survived. (See item 11.)
26. A 1935 commemorative postcard for a Jewish scouts group from Krakow, Poland. Isi Tenenbaum (2nd row, 2nd from left) survived and went to Israel. Josef Spricer (2nd row, 3rd from left) moved to Palestine (now Israel) before the war.
27. Nothing is known about this woman.
28. Abram Lauton, age 6, ready for his first day of school in 1928. (See item 21.)
The Complete Maus, a graphic novel by comic artist Art Spiegelman, chronicles his father’s experiences during the Holocaust. After reading the excerpt from Maus, use this graphic organizer to map the story in this section. In the spaces below, write about the main events covered in this excerpt, including both the artist’s conversation with his father and the flashbacks. Note key historical details and describe any illustration techniques the artist uses to tell the story more powerfully.
LESSON OVERVIEW
“A Shattered History” includes a survivor’s account of life in Germany before the Nazi takeover and the violent attacks she witnessed during Kristallnacht, as well as a historical overview of the events leading up to that fateful event. This informational text is paired with an excerpt from *The Berlin Boxing Club*, the fictional story of a Jewish teen growing up in Berlin, Germany, in the 1930s. It describes what happened to the teen and his family during Kristallnacht. Students will compare and contrast what they learned about Kristallnacht in both texts.

**KEY CCSS STANDARDS**
- **READING INFORMATIONAL TEXT:** 1, 2, 3, 4, 5, 8, 10; **LITERACY IN HISTORY/SOCIAL STUDIES:** 1, 2, 3, 4, 5, 7, 8, 10; **READING LITERATURE:** 1, 4, 5, 9

**KEY SKILLS:** Compare and contrast, imagery, setting, tone, character, key details, text evidence, author’s craft, genre, theme, sequence, inference, determine word meaning

### Step-by-Step Lesson Plan

**Before Reading**

1. **PREVIEW GENRE**
   
   Ask students to suggest some kinds of texts they might read to learn about historical events. Write their answers on the board. (Answers will vary but might include nonfiction books, memoirs, historical fiction, primary sources like diaries and newspaper articles, and informational articles.)

   Have students briefly look at “A Shattered History” and *The Berlin Boxing Club* excerpt and identify each text’s genre and features. (The first is an informational article with a title, dek, introduction, headings and sections of text, photos, and a sidebar. The second is historical fiction—a fictional story set in the past that features a plot arc, specific setting, characters, and dialogue that are based upon historical research.)

   Let students know that they will be reading these two texts and comparing how each depicts the same historical event. Ask: What sources might an author of either genre use? How does historical fiction differ from an informational text? (genre) (Answers will vary but might include sources like interviews, photos, diaries, and newspapers from the time period that is featured. Historical fiction sets a story in a specific historical time period, but its characters and plot are fictional, while an informational text presents only actual events and factual accounts from people’s lives.)

### During Reading

2. **FULL-CLASS READING**
   
   Have students read “A Shattered History” independently. Then discuss the following questions as a class.

   - What does the word Kristallnacht literally mean?
   - What does the title “A Shattered History” refer to? (determine word meaning) (Answers will vary but should include that Kristallnacht means “night of broken glass” and that “A Shattered History” refers to the destruction of Jewish property that night, shown in the photos, and Jewish history being destroyed in Germany.)

   - What made Kristallnacht different from the Nazi anti-Semitism that had preceded it? (sequence) (Kristallnacht was more widespread and more violent, with many Jewish sites being attacked or destroyed. It also included large-scale arrests of Jews, who were then sent to concentration camps.)

   - Why do you think that Kristallnacht was a sign to German Jews that there was no future for them under the Nazis? (inferences) (They realized that the Nazis were out to destroy their culture, take their belongings, and deport or kill them. Their German heritage was not recognized, and there was no place for them in German society.)

3. **CLOSE-READING QUESTIONS**

   In small groups, have students complete a close reading of *The Berlin Boxing Club*, using the enclosed excerpt. Have students mark the text that answers the following questions, provided with the excerpt. Walk the room to monitor, and if needed, guide discussions.
What are some examples of imagery that the author uses in the excerpt? How does it bring this historical event to life? (imagery) (Answers will vary but might include both visual and auditory examples of imagery, like: “... we could hear jackboots clomping on the sidewalk, crashing sounds, screams, cries, and beer hall chants” or the dramatic description of the smashed plate glass window. These details help the reader picture what happened and imagine the scene, even hearing the sounds of that event.)

Describe the setting and how it sets the tone of this passage. What else affects the mood? (setting, tone) (The setting is an art gallery with a front room and a back room, with areas sectioned off by curtains. Karl describes hiding in the back room with his family as the attackers storm in through the front. This description of the setting helps you envision the scene and the danger the family was in. The author deepens the mood by describing the time of day at which the event occurred, how the family hid in the dark, and how Karl couldn’t even recognize the attackers.)

Compare the language used to describe the attackers and Karl’s father. What can you infer about the author’s point of view toward the different characters? (character, key details) (Answers will vary but might include the description of the attackers as “angry bees from a hive” and wearing jackboots, a heavy leather boot typically associated with the military, which make them sound like a violent mob. Karl’s father is compared to Superman, associating him with qualities like strength and power. The author portrays the attackers as out-of-control animals, while Karl’s father is shown as a hero.)

After Reading 4. FULL-CLASS DISCUSSION

Compare Karl’s account of Kristallnacht in The Berlin Boxing Club to Susan Strauss’s in “A Shattered History.” How do their accounts differ? How are they similar? (text evidence) (Answers will vary but should include similarities like both describing smashed windows, the destruction of Jewish property by Nazis, and attacks on Jews. Susan’s story is true, based on an interview, while Karl’s is a fictional, dramatized version based on the actual events of Kristallnacht. One major difference between the texts is that in The Berlin Boxing Club excerpt, Karl describes how he and his father were attacked, while Susan describes only the destruction of her family’s apartment. Karl’s account is a much more detailed description of the events of that night.)

Compare and contrast the emotional impact of each text. How does each author achieve this? (author’s craft) (Answers will vary but might include: The Berlin Boxing Club excerpt has a stronger emotional impact because it describes the event through the eyes of a teen, letting the reader imagine what it felt like to live through Kristallnacht. For example, the dramatic account of the attack gives the reader a sense of the fear Karl and his family felt. In contrast, the informational article uses a more objective approach, placing the event in historical context by detailing events leading up to Kristallnacht and showing the aftereffects of Kristallnacht, as well as featuring the story of one person who witnessed it. This approach is less emotional but gives the reader an overview of the event and describes the scope of its destruction.)

Which photo accompanying the article might also be a good illustration for The Berlin Boxing Club excerpt? (text features) (The photo on the top left of page 7, which shows a shattered shop window in Berlin after Kristallnacht, could also illustrate The Berlin Boxing Club, since it evokes the description of the smashed gallery window.)
That night we were just finishing dinner when there was a knock at the door. We all froze. There was another knock and then the urgent voice of a man.

“Sigmund? It’s Dolph Lutz.”

“Lutz?” my father said, rising to answer the door.

He opened the door, and Lutz quickly stepped inside and closed it.

“I’m sorry to disturb you,” he said. “But I had to warn you.”

My mother, Hildy, and I came to the front of the gallery to join them.

“Warn me?”

“The Nazis have taken to the streets and are attacking Jews and Jewish businesses.”

My mother gasped and covered her mouth.

“What about the police?” my father asked.

“We’ve been ordered to stand down.”

“Stand down?”

“Ja. Look, I really have to go. I suggest you just lock your doors and windows and turn off the lights, so no one thinks anyone is here.”

Lutz moved back to the door.

“I will try to check on you later, but I can’t make any promises. I’m sorry,” he said quietly, and then slipped back outside.

My father double locked the door behind him and turned out the lights.

“Get to the back room,” he instructed, “and don’t make a sound.”

We all huddled together in the back room, afraid to talk or even move. We must have sat like that for nearly an hour, listening to one another breathing. My sister coughed, and we all shot her angry glances to suppress it. At first the street was quiet. An occasional car drove past like it was any other night.

Finally we heard loud voices approaching in the distance. The first distinct sound I heard was laughter. Then the voices grew louder and more menacing. None of us dared get up to look out the front window, but we could hear jackboots clomping on the sidewalk, crashing sounds, screams, cries, and beer hall chants.

Finally a group stopped directly in front of the gallery.

“I think this is a Jew store,” a young man’s voice shouted.

“Yeah! I think they had jewelry in there.”

“No, it was an art gallery,” another chimed in.

“It’s been closed for years, though.”

“Yeah, but I bet they’ve got lots of money hidden in there.”

“Open up, Jew!”

A loud pounding came at the door. Hildy cried and pressed herself close to our mother.

“Keep quiet!” my father whispered.

“Open the door or we’ll break it down!”

More loud pounding and jiggling of the handle. Then a barrage of kicks and punches against the old wood, until I couldn’t imagine the door holding out much longer.

“Wait! Wait!” one finally said.

There was a beat of silence. Were they going to give up?

Then a massive crashing sound erupted from the front of the gallery as a large plate glass window was smashed. My father stood up.

“Stay here!” he directed my mother and Hildy. “Karl, you come.”

We had no weapons in the house, so my father grabbed a mop handle and thrust it into my hand and then took a rusty old hammer out of the desk drawers for himself.

“Come on.” He gestured to me to follow him.

“Sig, be careful!” my mother said.
He boldly stepped forward and led me down the dark makeshift hallway between the curtains to the front of the gallery. When we emerged into the front room, we saw our plate glass window had been shattered by a tossed garbage can that lay on the floor tipped against the couch. A group of young men poured through the window like angry bees from a hive. There were four of them, dressed in neatly pressed brown shirts and black leather jackboots. They all carried clubs, and their eyes were wild with bloodlust and the thrill of their violent adventure. The leader was a tall man with wavy blond hair whom I thought I recognized from the neighborhood, but I couldn’t be sure in the half-light.

My father raised the hammer over his head.

“Get out of here! This is our home!”

“You have no home in Germany anymore, Jew!” the leader said.

My father’s eyes narrowed, and he squared his shoulders and seemed to stand even more erect.

“I am a German!”

He suddenly rushed at the man, howling at the top of his voice.

The men were taken by surprise by my father’s attack. The leader was barely able to dodge my father’s hammer blow. It grazed the side of his arm, ripping through his shirt and cutting a thin bloody line down his forearm. He growled with pain.

“You’ll pay for that.”

All four men moved toward my father with their clubs. I stood dumbstruck for a moment as I watched him fend them off with expert self-defense moves he must have learned in the army. He swung the hammer at them in quick wide chops, keeping them at a distance, until the four of them spread out and charged him at once. Papa was able to toss two of them to the ground before the other two grabbed him and pulled him down.

I ran at them with my mop handle and tried to beat them away from my father, who was now on the bottom of the pile, receiving a vicious series of whacks from their clubs.

Two of them broke off from the pile and came after me. I had never fought with a stick, and it felt awkward in my hands. I was not quite sure how to attack or defend with it. I wished I could square off against them in a boxing ring, where I’d know exactly what to do. So I stupidly tossed my weapon aside and attacked one of the men with a quick combination of punches. I landed only two blows before the other man hit me over the head with his club and I went down hard. I tried to cover myself as they both pounded me with their clubs and kicked me.

I saw that my father had somehow managed to disarm one of the attackers. He had him pinned on the ground by the throat with one hand while he fought off the other with the hammer in his free hand. In that moment my father seemed mightier than Superman, Barney Ross, or the Mongrel. Unlike our attackers, who looked wild and out of control, almost frothing at the mouth, my father appeared composed, focused, and determined.

Then the man beneath my father writhed under his grip, crawled one of his hands along the floor, and grabbed a jagged shard of glass, a deadly six-inch triangle.

“Papa!” I screamed.

But before my father could react, the man plunged the piece of glass into my father’s side.

My father gasped in agony and released the man’s neck. The man stuck the glass deeper into the side and then stood over him and kicked at my father’s face. I lunged over to try to protect him, but the two other men pulled me back down. I felt the edges of their boots stomping on the back of my head and neck until everything went black.

**CLOSE-READING QUESTIONS**

1. **What are some examples of imagery that the author uses in the excerpt? How does it bring this historical event to life?**

2. **Describe the setting and how it sets the tone of this passage. What else affects the mood?**

3. **Compare the language used to describe the attackers and Karl’s father. What can you infer about the author’s point of view toward the different characters?**
“Life Behind Walls” describes how Jews in Nazi-occupied areas were forced to move into ghettos. It includes an informational article, “The Children of Theresienstadt,” that tells how an artist encouraged children in the Theresienstadt ghetto to write and draw. Read this with selected poems from I Never Saw Another Butterfly, a collection of children’s poems and artwork from Theresienstadt. Students will analyze what each item adds to their understanding of life at Theresienstadt.

Before Reading

1. PREVIEW GENRE
As a class, read the introduction to “Life Behind Walls.”
Ask: Why might Jews have carried on their regular lives as much as possible in the ghettos, even creating art? (inference) (Answers will vary.) Have students discuss the kinds of sources they might use to learn what life was like in the ghettos. (Answers will vary but might include books, films, diaries, art, and photos.)
Let students know that they will be learning about life in one ghetto—Theresienstadt (also called Terezin)—by reading an informational article and children’s poems written in the ghetto. Ask students what they might learn from each kind of text. (genre) (Answers will vary but might include that the informational article will likely provide background information, quotes, and text features that further explain the topic. The poems will probably reflect the children’s specific experiences.)

During Reading

2. FULL-CLASS READING
Have students read “The Children of Theresienstadt” independently. As a class, briefly discuss the following questions:

According to one teen who lived in the ghetto, how did Jews adapt to life in Theresienstadt? (theme) (People got used to the terrible conditions.)
What role did creating art play in the lives of children at Theresienstadt? (inference) (Answer will vary but might include that it gave them hope, was a way to escape the harsh life, and allowed them to express their pain.)

3. PARTNER WORK
Give students copies of the poems. Briefly review features of poetry like repetition, poetic structure, and figurative language. Have students work in pairs, taking turns reading each poem aloud to each other. Ask them to pay attention to each poem’s rhythm and tone. They should then complete the Pencil to Poem activity.
After Reading

4. FULL-CLASS DISCUSSION

Review the poems as a class, discussing the following questions.

What are the main themes of “The Butterfly”? How does the poet use personification to express this theme? (poetic devices, theme) (Answers might vary but should include that the theme is nature’s reaction to events in the ghetto. The poet uses personification to show how elements in nature were saddened by the events of the Holocaust, like the sun crying or the butterflies leaving.)

What is the point of view of each poem? Compare the mood of the two poems. (point of view) (Answers will vary but might include that both poems are written in first person and describe the reactions of children to life in the ghetto. The tone of “At Terezin” is angry and fearful, describing the shock that children arriving in Theresienstadt felt. “The Butterfly” has a more wistful tone, but it also expresses a child’s frustration at being confined to the ghetto. Both have an element of hopelessness as a result of the grim reality.)

5. SYNTHESIZING TEXTS

Discuss the following questions as a class, encouraging students to synthesize what they learned in each text.

What do you learn from reading the poems that you don’t learn from the article? How does the article provide background for the poems? (compare and contrast) (Answers will vary but should include that the poems tell us how individual children at Theresienstadt felt about their situation and are primary sources for learning about life in the ghetto. The article provides historical background that describes the children’s reality and explains how they came to create art in the ghetto. It also provides historical information about people like Friedl Dicker-Brandeis, who encouraged the children to create art in the Theresienstadt ghetto.)

Have students read “The Garden,” the poem that accompanies the article, and look closely at the painting next to it (page 14). Compare them with the other poems. What are some common themes or elements? Why do you think children featured these themes in their art? (theme) (Answers will vary but might include that one common theme is nature, featured in “The Garden,” “The Butterfly,” and the painting. Nature might have been a major theme because children in the ghetto felt cut off from nature, missed their freedom, or saw nature as representing hope.)

Differentiation

MORE SUPPORT

Have students read a new poem from the book I Never Saw Another Butterfly and, as they read it line by line, underline repeated words and descriptive adjectives. Then ask students to share some of their underlined choices, explain how they are examples of poetic language, and tell what they illustrate about life in Theresienstadt.

MORE CHALLENGE

Have students research another piece of artwork created by a child at Theresienstadt. Students should present it to the class, explaining what they think it teaches them about the artist’s experiences in the ghetto.
Pencil to the Poem

Read the following poems from *I Never Saw Another Butterfly: Children’s Drawings and Poems From Terezin Concentration Camp, 1942-1944* (Pages 3,39). They give us a glimpse of what life in Theresienstadt was like for some of its youngest victims. After reading the poems, complete the activities listed below.

**At Terezin**

When a new child comes  
Everything seems strange to him  
What, on the ground I have to lie?  
Eat black potatoes? No! Not I!  
I’ve got to stay? It’s dirty here!  
The floor—why, look, it’s dirt, I fear!  
And I’m supposed to sleep on it?  
I’ll get all dirty!  
Here the sound of shouting, cries  
And oh, so many flies  
Everyone knows flies carry disease.  
Oooh, something bit me! Wasn’t that a  
bedbug?  
Here in Terezin, life is hell  
And when I’ll go home again, I can’t yet tell.

Teddy  
1943

**The Butterfly**

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

Such, such a yellow  
is carried lightly ‘way up high.  
It went away I’m sure because it wished to  
kiss the world good-bye  
For seven weeks I’ve lived in here,  
Penned up inside this ghetto.  
But I have found what I love here.  
The dandelions call to me  
And the white chestnut branches in the court.  
Only I never saw another butterfly.  
That butterfly was the last one.  
Butterflies don’t live in here,  
in the ghetto.

Pavel Friedmann  
June 4, 1942 / Died in Auschwitz in 1944

**TEXT-MARKING QUESTIONS**

1. Using different colors, circle the two main punctuation marks that appear in “At Terezin.” Why do you think the poet used mainly these punctuation marks?

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GENOCIDE IN AFRICA

LESSON OVERVIEW
“The Rwandan Genocide: A Survivor’s Story” is an interview with Jacqueline Murekatete, a child survivor of the Rwandan genocide. She describes what she went through and how she started over in the United States. This interview is paired with an excerpt from Lost Girl Found, the fictional story of a young Sudanese girl who flees her village after a devastating attack, escaping to a refugee camp in Kenya. The excerpt describes how she adjusts to life in the camp. By reading these two texts, students will learn about two devastating genocides in Africa and consider how an interview and a fictional account deepen their understanding of these tragic events.

KEY CCSS STANDARDS
READING INFORMATIONAL TEXT: 1, 2, 3, 5, 8, 9, 10; LITERACY IN HISTORY/SOCIAL STUDIES: 1, 2, 4, 8, 9, 10; READING LITERATURE: 1, 4, 5, 9

KEY SKILLS: Compare and contrast, inference, key details, author’s craft, literary devices, genre, text evidence, point of view, text structure

Step-by-Step Lesson Plan

Before Reading
1. FULL-CLASS DISCUSSION
Ask students what they think they can learn from first-person texts describing historical events. (Answers will vary but might include that texts told from a first-person perspective give a reader a personalized and unique view of the historical events, often describing how an individual felt at the time.) How might the texts differ depending on whether they are fictional or factual accounts? (genre) (Answers will vary but might include that fictional depictions usually dramatize the event but may exaggerate or distort the facts, while nonfiction accounts present the facts but may not bring the history to life.) Have students list ways that authors conduct research when writing historical fiction. (Answers will vary but might include interviewing people who experienced the events, reading firsthand accounts from the time period, like diaries, studying historical photos and newspaper articles, and visiting places where the events occurred.) Let students know that they will be reading an interview with a Rwandan genocide survivor and a fictional account of a Sudanese genocide survivor’s experiences. Students should keep each genre in mind as they read.

During Reading
2. FULL-CLASS READING
On a map, have students identify the countries of Sudan, South Sudan, Kenya, and Rwanda, as well as the area of Sudan known as Darfur. As students read the texts, they should locate any places that are mentioned on the map.

Discuss with students what they know about these regions. Then read the paragraphs about the genocides that occurred in Rwanda and Darfur on page 28 of the Holocaust Reader (“Never Again?”). Hand out a copy of the “Fact and Feelings” reproducible to each student. While students read each excerpt, they should pay attention to what the first-person point of view adds to their understanding of the genocides. They should also read the fictional account critically, distinguishing between fact and fiction.

3. PARTNER WORK
Have students read “The Rwandan Genocide: A Survivor’s Story” in pairs, completing the first section of the “Fact and Feelings” reproducible. Then discuss the following questions as a class.

How does Jacqueline describe what it was like in Rwanda at the beginning of the genocide? What are some of the ways the Hutu created an atmosphere of hate? (key details) (Answers may vary but might include that the Hutu used hate speech, calling Tutsi cockroaches and saying they deserved to die, and the national radio made announcements telling Hutu to kill their Tutsi neighbors.)

How did Jacqueline manage to survive? (text evidence)
(Her uncle bribed a Hutu man to hide her, and then her grandmother sent her to an Italian-run orphanage where the priests protected Tutsi children.)

What did David and Jacqueline have in common as survivors of different genocides? How were their experiences different? (compare and contrast) (Answers will vary but should include that both were persecuted as children, lost many family members in a genocide, and suffered much trauma; they survived different genocides at different time periods and in places far from each other.)

What was the shared mission of David and Jacqueline’s work? (inference) (Answers will vary but might include raising awareness of genocide as an ongoing threat and teaching young people that preventing genocide begins with respect for diversity in our own communities.)

What do you think the author included a flashback from Poni’s trek to the refugee camp? (text structure) (Answers will vary but might include showing how dangerous the journey was and that people died from many different causes during the war. The flashbacks give us insight into Poni’s character.)

Compare the language the author uses to describe Poni and the Kakuma refugee camp. What parallels does the author make? (author’s craft, key details) (Answers will vary but might include that the author uses similar language for both, like describing both as very dry, and Poni describing the dead ground and her dying spirit. The author makes a parallel between Poni’s weakened body and spirit and the barren land and poverty-stricken camp.)

Why do you think the author included Poni’s memories of her mother? (literary devices) (Answers will vary but might include that the author includes these memories to show the loss that Poni feels and how she struggles to make sense of what happened to her and her family. These references to her past life also have an emotional impact on the reader by describing what Poni lost.)

After Reading
5. COMPARE AND CONTRAST
Have students synthesize the information they learned. They should refer to their completed graphic organizers when discussing the following questions as a class.

What are some historical events described in each text? How does each narrator describe her feelings about these events? Compare and contrast the different events and narrators’ responses. (compare and contrast) (Answers will vary but might include that in the interview, Jacqueline describes finding out about the murder of many of her family members in the Rwandan genocide and initially refusing to believe the news. She says she felt like she had lived through a nightmare that she would never wake up from. In the fictional excerpt, Poni tells how she found out that her village had been destroyed in the Sudanese civil war and her family had likely been killed. She describes feeling like her heart had hardened like clay and her spirit was dying. Both texts tell how the narrator found out about her family’s fate during the genocide and detail the different responses each had to the news.)

Do you find one story more compelling? Why or why not? (point of view) (Answers will vary but might include that Jacqueline’s story is an actual account of the genocide, which makes it more authentic and powerful, while Poni’s story is fictional but uses literary devices that draw the reader into the story.)

6. FULL-CLASS ACTIVITY
Read the Reflection question on page 31 and discuss how both paired texts might illustrate Jacqueline’s comment.

Differentiation
MORE SUPPORT
Have students choose an event in their own lives that they feel is significant and complete a chart similar to the one they used here. In one column, they should write what happened to them. In the other, they should describe how they felt about what happened. Then they should use the chart to write a paragraph about the event.

MORE CHALLENGE
Have students read Jacqueline’s full interview, provided online, and expand their answers to the questions above. They should also write three questions that they would like to ask as a follow-up to this interview.
Lost Girl Found

PAGES 74-78

Lost Girl Found tells the story of Poni, a young girl growing up in southern Sudan in the 1980s. When a civil war begins and her village is bombed, Poni is forced to flee to the Kakuma Refugee Camp in Kenya. Along the way, she witnesses many terrible events and just manages to survive the trek. This excerpt describes Poni’s arrival in the refugee camp and how she adapts to Kakuma. Have students read it along with “Never Again?” and “The Rwandan Genocide: A Survivor’s Story” in the Holocaust Reader. Then have them compare and contrast this fictional account with the interview.

Inside the camp, the foolishness of my hopes is revealed. Did I really believe I would find paradise here? A place filled with mangoes and streams in the middle of the desert? I should have taken my lesson from the Bible. God punishes, not rewards, those who hunger for fruit.

I do not know what I was expecting from Kakuma, but certainly not this. Not thousands upon thousands of displaced people. Not a dust bowl that passes as a camp.

Kakuma is as far from salvation as one could imagine. In fact, the minute I enter the camp, the wind hits, stirring up a dust storm that stings my cheeks and eyes. I am sure that my eyes would be watering were it not for the fact that I am out of everything wet—saliva, sweat, mucus, blood—anything liquid that my body might have once produced.

We are given small cups of water, and I gently prod my tongue with my dirty fingers. My tongue is rutted and torn just like the bottoms of my feet, but I think it may mend.

The first security guard I see is a Kenyan man. He tells me his name, Kamau, and points to his guard’s uniform. I have a great deal of difficulty talking because of my damaged tongue, but I manage to slur out my name as though I have consumed too much of Mama’s home brew. Kamau fills out some paperwork, then hands me a card.

“This is your identification and ration card,” he explains. “Don’t lose this. Otherwise there will be no food or water for you.”

I take the card in my hand, but where should I put it? I have only a tattered skirt with no pockets, and I am wearing only half a blouse.

How did I lose most of my skirt? It takes me a moment to remember. Then I do. I used part of it to make a bandage for a girl who got bitten by a scorpion during the trek. I do not remember her name, that one, but she was a girl who was always talking to herself.

Our group was sitting and resting when she got bitten. I heard a clicking noise, then saw the scorpion scoot away.

As quickly as I could, I bound this girl’s leg. It did no good. First her eyes began to bulge. I was really frightened that they might fall out. Then her tongue became swollen until it filled her entire mouth and she was writhing on the ground, unable to breathe.

Her death was not peaceful like that of the standoffish boy who went quietly. No. I could do nothing to assist this girl. All I could do was watch as her face went green.

I look at the card Kamau has given me and quickly memorize the number on it. From now this will be me, a number. Next, I am given two misshapen metal cups—one filled with dried maize, the other with cooking oil.

“As quickly as I could, I bound this girl’s leg. It did no good. First her eyes began to bulge. I was really frightened that they might fall out. Then her tongue became swollen until it filled her entire mouth and she was writhing on the ground, unable to breathe.

Her death was not peaceful like that of the standoffish boy who went quietly. No. I could do nothing to assist this girl. All I could do was watch as her face went green.

I look at the card Kamau has given me and quickly memorize the number on it. From now this will be me, a number. Next, I am given two misshapen metal cups—one filled with dried maize, the other with cooking oil.

“Your food ration.” The guard adds, “We are low on food, so do what you can to stretch these bits. They will need to last a few weeks.” I nod, though
really, how can one stretch grains? He might have well asked me to squeeze water from a stone.

“When does this get refilled?” I ask.

“Sometimes the food arrives within a couple of days, sometimes a week. When it is time to queue for new food, you must reach there very early and hold your place in line, because sometimes the supplies do not last.”

The security guard asks me if I traveled to the camp with anyone.

“I don’t know where my family is.”

“How old are you?”

“Fifteen.”

“So you will be given the label of unaccompanied minor. You will be assigned a foster family.” Kamau takes hold of a woman who is standing nearby.

“Loriho.” He reads her name from the paper she is holding. “Where are your children, Mama?” he asks the woman in a loud, deliberate voice.

“God has taken them,” she replies.

“This one here,” he points to me. “She is Poni. She will be your new foster daughter.”

The woman and I eye each other suspiciously for a few moments. Loriho does not say anything, just nods in my direction. I understand that I am to go with her.

She walks stiffly. Mama always had a sway to her walk. Unlike Mama, I can tell that this Loriho, even on her best days, never laughed so hard that she had to press her fingers into the corners of her eyes.

I cannot make sense of all this. One day I was living in my village with my family, and now?

I long for my mother with the deepest of aches. I would give anything, even go through another round of malaria, just to have her with me again, just to watch her cut up onions, hear her laugh.

Though I have come all this way on my own, it is too dangerous to be unattached in the camps. A young girl alone might be grabbed. And so I stay with this new woman.

My foster mother doesn’t look capable of taking care of herself, much less anyone else, so how much protection can she actually give me? She, too, has lost her entire family. In this sense, we are connected, though this is the only thing I admit to having in common with her.

If I knew that running so far and so fast would mean I would not see Mama again, would I still have run? It was so hard to see on the night the bombs fell on our village, so hard to hear. I have images from those terrible moments, but I cannot seem to put them in the correct order.

What of you, Baba? Were you able to talk your way out of whatever bad situation you met? Did you use all those extra words you kept stored inside your cheeks? And my brothers, so strong, so capable. Were you able to jump your way to safety? Jump straight up into the sky?

Weeks pass. Back home we grew what we needed. The plants practically pushed themselves out of the ground. The joke was, plant a Coke bottle, and you’ll get an onion.

Here in Kakuma, nothing grows. I should feel gratitude that I am safe, that I am alive, and surely I do, but I cannot help complaining. “Why did I walk all this way only to end in such a dry place?”

When I first arrived, I thought I would only stay for a brief time, would find my family and return to my village. But then I learned the truth. I found out that my village was completely destroyed during the attacks, was burnt to the ground. Knowing this makes something turn hard as clay within me.

On the walk to Kakuma, my body nearly died. Now it is my spirit that I worry about.
Facts and Feelings

A first-person text includes descriptions of events from the point of view of the narrator. For each of the paired texts, list two of the historical events that the narrator describes. Then write how she felt about the events. Include quotes from the text that support your answers.

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<tr>
<th>Narrator</th>
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<th>Feelings About the Event</th>
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What are some similarities between the two narrators’ descriptions of historical events that they witnessed? How do they differ? What does each genre offer the reader?