

The Challenge to Make a Difference

Visual Prompt: What do you notice about this art? How does the artist use visual techniques for effect? How do you think the arts (artwork, music, literature, etc.) can help change the world?

Unit Overview

The world has dark pages in its history, and at times the challenge of righting such immeasurable wrongs seems impossible. Reading narratives about the Holocaust will reveal the worst in human behavior, but it will also show how individuals can find light in the darkness. In this unit, you will present the voices of fictional or real people who fought the darkness of the Holocaust by helping, hoping, or persevering. You will also apply the lessons of the past to start making a difference today by raising awareness and encouraging people to take action about a significant national or global issue.

★
Bellringer
Option

TEACHER TO TEACHER

You may want to ask students what they know about the Holocaust as preparation for the activities and readings in this unit. You might discuss with students that studying the Holocaust can be disturbing, but that it is necessary in order to learn about that tragic episode in history.

ELL Support

ELD Modes and Processes

Collaborative: Students work together to edit their writing. Students also collaborate to support comprehension by reading a text in chunks and making predictions about a story.

Interpretive: Students draw conclusions and support them with evidence from a text. Students also interpret story elements in a film and analyze author's word choice for tone.

Productive: Students write to record research, opinions, key ideas, and details, and to summarize a text. Students also use academic vocabulary and the vocabulary of persuasion. Additionally, students will write a résumé for a Literature Circle role.

Structuring Cohesive Texts: Students analyze persuasive text structure.

English Language Development Standards

ELD.PI.8.1 Bridging* Contribute to class, group, and partner discussions by following

Have students read the goals for the unit and mark any words that are unfamiliar to them. Have students add these words to the classroom Word Wall, along with definitions.

You may also want to post these goals in a visible place in the classroom for the duration of this unit, allowing you and your students to revisit the goals easily and gauge progress toward achieving goals throughout the unit.

VOCABULARY DEVELOPMENT

Important terms in this unit are divided into Academic Vocabulary (those words that are used in multiple curriculum areas) and Literary Terms, which are specific to the student of literature and language arts.

Adding to vocabulary knowledge is essential for reading fluency. Students will encounter new vocabulary in this course in multiple ways:

- Academic Vocabulary
- Literary Terms
- Vocabulary in Context (unfamiliar terms glossed in text selections)
- Word Connections
- Oral discussions

Encourage students to keep a Reader/Writer Notebook in which they record new words and their meanings (and pronunciations if needed). Having students use word-study **graphic organizers** to study key vocabulary terms in depth will greatly enhance their understanding of new words and their connection to unit concepts and to the broader use of academic terms.

See the Resources section at the back of this book for examples of graphic organizers suitable for word study. As students become more familiar with using **graphic organizers** to explore the meaning of a word, you may want them to create their own graphic organizers.

The Challenge to Make a Difference

option: Have students preview the contents/ students note points of interest.

- GOALS:**
- To engage effectively in a range of collaborative discussions
 - To analyze the development of a theme or central idea of a text
 - To research an issue of national or global significance
 - To create an informative and persuasive multimedia presentation
 - To strengthen writing through the effective use of voice and mood

ACADEMIC VOCABULARY

- communication
- résumé
- euphemism
- slogan
- media

Literary Terms
found poem

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ELL Support (continued)

turn-taking rules, asking relevant questions, affirming others, adding relevant information and evidence, paraphrasing key ideas, building on responses, and providing useful feedback. **ELD.PI.8.6b Bridging*** Express inferences and conclusions drawn based on close reading of grade-level texts and viewing of multimedia using a variety of precise academic verbs. **ELD.PI.8.8 Bridging*** Explain how phrasing or different words with similar meanings

or figurative language produce shades of meaning, nuances, and different effects on the audience. **ELD.PI.8.9 Expanding*** Plan and deliver longer oral presentations on a variety of topics using details and evidence to support ideas. **ELD.PI.8.10a Bridging*** Write longer and more detailed literary and informational texts collaboratively and independently using appropriate text organization and growing understanding of register. **ELD.PI.8.11a Expanding*** Justify opinions or persuade others by providing relevant textual evidence or



UNIT 3 continued

LANGUAGE AND WRITER'S CRAFT

Each unit includes Language and Writer's Craft features as well as Grammar & Usage content. You may want students to devote a section of their Reader/Writer Notebooks to their study of language and grammar. Encourage students to make notes about their understanding of specific grammar rules and how to use language in their writing to create specific effects.

CONTENTS

Have the students **skim/scan** the activities and texts to find a Wow (an activity that looks interesting) and a Whoa (an activity that looks challenging). Share responses in partner, small-group, or whole-class discussion.

INDEPENDENT READING

In this half of the unit, while reading texts about the Holocaust, students will have the opportunity to read another text. While reading a novel for close study, students will not be expected to read an additional novel for independent reading. You may, however, want to ask students to read informative texts about the central focus of the unit reading. The Planning the Unit section of the Teacher's Edition and the Resources section of the Student Edition contain information, Read Logs, and Reading Lists to help you and your students find the right narrative.

TEACHER TO TEACHER

The SpringBoard program has been designed to allow students to interact with the text by making notes in their books and marking text to facilitate close reading. In addition to making notes in the text, students are expected to use their Reader/Writer Notebooks often: for vocabulary study, answering text-dependent reading comprehension questions, reflections, some writing assignments, notes in response to

Language and Writer's Craft

- Using Voice and Mood for Effect (3.8)
- Reviewing Participial Phrases (3.14)
- Reviewing Clauses (3.15)



MY INDEPENDENT READING LIST

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*Texts not included in these materials.

ELL Support (continued)

relevant background knowledge with moderate support. **ELD.PI.8.11b Bridging*** Express attitude and opinions or temper statements with nuanced modal expressions. **ELD.PI.8.12a Expanding*** Use a growing set of academic words, domain-specific words, synonyms, and antonyms to create precision and shades of meaning while speaking and writing. **ELD.PII.8.1 Bridging*** Apply understanding of the organizational structure of different text types to comprehending texts and to writing clear and cohesive arguments, informative/explanatory texts and narratives.
*The citation reflects the highest level supported. Support is also offered for the lower levels.

the Independent Reading Links, capturing thoughts about learning strategies and how to use them, and so on. The Reader/Writer Notebooks are not listed as part of the materials for each activity, but the expectation is that students will have access to them.

ACTIVITY 3.1

▶ PLAN

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Activate prior knowledge by asking students to **think-pair-share** responses to the Essential Questions.

2 Ask students to independently **sort** the vocabulary and literary terms in the Table of Contents.

3 Explain that throughout the unit, students will revisit their initial responses to the Essential Questions and vocabulary to reflect on their learning and to demonstrate that their learning has progressed.

4 Facilitate a **close reading** of the EA1 assignment and Scoring Guide criteria, focusing on the “Proficient” column. Instruct students to **mark the text** by underlining key skills and knowledge.

5 As a class, create a large **graphic organizer** labeled with the Scoring Guide criteria.

6 During discussions, note the key knowledge and skills on the graphic organizer. Students should do the same on their own graphic organizer.

ACTIVITY 3.1

Previewing the Unit

LEARNING STRATEGIES: Think-Pair-Share, QHT, Close Reading, Marking the Text, Paraphrasing, Graphic Organizer

My Notes

LC/ELD Connection:
ELD Book Unit 3
Act 1.1

Learning Targets

- Examine the big ideas and the vocabulary for the unit.
- Identify the skills and knowledge necessary to be successful in completing the Embedded Assessment.

Making Connections

In the first part of this unit, you will read texts about the Holocaust that show both the tragedy of historical events and the ways in which people reacted to those events. This study will help prepare you to research current issues from around the world and choose one for which to create a persuasive multimedia campaign.

Essential Questions **LT 1**

The following **Essential Questions** will be the focus of the unit study. Respond to both questions.

1. Why is it important to learn about the Holocaust?
2. How can one person make a difference?

Developing Vocabulary

3. Use a QHT chart to sort the Academic Vocabulary and Literary Terms in the Contents.

Unpacking Embedded Assessment 1 **LT 2**

Read the assignment for Embedded Assessment 1:

- ★ Present a panel discussion that includes an oral reading of a significant passage from the narrative read by your group. Your discussion should explain how the theme or central idea of “finding light in the darkness” is developed in the entire narrative.

After you closely read the Embedded Assessment 1 assignment and use the Scoring Guide to further analyze the requirements, work with your class to paraphrase the expectations. Create a graphic organizer to use as a visual reminder of the required concepts and skills.

Page 218

INDEPENDENT READING LINK

You will be reading a narrative related to events preceding and during World War II and the genocide of a people based on their religion. You may want to read an additional novel or nonfiction narrative from the additional titles mentioned in this unit. Book lists are available in the back of this textbook, and you can use book discussions and recommendations from classmates to help you choose. Use your Reader/Writer Notebook and your Independent Reading Logs to keep notes on what you are reading and answer questions that will come up. As you read, look for the thematic focus of this unit: “finding light in the darkness.”

COMMON CORE STATE STANDARDS

Focus Standard:

L.8.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Additional Standards Addressed:

RL.8.10; RI.8.10

Seating Suggestion:
It might be beneficial to have students sit in groups for Act 3.1 - EA #1 since students will be conducting a panel discussion.

Suggestion:
Show “Holocaust” BrainPop video to build background

Collaborating to Preview Holocaust Narratives

ACTIVITY
3.2

ACTIVITY 3.2

PLAN

Materials: copies of Holocaust narratives students will read for class Literature Circles, online book reviews (optional), index cards (optional)

Suggested Pacing: 2 50-minute class periods

TEACH

- 1 Use the **Think-Write-Pair-Share** strategy to **activate prior knowledge** about effective speaking and listening (Student Steps 1–2).
- 2 Define *communication* and connect it to students' previous knowledge of collaborative work. Add these words to the Word Wall
- 3 Read and discuss the information about effective speaking and listening

Learning Targets

- Demonstrate effective communication in collaborative discussions.
- Analyze and discuss text in a collaborative group.

Preparing for Listening and Speaking

1. As a student, you have probably spent years observing teachers and other students who demonstrate both effective and ineffective speaking and listening skills. To help you identify good speaking and listening skills, create two T charts in your Reader/Writer Notebook, one for Listening and one for Speaking. Brainstorm effective and ineffective listening and speaking habits and practices. Add to your chart during the class discussion.
2. Read the following information to learn more about effective **communication** in collaborative groups. All members of a group need to communicate effectively to help the group work smoothly to achieve its goals. Group members should allow opportunities for everyone to participate. To help ensure a successful group experience, follow these guidelines.

As a speaker:

- Come prepared to the discussion, having read or researched the material being studied.
- Organize your thoughts before speaking.
- Ask questions to clarify and to connect to others' ideas.
- Respond to others' questions and comments with relevant evidence, observations, and ideas.
- Use appropriate eye contact, adequate volume, and clear pronunciation.

As a listener:

- Listen to comprehend, analyze, and evaluate others' ideas.
- Avoid barriers to listening such as daydreaming, fidgeting, or having side conversations.
- Take notes to prepare a thoughtful response.

3. On the following page are quotations about the topic of light and darkness. Take turns reading aloud, interpreting, and discussing the meaning and figurative language used in each quotation. Follow the guidelines for effective communication.

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Previewing, Predicting, Summarizing, Discussion Groups

ACADEMIC VOCABULARY

Communication is a process of exchanging information between individuals. It can include both verbal (words) and nonverbal (expressions, gestures) language.

My Notes

Criteria for success

CFA opportunity relating to listening and speaking

COMMON CORE STATE STANDARDS

Focus Standards:

SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

SL.8.1a: Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring

to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

SL.8.1b: Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.

Additional Standards Addressed:

RI.8.1; W.8.10; SL.8.1c; SL.8.1d; SL.8.6; L.8.4b; L.8.5a; L.8.5b; L.8.6

ACTIVITY 3.2 continued

4 Place students in groups of five, and instruct them to assign a different quote to each person. Give them time to interpret and **take notes** in order to lead a discussion about their assigned quote.

5 After the discussion, guide students to reflect on their collaborative experience.

6 When students finish, briefly discuss challenges and goals. Provide feedback relating to the quality of student reflections.

ACTIVITY 3.2 continued

Collaborating to Preview Holocaust Narratives

Quotation	Interpretation
A. "We've all got both light and darkness inside us. What matters is the part we choose to act on. That's who we really are." —J.K. Rowling	
B. "Darkness cannot drive out darkness; only light can do that. Hate cannot drive out hate; only love can do that." —Martin Luther King, Jr.	
C. "It is better to light a candle than curse the darkness." —Eleanor Roosevelt	
D. "Sometimes our light goes out, but is blown into flame by another human being. Each of us owes deepest thanks to those who have rekindled the light." —Albert Schweitzer	
E. "Maybe it's the very presence of one thing—light or darkness—that necessitates the existence of the other. Think about it, people couldn't become legendary heroes if they hadn't first done something to combat darkness. Doctors could do no good if there weren't diseases for them to treat." —Jessica Shirvington	

Connect back to criteria for success / rubric / unpacked EA

4. Reflect on your group's discussion of the quotes. Identify challenges and set specific goals for improving your speaking, listening, and reading skills.

	Challenges	Goals
Speaking		
Listening		
Reading		

- For this activity, you will be reading and discussing Holocaust narratives. In your discussion group, choose a different Holocaust narrative for each group member to preview.
- Form a new group with other students who are previewing the same Holocaust narrative. Use the graphic organizer below to prepare a book preview.

Title:	Author:
Genre:	Length:
Predictions based on significant imagery from the book cover design:	
Summary of the information provided in the book description or review:	
Information about the author:	
Personal response after reading a passage:	
This book sounds . . .	
This book reminds me of . . .	
Someone who would like this book . . .	

- Go back to your original discussion group and take turns presenting your book previews. Use the chart on the next page to take notes on each book as you hear it described. If needed, continue on a new page in your Reader/Writer Notebook.



WORD CONNECTIONS

Etymology

The word *holocaust* comes from the Greek words *holos*, meaning “whole” or “entire,” and *caustos*, meaning “burn.”

During World War II, the mass killing of European Jews, Roma, Slavs, and people with physical or mental disabilities during Hitler’s regime was referred to as a *holocaust*. It wasn’t until 1957, however, before it became a proper name, *Holocaust*.

My Notes

* Use "Literature Circle Text Collections" to complete this activity

- Use the jigsaw strategy by placing students in home base groups and giving each group copy of one of the selected narratives. Inform students that today they are only selecting a book to present; later they will have a chance to select a book to read. See the Unit 3 Planning the Unit pages for suggested titles.

TEACHER TO TEACHER

You will need enough titles to split among approximately six or seven groups of five students each (one student for each Literature Circle role). It may be helpful to student you provide them with copies of book reviews too.

- Give students time to preview their books and prepare a presentation.

- Lit Circle Text Collection includes:
- Excerpt from “Number the Stars” by Lois Lowry
 - Memorandum: Excerpt from “My Hands” by Irene Gut Opdyke
 - Poetry: “The Butterfly” by Pavel Friedmann
 - Poetry: “On a Sunny Evening”
 - Excerpt from “The Boy in the Striped Pajamas” by John Boyne
 - Excerpt from “Life After the Holocaust” by Joan Ringleherm + Neenan Ellis
 - “1980” by Sutzkever

ACTIVITY 3.2 continued

9 Have students return to their home base groups, and introduce the Book Preview Note-Taking graphic organizer. Ask students to record their top three choices on an index card to help you sort them into Literature Circle groups.

10 Create Literature Circle groups, and distribute copies of narratives to each group. Consider forming groups based on each student's interest and skill level as a reader, speaker, and listener.

11 Guide groups as they work to formulate a plan for reading and discussion (Date Assigned, Due Date, Pages to Read). Inform students when they should start reading, when they should be prepared for a discussion, and when they should be finished with the narrative. Explain that they can leave the last two columns blank at this time.

ASSESS

Check the reading schedules to be sure that students have met your expectations. Decide how and when you will assess their journals and meeting notes.

ADAPT

Some groups may need additional class time to read or prepare for their meetings; others may need to be challenged with supplemental reading material. You may also need to revisit some of the skills and strategies necessary for success in Literature Circles (**Double-Entry Journal, Levels of Questions, speaking and listening**).

ACTIVITY 3.2 continued

Collaborating to Preview Holocaust Narratives

Book Preview Note-Taking Graphic Organizer

Book Title	An Interesting Point Made About the Book	My Thoughts/Comments/Questions

8. Record your top three choices and explain the reasons for your selection.

9. Once you have formed your Literature Circle group, formulate a plan for reading your Holocaust narrative.

Reading Schedule

Title of Book: _____

Author: _____

Total Number of Pages: _____

Date Assigned	Date Due	Pages to Read	Role	Number of Journal Entries

ACTIVITY 3.3 continued

2 After defining *résumé*, ask students to select a role and create a *résumé* describing the requirements and their related skills and experiences.

Leveled Differentiated Instruction

To support students in creating a *résumé*, provide the sentence frames below.

Em *I am good for this role because I am good at _____. One experience I've had that helped prepare me for this role is _____.*

Ex *One reason I am good for this role is _____. I have experience with _____, which relates to the role because _____.*

3 Remind students that they will have opportunities to take different roles throughout the unit; then place them in groups of five to “apply for” and assign roles for today’s activity.

4 Model the creation of a table tent by folding a piece of construction paper or an index card. Make sure students understand that they should write the role and image on one side and the description and responsibilities on the other.

TEACHER TO TEACHER

You might want to laminate some or all of the table tents to use throughout the unit. Also, consider giving groups a manila folder to store their work and supplies.

5 Introduce a Holocaust narrative by asking students to respond to the questions. Encourage them to make connections to their own lives and to think about how old they were when they first began learning about difficult social issues.

ACTIVITY 3.3 continued

Understanding Literature Circle Discussions

ACADEMIC VOCABULARY

A *résumé* is a brief written account of personal, educational, and professional qualifications and experience, prepared by an applicant for a job.

My Notes

Artist

Your job is to create an illustration to clarify information, communicate an important idea (e.g., about setting, character, conflict, or theme), and/or to add interest to the discussion. It can be a sketch, cartoon, diagram, flow chart, or a piece that uses visual techniques for effect. Show your illustration to the group without any explanation. Ask each group member to respond, either by making a comment or asking a question. After everyone has responded, explain your picture and answer any questions that have not been answered.

Assigning Literature Circle Roles

1. Create a *résumé* using the template below to apply for a role.

Name:

Role (Job Description): Choose one of the roles and summarize the requirements.

Skills: Describe the skills you have that will help you perform this role (e.g., reading, artistic skills, etc.).

Experience: Describe similar experiences you have had and how they will help you in this role.

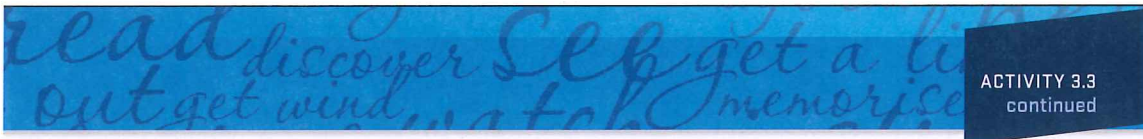
Activities: Describe any class work or extracurricular activities that have prepared you for the role.

2. Use your *résumés* to distribute role assignments in your group. Record these assignments on your reading schedule.
3. Create a table tent for your role by folding an index card or construction paper. On the side facing your group, write the role title and a symbolic image. On the side facing you, write a description of your role and bullet points listing the requirements. Be specific so that the next person who has this role will understand what to do.

Practicing Literature Circle Roles

LT 2

4. Before you begin reading, think about these questions: How old do you think someone should be when they first learn about the Holocaust? Why would someone write a children’s book about such a disturbing subject?



ACTIVITY 3.3 continued

5. Create a double-entry journal in your Reader/Writer Notebook, keeping your Literature Circle role in mind. For example, the discussion leader may want to record passages that inspire questions, while the artist might record interesting imagery.
6. After you read, use the notes from your double-entry journal to prepare for your role. When everyone in the group is ready, practice conducting a Literature Circle meeting. As you listen, take notes on interesting ideas presented by group members, and form questions in response.

Discussion Note-Taking Graphic Organizer

★ - Academic Discourse

An Interesting Point Made by a Member of My Group	My Thoughts/Comments/Questions

7. Reflect on your discussion. Review your responses in the graphic organizer.
 - What contributed most to your understanding or appreciation of the text?
 - What did you learn about the Holocaust through the narrative and discussion?

6. Introduce or review the format and purpose of a **double-entry journal**. Set expectations by explaining what makes an effective textual selection and response. Model your expectations with an example from one of the selected children's stories.
7. Select a reading method, and instruct students to read the children's book. If each group has only one copy of the book, ask a strong reader to read the book aloud or have students take turns. If you have multiple copies, you might want to do a shared reading, part reading, or independent reading. Remind students that they need to listen and **take notes** during reading.
8. When students have finished reading, allow time for them to prepare their roles.
9. Before they begin the discussions, point out the Discussion Note-Taking graphic organizer. When ready, ask the Discussion Leader to begin. As students are discussing text, circulate and provide assistance and feedback (relating to reading, speaking, and listening) as needed.

TEACHER TO TEACHER

The double-entry journal and Discussion Note-Taking graphic organizer should serve as models. In the future, students should create these in their Reader/Write Notebooks, or you could make copies from the templates on SpringBoard Online.

10. Based on interest and time, consider using a **jigsaw** after student discussions so students can share what they learned about the Holocaust from their different books.

ACTIVITY 3.3 continued

11 Ask students to independently respond to the reflection questions. Briefly discuss responses as a class.

▶ **ASSESS**

Review students' work to determine how well they met the requirements for participating in a Literature Circle.

▶ **ADAPT**

You may need to revisit the Double-Entry Journal strategy before the students have their first Holocaust narrative Literature Circle meeting. This would be a great time to provide student models from this activity.

ACTIVITY 3.3
continued

Understanding Literature Circle Discussions

My Notes

Check Your Understanding

(CFA)

Using the information from your Literature Circle discussion, create an analytical statement about the theme of the narrative you read. Provide textual evidence to support your analytical statement.

Theme:

Evidence:

Making Thematic Connections

ACTIVITY
3.4

ACTIVITY 3.4

PLAN

Materials: map of Europe (optional)
Suggested Pacing: 2 50-minute class periods

TEACHER TO TEACHER

Prior to the lesson, **chunk** the excerpt by event. If you plan to use visuals to help students picture the setting and make meaning of the text (e.g. map), prepare these in advance.

TEACH

1 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand what they should annotate for.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating about Moishe's return to Sighet. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

Leveled Differentiated Instruction

In this activity, students may need support drawing a conclusion about how Moishe changed in the story. Have students complete a **Conclusion Builder** graphic organizer as they read.

Learning Target

- LT 1 • Analyze an excerpt from an autobiographical narrative and a poem.
- LT 2 • Compare the themes of two literary texts in a formal collaborative discussion.

Preview

In this activity, you will read a passage from a memoir and a poem and compare their themes.

Setting a Purpose for Reading

- As you read the passage, underline words and phrases that describe how Moishe changed after returning to Sighet.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Elie Wiesel (1928–) was a teenager in 1944 when he and his whole family were taken from their home to the Auschwitz concentration camp and then to Buchenwald. Wiesel wrote his internationally acclaimed memoir *Night* about his experiences in the camps. In addition to writing many other books, Wiesel became an activist who spoke out about injustices in many countries around the world. He was awarded the Nobel Peace Prize in 1986.

Memoir

from

Night

by Elie Wiesel

1 AND THEN, one day all foreign Jews were expelled from Sighet.¹ And Moishe the Beadle² was a foreigner.

2 Crammed into cattle cars by the Hungarian police, they cried silently. Standing on the station platform, we too were crying. The train disappeared over the horizon; all that was left was thick, dirty smoke.

3 Behind me, someone said, sighing, "What do you expect? That's war ..."

4 The deportees were quickly forgotten. A few days after they left, it was rumored that they were in Galicia,³ working, and even that they were content with their fate.

¹ Sighet: a town in Romania

² Beadle: a minor church official; a caretaker of a synagogue

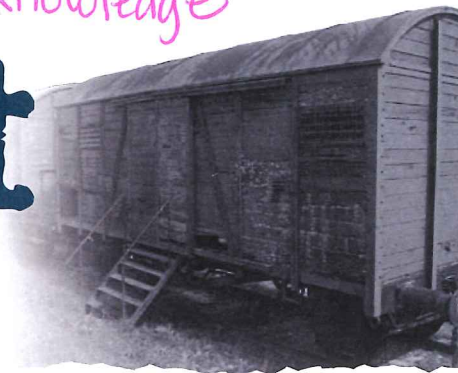
³ Galicia: a former province of Austria, now in parts of Poland and Ukraine

LEARNING STRATEGIES:
Choral Reading, Rereading, Close Reading, Questioning the Text, Visualizing, Marking the Text, Discussion Groups

My Notes

*Teacher might show the Brain Pop on Elie Wiesel to build background

Close Reading + Knowledge Building Text



deportees: people forced to leave a country by an authority

COMMON CORE STATE STANDARDS

Focus Standards:

RL.8.5: Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.

RI.8.1: Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RI.8.2: Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

Additional Standards Addressed:

RL.8.1; RL.8.2; RL.8.3; RL.8.10; RI.8.3; RI.8.4; RI.8.5; RI.8.6; RI.8.10; W.8.10; SL.8.1a; SL.8.1b; SL.8.1c; SL.8.1d; L.8.4b; L.8.6

ACTIVITY 3.4 continued

Em Guide students to analyze the text by providing evidence and modeling how to draw a conclusion about how Moishe changed. Model using the phrases *shows that, based on* to explain conclusions.

Ex Guide students to draw a conclusion about how Moishe changed and support it with text evidence. Have students use the phrases *suggests that, leads to* to explain their conclusions.

Br Have students draw multiple conclusions based on the text and support each conclusion with evidence. Have students use the words *indicates that, influences to* explain their conclusions.

Support Have students support their conclusions with text evidence and then analyze the evidence to determine whether or not the conclusion could be challenged.

Stretch Challenge students to write a script for a collaborative discussion using conclusions, text evidence, and counterstatements.

Text Complexity

Overall: Accessible

Lexile: 630L

Qualitative: Moderate Difficulty

Task: Moderate (Analyze)

TEACHER TO TEACHER

Be sure students know that Elie Weisel and his family were eventually transported to a concentration camp in 1944. This excerpt, the poem, and the later reading of Eve Bunting's book *Terrible Things: An Allegory of the Holocaust* move from the specific and personal to a more general and universal application of the same idea—that inaction and passivity create a dangerous environment and precedent that allow tyranny to grow.

ACTIVITY 3.4 continued

Making Thematic Connections

synagogue: a building that houses Jewish religious services

Kabbalah: a Jewish religious tradition that strives to explain how the universe works

insinuated: implied; hinted at

GRAMMAR & USAGE Participle Verb Forms

The participle forms of verbs can be used as adjectives. There are two participial forms: present (ending in *-ing*) and past (usually ending in *-ed*). Note the use of these participles as adjectives:

“... **reassuring** wind...”
(paragraph 5)

“... **waiting** trucks...”
(paragraph 7)

A participle may occur in a participial phrase, which includes the participle plus any complements and modifiers. The whole phrase serves as an adjective. For example:

“**Crammed into cattle cars by the Hungarian police**, they...”
(paragraph 2)

An introductory participial phrase must modify the noun or pronoun that follows it. In the example above, the phrase modifies “they.”

5 Days went by. Then weeks and months. Life was normal again. A calm, reassuring wind blew through our homes. The shopkeepers were doing good business, the students lived among their books, and the children played in the streets.

6 One day, as I was about to enter the **synagogue**, I saw Moishe the Beadle sitting on a bench near the entrance.

7 He told me what had happened to him and his companions. The train with the deportees had crossed the Hungarian border and, once in Polish territory, had been taken over by the Gestapo.⁴ The train had stopped. The Jews were ordered to get off and onto waiting trucks. The trucks headed toward a forest. There everybody was ordered to get out. They were forced to dig huge trenches. When they had finished their work, the men from the Gestapo began theirs. Without passion or haste, they shot their prisoners, who were forced to approach the trench one by one and offer their necks. Infants were tossed in the air and used as targets for the machine guns. This took place in the Galician forest, near Kolomay. How had he, Moishe the Beadle, been able to escape? By a miracle. He was wounded in the leg and left for dead ...

8 Day after day, night after night, he went from one Jewish house to the next, telling his story and that of Malka, the young girl who lay dying for three days, and that of Tobie, the tailor who begged to die before his sons were killed.

9 Moishe was not the same. The joy in his eyes was gone. He no longer sang. He no longer mentioned either God or **Kabbalah**. He spoke only of what he had seen. But people not only refused to believe his tales, they refused to listen. Some even **insinuated** that he only wanted their pity, that he was imagining things. Others flatly said that he had gone mad.

10 As for Moishe, he wept and pleaded:

11 “Jews, listen to me! That’s all I ask of you. No money. No pity. Just listen to me!” he kept shouting in the synagogue, between the prayer at dusk and the evening prayer.

12 Even I did not believe him. I often sat with him, after services, and listening to his tales, trying to understand his grief. But all I felt was pity.

13 “They think I’m mad,” he whispered, and tears, like drops of wax, flowed from his eyes.

14 Once, I asked him the question: “Why do you want people to believe you so much? In your place I would not care whether they believed me or not ...”

15 He closed his eyes, as if to escape time.

16 “You don’t understand,” he said in despair. “You cannot understand. I was saved miraculously. I succeeded in coming back. Where did I get my strength? I wanted to return to Sighet to describe to you my death so you might ready yourselves while there is still time. Life? I no longer care to live. I am alone. But I wanted to come back to warn you. Only no one is listening to me ...”

17 This was toward the end of 1942.

18 Thereafter life seemed normal once again. London radio, which we listened to every evening, announced encouraging news: the daily bombings of Germany and Stalingrad, the preparation of the Second Front. And so we, the Jews of Sighet, waited for better days that surely were soon to come.

⁴ Gestapo: the secret police in Nazi Germany

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Craft and Structure (RI.8.4) **Who are the people represented by the pronouns “they” and “we” in paragraph 2? What is the intended effect? What group of people is mentioned in paragraph 1? What is happening to them? Are they referred to as “they” or “we” in paragraph 2? Does using “they” and “we” make the people to which they are referring seem like one group or separate groups?**

2. Craft and Structure (RI.8.4) **What is the intended effect of the following line from paragraph 7: “Infants were tossed in the air and used as targets for the machine guns”? What are machine guns used for? How does it make you feel reading that Gestapo officers fired them at infants?**



Second Read

- Reread the passage to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
- 1. Craft and Structure:** Who are the people represented by the pronouns “they” and “we” in paragraph 2? What is the intended effect?
 - 2. Craft and Structure:** What is the intended effect of the following line from paragraph 7: “Infants were tossed in the air and used as targets for the machine guns”?
 - 3. Key Ideas and Details:** Why did the Jews of Sighet refuse “to believe his tales, and refused to listen”?
 - 4. Key Ideas and Details:** What are the two main events of this narrative? What is Wiesel’s purpose in focusing on these two events?

Setting a Purpose for Reading

- As you read the poem, underline words and phrases that identify what the author is not.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

* How does this text show "Light Within Darkness?"

My Notes

Lined area for taking notes.

- 5 SECOND READ:** During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:
 - independently
 - in pairs
 - in small groups
 - together as a class
- 6** Have students answer the text-dependent question. If they have difficulty, scaffold the question by rephrasing it or breaking it down into smaller parts. See the Scaffolding the Text-Dependent Questions book for suggestions.

- 3. Key Ideas and Details (RI.8.2) Why did the Jews of Sighet refuse “to believe his tales, and refused to listen”?** Reread paragraph 9. Why would people not want to hear what Moishe was saying? Why didn’t they think his story could be possible?
- 4. Key Ideas and Details (RI.8.2) What are the two main events of this narrative? What**

is Wiesel’s purpose in focusing on these two events? What event happens to Moishe in paragraphs 1 through 7? What event happens to Moishe in paragraphs 8 through 18? What attitudes do other people express toward Moishe in both events?

ACTIVITY 3.4 continued

7 Review the Setting the Purpose for Reading section with your students. Help them understand any terms they encounter.

8 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

9 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating what the author is saying he is not. Evaluate whether the selected reading mode is effective.

10 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide to select four students to read. Each student should read one stanza, and all students should read the final stanza together. Explain that this is an example of **choral reading**, which is often used to present a dramatic interpretation of a text.

11 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension question. You may choose to have students reread and work on the question in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

12 Have students answer the text-dependent question. If they have difficulty, scaffold the question by rephrasing it or breaking it down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

13 Discuss the root of *communism*. Ask a student to explain the difference between *communism* and *democracy*.

ACTIVITY 3.4 continued

Making Thematic Connections

WORD CONNECTIONS

Roots and Affixes

The Latin root *-commun-* in **communist** means “common.” There are a few distinctions in the definition of *common*. In this case it refers to something that is shared or owned together by several people or groups. In communism, land and factories are owned by the community. This root occurs in *communal*, *communicate*, and *communion*.

The word **democrat** contains the Greek root *demo-*, which means “people,” and the Greek suffix *-crat*, which means “rule.” Democracy is a government run by the people.

My Notes

ABOUT THE AUTHOR

Martin Niemöller (1892–1984) was a German Protestant pastor. During World War II, he opposed Hitler’s religious policies and was sent to concentration camps. He survived and, after the war, joined the World Peace Movement. This poem is his response to the question “How could it happen?”

Poetry

FIRST THEY CAME FOR THE COMMUNISTS

by Martin Niemöller

When the Nazis came for the communists,
I remained silent;
I was not a communist.

When they locked up the social democrats,
5 I remained silent;
I was not a social democrat.

When they came for the trade unionists,
I did not speak out;
I was not a trade unionist.

10 When they came for the Jews,
I did not speak out;
I was not a Jew.

When they came for me,
there was no one left to speak out.

Second Read

- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. Key Ideas and Details: How does each stanza contribute to a developing sense of doom?

5. Key Ideas and Details (RI.8.2) How does each stanza contribute to a developing sense of doom? What is happening in each stanza? How many people are left at the end of the poem? How does a sense of doom develop through each stanza?

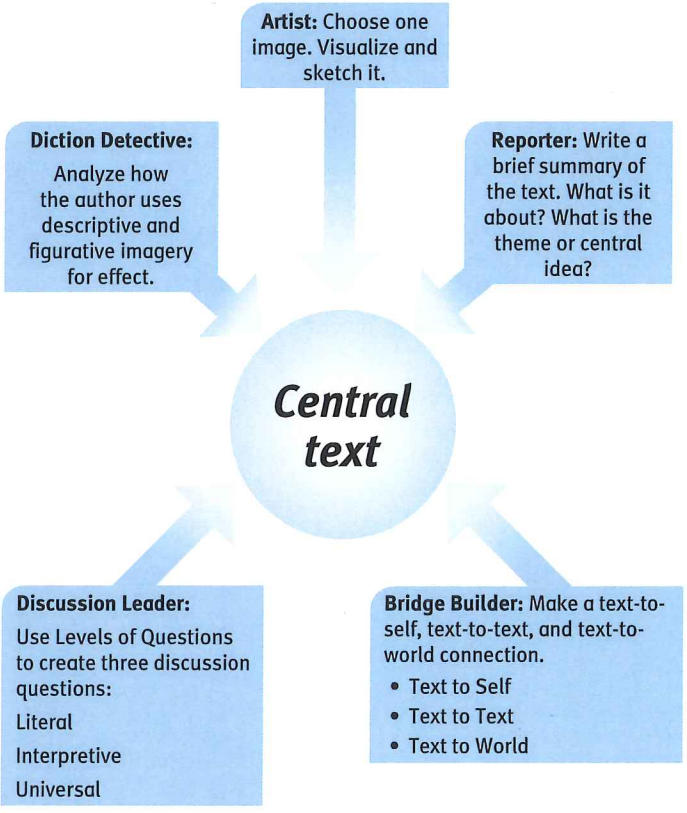
read discover self get a life
out get wind watch memorise

ACTIVITY 3.4
continued

Working from the Text

- 6. Work collaboratively to apply each of the different Literature Circle roles to the autobiographical narrative and the poem. Use the Text-Dependent Questions, as well as questions you develop during your discussion, to compare and analyze these texts.
- 7. How is the autobiographical narrative's theme similar to and different from the poem's theme?

8. Use the graphic organizer that follows as a reminder of the roles and to guide your thinking for your Literature Circle discussion of both texts.



Check Your Understanding

Quickwrite: What did you learn about the Holocaust through your discussion of these texts? Which text is more powerful? Explain using at least one quote from the text you chose as part of your explanation.

My Notes

LC connection
Explanatory writing
- clarity / concise

ACTIVITY 3.4 continued

- 14 Point out the **graphic organizer** illustrating the Literature Circle rol. Have students work in groups to analyze and discuss the texts using the Literature Circle roles as a guide. During the discussion, students should record responses in the **graphic organizer** for future referenc
- 15 Be sure that students are able to distinguish between a topic (*prejudice*) and a theme (*prejudice will spread if it is allowed to thrive*)
- 16 Once the class has analyzed th poem and the narrative, ask them to consider how they might use pauses, emphasis, volume, and to convey important ideas in an or reading of a section of the person narrative or the poem.
- 17 Ask student volunteers to read passages from the narrative or the poem aloud, using the class suggestions to inform the reading

TEACHER TO TEACHER

Many students have a very limited interpretation of what the "Artist" role can be in Literature Circles. Review options such as sketching, creating a figurative representati of an important concept, creating illustrated timeline, and using visu techniques for effect.

18 Come together as a class; discu responses from a variety of groups. Focus discussion on the similarities and differences between the texts, guiding students to an understandi of how similar subjects and themes can be represented by different ger and specific circumstances.

ASSESS

Monitor student discussions to see how well students understand and are able to apply each of the differ roles. For example, make sure they can correctly distinguish between different **Levels of Questions**.

ADAPT

If students are struggling with any of the roles, consider modeling again w another Holocaust poem. The anthol *Holocaust Poetry*, compiled by Hilda Schiff, has excellent selections.

ACTIVITY 3.5

▶ PLAN

Materials: *Terrible Things* by Eve Bunting, copies of sections of *Terrible Things*

Suggested Pacing: 1 50-minute class period

▶ TEACH

TEACHER TO TEACHER

At the end of the activity, students will work in groups to plan and present a dramatic interpretation of a passage. There will be eight groups and four passages from the story. Groups will be paired so they can view another interpretation of the same passage.

Chunk *Terrible Things* by events; select four chunks (beginning, middle, middle, and end); then select one passage per chunk for dramatic interpretation.

1 Review the definition of *allegory*, and briefly discuss examples that students may be familiar with. See the Glossary in the Resources section or Activity 1.14 for review.

2 Read the Preview and the Setting a Purpose for Reading sections with your students. Help them understand what they will listen for and take notes on.

3 FIRST READ: Model a dramatic reading as you read the story aloud.

4 As you are reading, be sure students are engaged with the text and taking notes.

5 SECOND READ: As you read the text again, pause after each **chunk** to give students time to complete the **graphic organizer** notes for that event.

6 Have students share any questions they have about the story.

ACTIVITY 3.5

Analyzing an Allegory

LEARNING STRATEGIES: Oral Interpretation, Think-Pair-Share, Graphic Organizer

My Notes

This is available on "YouTube" if teacher does not have a copy.

Close Reading Text

Learning Targets

- Present an oral dramatic interpretation of a passage from the text.
- Analyze how the themes in multiple genres are connected.

Preview

In this activity, you will be read a children's story and analyze it as an **allegory** of the Holocaust.

Setting a Purpose for Reading

- As you hear the story, listen for all the different types of animals.
- Write down unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Eve Bunting was born in 1928 in Ireland and moved to California in 1958. After taking a writing class, Bunting started to get her children's stories and books published. Several of her books have received awards. Bunting has also taught many classes of her own on writing.

Second Read

- Write any questions you have about the text in your Reader/Writer Notebook.
- Take notes on the animals' reactions to the *Terrible Things*. Use the graphic organizer on the next pages for your notes.
- As you listen to and discuss this story, think about why a children's story of the Holocaust is best told as an allegory.

COMMON CORE STATE STANDARDS

Focus Standards:

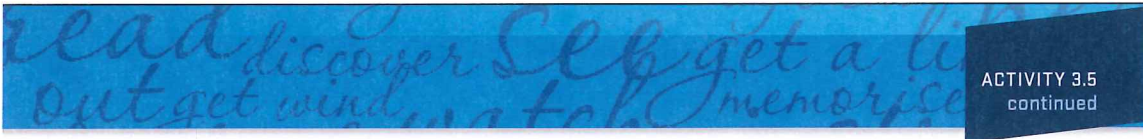
RL.8.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

SL.8.1a: Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

SL.8.4: Present claims and findings (e.g., argument, narrative, response to literature presentations), emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

Additional Standards Addressed:

RL.8.1; RL.8.3; RL.8.4; RL.8.5; RL.8.6; W.8.2a; W.8.2b; W.8.2e; W.8.9a; W.8.9b; W.8.10; SL.8.1c; SL.8.1d; SL.8.6; L.8.6



How do the other animals respond to the demand of the Terrible Things?	How do the other animals respond after the Terrible Things have taken the animals?
When the Terrible Things come for "every creature with feathers on its back"	
Frogs, squirrels, porcupines, rabbits, fish:	Porcupine, squirrels:
	Little Rabbit:
	Big Rabbit:
When the Terrible Things come for "every bushy-tailed creature"	
Frogs, porcupines, fish, rabbits:	Little Rabbit:
	Big Rabbit:

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ACTIVITY 3.5 continued

7 As a class, discuss characteristics of fluent and dramatic reading.

8 Assign a chunk to each group. Make enough copies so each student has a copy of the group's assigned passage.

ACTIVITY 3.5 continued

Analyzing an Allegory

How do the other animals respond to the demand of the Terrible Things?	How do the other animals respond after the Terrible Things have taken the animals?
When the Terrible Things come for "every creature that swims"	
Rabbits, porcupines:	Little Rabbit:
	Big Rabbit:
When the Terrible Things come for "every creature that sprouts quills"	
Rabbits:	Little Rabbit:
	Big Rabbit:
When the Terrible Things come for "any creature that is white"	
	Little Rabbit:



ACTIVITY 3.5 continued

Working from the Text



1. Why would authors choose to use an allegory to tell a story?
2. After listening and taking notes, meet with your Literature Circle groups and, using your notes and insights, discuss how this text connects to the previous two texts you have read. Discuss the three different genres presented and why they are effective and appropriate for the topic, audience, and purpose.
3. Work collaboratively to plan and perform a dramatic interpretation of your assigned passage. Mark the text for pauses, emphasis, volume, and tone to convey important ideas and to add interest.
4. Rehearse your interpretation, and then present to the other group that shares your passage.
5. Reflect on your group's dramatic interpretation. What did your group do well? What will you do differently next time?

LT 1

LT 2

Check Your Understanding

WRITING to SOURCES Expository Writing Prompt (CFA)

How is the theme of this story similar to the theme of Wiesel's excerpt and the Neimöller poem? Be sure to:

- Begin with a topic sentence that responds to the prompt and states a theme.
- Provide textual evidence from the texts and commentary for support.
- Use precise diction to inform or explain.

My Notes

Lined area for taking notes.

9 In Literature Circle groups, have students discuss the Working from the Text discussion topic and prep for a dramatic reading of their sect

10 As students plan their dramati interpretation, circulate to check for understanding and to provide feedback about the quality and accuracy of the interpretations.

11 When students are ready, pair groups with the same passage, or ask them to present to each other. Circulate to assess the level of effectiveness in presentations.

12 Monitor student understanding, determine how well they can expl the concepts of theme, dramatic interpretation, and reflection.

ASSESS

Ask students to independently respond to the writing prompt, either as homework or as an in-cl writing activity.

ADAPT

If students struggle with explainir theme, share and display student models that meet and exceed expectations. Ask a successful group to present their dramatic interpretation in front of the class a model.

Leveled Differentiated Instruction

In this activity, offer support to students who have difficulty writing to the expository writing prompt.

Em Have students take turns v a partner asking and answering the following questio to check their writing. Is your writing organized? Did you use topic sentences? Did you include evidence from the text? Did you transition words? Did you write i complete sentences? Did you use correct spelling?

Ex Guide partners to look at tl Peer-Editing checklist and discuss each of the checklist itei in relation to their writing.

Br Have students work with a partner to create their own Peer-Editing checklist and use it revise their paragraph.

ACTIVITY 3.6

▶ PLAN

Materials: dictionaries, visuals of Holocaust vocabulary (optional—see <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005151>)

Suggested Pacing: 1 50-minute class period

▶ TEACH

1 Review *diction*, *connotation*, and *denotation*, and then introduce *euphemism*. Add it to the Word Wall.

2 Have students look up *relocation* in the dictionary and paraphrase or copy the definition. Discuss the connotation in the context of the Holocaust. Ask students to **pair-share** the difference in meanings, and then have them work in small groups to complete the chart.

Leveled Differentiated Instruction

In this activity, some students may need more support to review the meanings of *euphemism*.

Em Guide students to complete an **Unknown Word Solver** for *euphemism*. You can also prompt them with the following questions: *What does euphemism mean? What image comes to mind when you think about the word euphemism?* Then provide more examples such as euphemisms for vomiting (“tossing your cookies”) or dying (“kicking the bucket”).

Ex Guide students to write sentences explaining the meaning of the word *euphemism*. Ask students to include other examples of *euphemisms* in their sentences.

3 Discuss the effect and significance of Nazi euphemisms. Point out the time difference between the start of the Holocaust and the start of U.S. involvement in World War II. Ask students to make connections between the use of euphemisms and the world’s slow response to intervention.

ACTIVITY 3.6

Dangerous Diction

LEARNING STRATEGIES:
Graphic Organizer, Discussion Groups

Learning Target

Understand the Holocaust-related diction of euphemism and explain new learning about the Holocaust using new vocabulary words.

Understanding Euphemism

The Nazis deliberately used **euphemisms** to disguise the true nature of their crimes. Euphemisms replace disturbing words using diction with more positive connotations.

1. Work with a small group to analyze how the Nazis manipulated language to disguise the horror of their policies. Research the term *euphemism* and its use in Nazi Germany. If doing an online search, use an effective search term to find the true meanings of the terms below.

ACADEMIC VOCABULARY

A **euphemism** is an inoffensive expression that is a substitute for one that is considered too harsh or blunt.

Euphemism	Denotation (Literal Definition)	Meaning in Context of the Holocaust	Analyze the Difference in Connotation
Relocation			
Disinfecting or Delousing Centers			
Camp			
The Final Solution			

WORD CONNECTIONS

Etymology

Euphemism contains the Greek prefix *eu-*, meaning “well” or “pleasing,” and the Greek root *-pheme-*, which has the meaning of “speak.” A person who uses a euphemism speaks with pleasing words. People in ancient Greece were superstitious about using certain words in religious ceremonies. Euphemisms were used instead to be more pleasing.

2. To discuss the Holocaust, you will need to be familiar with Holocaust-related diction. In your Literature Circle groups, use a dictionary or other resource to find a definition or explanation for each of the terms in the list on the next page.

COMMON CORE STATE STANDARDS

Focus Standard:

L.8.4c: Consult general and specialized reference materials (e.g, dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech or trace the etymology of words.

Additional Standards Addressed:

RL.8.4; RI.8.4; W.8.7; SL.8.1a; SL.8.1b; L.8.4a; L.8.4b; L.8.4d; L.8.5c; L.8.6

ACTIVITY 3.6 continued

LC

Holocaust Vocabulary	Definition/Explanation
Antisemitism	
Concentration Camp	
Death Camp	
Genocide	
Gestapo	
Holocaust	
Nazi	
Persecution	
Propaganda	
SS (<i>Schutzstaffel</i>)	
Star of David	

- Instruct students to work in small groups to define the list of Holocaust vocabulary.
- As a class, discuss each Holocaust vocabulary term as you begin a Holocaust Word Wall. Students should continue to add to this list as they encounter new words in their narratives and activities. Students should use this vocabulary to strengthen their reading, writing, and speaking.

TEACHER TO TEACHER

Provide as many visuals of the terms as you can to increase comprehension and add interest.

Independent Reading: By now students should be well into their independent reading. Confirm that the students are on track and following their reading plans, and help them to make adjustments to the plan if necessary.

ASSESS

Review student work to determine students' ability to successfully use Holocaust vocabulary to explain what they have learned.

ADAPT

To further expand students' Holocaust vocabulary, ask students to record unfamiliar vocabulary as they explore the Holocaust Museum website in the next activity; then have them work online in pairs or small groups to define the terms. These words should be posted on the Word Wall.

Check Your Understanding

In two or three sentences, use at least six new words to explain what you have learned about the Holocaust. Read your explanation to a partner to practice fluency.

As you discover more vocabulary and euphemisms in your Holocaust narrative, copy them down to share, define, and discuss with your class.

WORD CONNECTIONS

Roots and Affixes

Genocide comes from the Greek word *genos*, which means "race" or "line of descent." The root *-gen-* occurs in such words as *gene*, *genesis*, and *genus*.

The suffix *-cide* forms nouns with the meaning of "kill" or "causing death," as in *homicide* and *pesticide*.

Closure
over
belonging
option
for next day

ACTIVITY 3.7

▶ PLAN

Materials: computers with Internet access or copies of Web pages from the Holocaust Learning Site, a bulletin board with Holocaust dates posted in chronological order, index cards
Suggested Pacing: 2 50-minute class periods

▶ TEACH

TEACHER TO TEACHER

Post the years from 1933–1945 on a bulletin board prior to this activity, leaving space under each year for index cards.

1 Give students a chance to **think-pair-share** responses to Question 1, and then discuss the importance of setting in a Holocaust narrative. Explain that they will conduct guided research in order to develop a better understanding of the context for their narratives.

TEACHER TO TEACHER

Rather than a research experience in which students discover and evaluate their own sources, this guided research provides a safe and accessible overview of the Holocaust by allowing them to navigate within a reliable website. This avoids the risk of confronting propaganda about the Holocaust that students may not yet have the skills and knowledge to evaluate. Students will have the opportunity to do more extended research in other activities at this level.

ACTIVITY 3.7

Exploring the Museum

LEARNING STRATEGIES:
 Oral Reading, Note-taking,
 Discussion Groups, Graphic
 Organizer, Summarizing

Learning Targets

- Summarize information from a Holocaust website and contribute events to a historical timeline.
- Create and organize talking points and deliver an effective collaborative presentation.

Researching the Holocaust

- Setting (time and place) is important in any story, but why is it especially important in a Holocaust narrative?
- The United States Holocaust Memorial Museum in Washington, D.C., has a large collection of artifacts and educational displays about the events and people of the Holocaust. Work collaboratively to research and take notes on your assigned topics by exploring the museum's website, starting with the page "The Holocaust: A Learning Site for Students."
- Each of the topics on the Learning Site links to a different webpage. Visit the website to explore your topics. Take notes on a graphic organizer like the one below in order to prepare your talking points for a presentation on the Holocaust. Your talking points should contain interesting information that leads to an exploration of the theme, or central idea.

On the next page is a list of topics about the Holocaust. Your teacher will assign each group a topic (column) and individual subjects within that topic to research. As you research, neatly copy your key dates and events onto individual index cards to add to the collaborative timeline after your presentation.

My Group's Topic:

Topic 1:

Topic 2:

Notes for Talking Points:

Notes for Talking Points:

Summaries and Dates of Key Events:

Summaries and Dates of Key Events:

COMMON CORE STATE STANDARDS

Focus Standards:

SL.8.4: Present claims and findings (e.g., argument, narrative, response to literature presentations), emphasizing salient points in a focused, coherent manner with relevant evidence, sound valid reasoning, and well-chosen details; use appropriate eye contact, adequate volume, and clear pronunciation.

Additional Standards Addressed:

RI.8.1; RI.8.2; W.8.2a; W.8.2b; W.8.2c; W.8.2e; W.8.2f; W.8.7; W.8.8; SL.8.1a; SL.8.3

ACTIVITY 3.7 continued

4. Mark the chart to indicate your assignment by circling the title of your group's topic (column) and highlighting or placing a check mark by the topics you are responsible for.

LT1

Nazi Rule	Jews in Prewar Germany	The "Final Solution"	Nazi Camp System	Rescue and Resistance
<ul style="list-style-type: none"> • Hitler Comes to Power • The Nazi Terror Begins • SS Police State • Nazi Propaganda and Censorship • Nazi Racism • World War II in Europe • The Murder of the Handicapped • German Rule in Occupied Europe 	<ul style="list-style-type: none"> • Jewish Life in Europe Before the Holocaust • Antisemitism • The Boycott of Jewish Businesses • The Nuremberg Race Laws • The "Night of Broken Glass" • The Evian Conference • Voyage of the <i>St. Louis</i> • Locating the Victims 	<ul style="list-style-type: none"> • Ghettos in Poland • Life in the Ghettos • Mobile Killing Squads • The Wannsee Conference and the "Final Solution" • At the Killing Centers • Deportations • Auschwitz 	<ul style="list-style-type: none"> • Prisoners of the Camps • "Enemies of the State" • Forced Labor • Death Marches • Liberation • The Survivors • The Nuremberg Trials 	<ul style="list-style-type: none"> • Rescue in Denmark • Jewish Partisans • The Warsaw Ghetto Uprising • Killing Center Revolts • The War Refugee Board • Resistance Inside Germany

Source: Copyright © United States Holocaust Memorial Museum, Washington, D.C.

5. Present your talking points to your peer group, and then prepare a collaborative presentation based on your group's most interesting or important talking points. Each person in your group should prepare and present at least one talking point. Use the outline that follows to organize your presentation. Draft an introduction and conclusion, arrange the order of talking points into broader categories, and assign a speaker to each part of the presentation.

LT2

2 Divide the class into five groups and assign each group a column in the chart. Instruct them to assign at least two topics from their column to each person in the group.

3 Model finding the link for one topic and preparing a talking point on that topic by **taking notes** and summarizing key dates and events. Remind students that the goal is to use the information to analyze a theme, or central idea.

4 Give students the web address of the Learning Site [<http://www.ushmm.org/outreach/en/>] and access to computers with Internet access possible. If this is not possible, print out copies of the Web page for each topic. You may want to laminate these for future use.

5 Have students **take notes** to prepare their talking points. Students should recreate the organizer on the previous page for their note-taking.

ACTIVITY 3.7 continued

6 After students present their talking points to their group, the group will prepare a collaborative presentation for the class. Make sure students understand all aspects of the outline.

7 Explain what is meant by “arrange the order of talking points into broader categories,” and discuss how to transition between talking points. Provide specific models of transitions to clarify understanding.

8 As the students view the presentations, have them **take notes** in their Reader/Writer Notebooks, using a chart like the one shown in Student Step 8.

9 After each presentation, remind the presenters to add their index cards to the collaborative timeline.

10 Ask students to reflect on their learning to determine what they understand and what they still need to learn before Embedded Assessment 1.

11 Allow students time to analyze the completed timeline in a gallery walk. Discuss their observations and reflections.

12 Students should continue to add to this timeline throughout the unit as they expand their knowledge of the Holocaust. For example, when they view film clips from *Life Is Beautiful*, you could add significant dates related to Italy.

ASSESS

Review the Scoring Guide and check for understanding during rehearsal of the presentations.

ADAPT

If students struggle with preparing individual talking points or organizing and delivering collaborative presentations, provide a successful student model from this activity and continue to reinforce these skills in future activities.

Students will have an additional opportunity to practice preparing a collaborative presentation in an upcoming activity, as well as multiple opportunities to practice speaking and listening skills.

ACTIVITY 3.7 continued

Exploring the Museum

Organization of Presentation	Assignment
Introduction: Begin with a dramatic interpretation of a startling fact, statistic, or anecdote from the site and preview what is to follow in the presentation.	Dramatic Interpretation: Preview:
Transition: Talking Point 1: Topic:	
Transition: Talking Point 2: Topic:	
Transition: Talking Point 3: Topic:	
Transition: Talking Point 4: Topic:	
Conclusion: Summarize the main points of your discussion and end with a thoughtful question or thematic connection.	Brief Summary: Question or Connection:

My Notes

112

- As you rehearse your presentation, turn to the Scoring Guide criteria on page 197 and use it to evaluate yourself and the rest of your group.
- Deliver your presentation and add the information from your index cards to the collaborative timeline.
- As you view the other presentations, take notes in your Reader/Writer Notebook. Use a chart like the one below, drawing a line under each new presentation.

Presentation Topic and Speaker Names	Facts and Information About the Topic	My Opinion and Evaluation of the Talking Points

Exit Ticket Option

- Reflect on your group’s collaborative presentation:
 - What did your group do well?
 - What will you do differently next time?

Check Your Understanding (CFA)

Analyze the collaborative timeline created by your class. What inferences can you make about the Holocaust?

Leveled Differentiated Instruction

In this activity, students may need support to present research. Have students work in pairs as they complete their research.

Em Guide students to write short sentences to prepare talking points on their individual topics.

Provide the sentence frame, *One thing that I learned in my research is that _____.*

Ex Guide students to write more detailed sentences to prepare talking points on their individual topics. Tell students to include direct quotes from their research if possible to support their talking points.

Presenting Voices

ACTIVITY
3.8

Knowledge Building Activity

Learning Targets

- Research a specific Holocaust victim and present a narrative that captures his or her story.
- Apply an understanding of active and passive voice, by using voice for effect.

Researching the Holocaust

1. During the Holocaust, many people fit into one of the following categories based on either their circumstances or decisions that they made. Try to think of individual examples of each from your reading, research, and/or prior knowledge. Which group do you think was the largest? Which was the smallest?

Victims:

Perpetrators:

Rescuers:

Bystanders:

2. Choose an ID card from the Holocaust Museum website. Take notes on each section of your card, using the chart to organize information.

Name:

Date of Birth:

Place of Birth:

Biographical Background:

Experiences from 1933–1939:

War Years:

Future and Fate:

LEARNING STRATEGIES:
Note-taking, Graphic Organizer, Drafting, Adding, Substituting, Oral Reading



WORD CONNECTIONS

Roots and Affixes

Perpetrator contains the Latin root *-petrare-*, which means “to bring about.” It derives from *pater*, which means “father,” as seen in *paternity* and *patriarch*. Adding the suffix *-or*, which means “one that performs a specific action,” makes *perpetrator* refer to the person who brings about, or commits, a certain action. It is commonly associated with doing something wrong or illegal.



INDEPENDENT READING LINK

Read and Respond

Find a few instances in the narrative you are reading independently where the author uses the active voice and the passive voice. Rewrite each sentence in the other voice.

My Notes

ACTIVITY 3.8

PLAN

Materials: computers with Internet access or printed copies of Holocaust ID Cards from the Holocaust Museum site, sentence strips
Suggested Pacing: 2 50-minute class periods

TEACH

1 Help students **brainstorm** different examples of victims, perpetrators, rescuers, and bystanders. Guide them to understand that the bystanders were the largest group, and discuss the implication of this fact.

TEACHER TO TEACHER

In the last activity, students got an overview or “big picture” of the Holocaust. In this activity, they will narrow their focus to one Holocaust victim. The ID cards they will use are the ones that visitors to the U.S. Holocaust Memorial Museum are given in order to put a personal perspective on the tragedy. Victims include survivors as well as people who died; they also include people from a variety of religions, nationalities, genders, and ages. If you print the cards, you might consider laminating them for future use and/or color coding them by gender.

2 Have students select a card and **take notes** as they research their subject.

COMMON CORE STATE STANDARDS

Focus Standards:

W.8.3: Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.8.3a: Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters;

organize an event sequence that unfolds naturally and logically.

L.8.1b: Form and use verbs in the active and passive voice.

Additional Standards Addressed:

RI.8.1; RI.8.2; W.8.3b; W.8.3c; W.8.3d; W.8.3e; W.8.5; W.8.7; W.8.10; SL.8.1a; SL.8.4; SL.8.6; L.8.1c; L.8.1d; L.8.3a; L.8.4b; L.8.6

providing 3 sites to choose from for research may help to focus their attention on the task.

ACTIVITY 3.8 continued

Leveled Differentiated Instruction

In this activity, students may need support to prepare their presentations. Have students pair up to complete an **Active Listening Feedback** graphic organizer. Each partner will present his or her narrative and then respond to the other partner's. You might ask students to add the criteria from the chart to the graphic organizer.

Em Guide students to write short sentences on the graphic organizer.

Ex Guide students to write more detailed feedback on the graphic organizer.

Br Have students record feedback on the graphic organizer and then write a paragraph to summarize their comments.

3 The Language and Writer's Craft section models the use of active and passive voice and conditional and subjunctive mood. Create additional models as a class.

4 After briefly reviewing the elements of effective narrative writing, ask students to respond to the writing prompt independently.

ACTIVITY 3.8 continued

Presenting Voices

My Notes

LT2 LB.1b
Important for interim testing!
These are also terms that may appear on SBAC
LT1
LT2

Language and Writer's Craft: Using Voice and Mood for Effect

Active Versus Passive Voice

When writing or speaking, active voice is usually preferred to passive voice. However, skilled writers and speakers use voice for effect, so sometimes it is more powerful to use the passive voice. Study the model below. How is the effect different in each sentence?

Passive: Relocation camps were used to destroy whole villages.

Active: The Nazis used the camps to empty whole villages of their citizens.

Active voice names the destroyers, passive voice hides the destroyers. Do you as a writer want to show responsibility or hide responsibility?

Mood

You learned in earlier units that conditional mood expresses a hypothetical situation while the subjunctive mood describes a state contrary to fact. When using the verb *to be* in the subjunctive, always use *were* rather than *was*.

For example:

Conditional Mood: *I would have spoken out against the Nazis if I had been alive then.*

Subjunctive Mood: *If I were a prisoner in a concentration camp, would I survive?*

As a class, create additional model sentences relating to the Holocaust. Use passive and active voice and conditional and subjunctive mood effectively and correctly.

Passive:

Active:

Conditional:

Subjunctive:

WRITING to SOURCES Narrative Writing Prompt

Think about the research you did on the experiences of one victim of the Holocaust. Draft one victim's story using information from all four sections of the ID card. Be sure to:

- Use narrative technique (dialogue, pacing, description, and reflection) to develop experiences, events, and/or characters.
- Establish a context and use first person point of view.
- Sequence events logically and naturally using your notes as a guide.
- Use voice and mood effectively.

Great way to review/practice Narrative Writing

read discover I'll get a ticket
out get wind watch memorise

ACTIVITY 3.8 continued

3. Revise your writing to show your understanding of voice and mood by adding or substituting for effect. Also, be sure you have included transitions to convey sequence, signal shifts, and connect the relationships among experiences and events. Reflect on your editing: How does using voice and mood for effect strengthen your writing?

Presenting the Narrative

4. Before you prepare an oral reading of your narrative, examine the criteria for evaluation below. These criteria also apply to speaking.



WORD CONNECTIONS

Roots and Affixes

Both *pronounce* and *enunciate* contain the Latin root *-nuntius-* which means “messenger.” There is a delicate distinction between the two words. To *pronounce* means to say words correctly. To *enunciate* means to say words clearly as you are pronouncing them.

Element of Expressive Oral Reading/Speaking	Proficient	Emerging
Enunciation: Pronunciation of words	Enunciation is clear, correct, and effective throughout the reading and enhances the listener’s understanding.	Mumbling, incorrect, or indistinct pronunciation hinders the listener’s understanding.
Pitch: Vocal highs and lows	Variety in vocal highs and lows enhances the listener’s understanding of the passage.	Mostly monotone
Volume: Variety in volume	Variety in volume enhances the listener’s understanding of the passage.	Too quiet
Tempo: Appropriate pacing (fast or slow)	Appropriate pacing enhances the listener’s understanding of the passage.	Too fast or too slow
Phrasing: Pausing at appropriate points and for emphasis	Pauses and emphasis enhance the listener’s understanding of the passage.	No pauses or emphasized words

LT1

5. Prepare and present an oral reading of your revised narrative to a small group of your peers. Use the chart above to provide feedback about each speaker’s strengths and weaknesses.

Check Your Understanding

How did the process of researching a person from the Holocaust and assuming that person’s identity add to your understanding of the Holocaust?

Edit Ticket



WORD CONNECTIONS

Roots and Affixes

The word *monotone* includes the prefix *mono-*, meaning “one,” as in *monologue*, *monomania*, and *monocle*. Thus *monotone* means “one tone,” or “without inflection.”

5 Ask students to edit their narratives for voice and mood. You may then want students to copy—onto a sentence strip—a sentence for you to review. Display strong examples for future reference. After students respond to the reflection question, briefly discuss as a class check for understanding.

6 As a class, discuss criteria for expressive oral reading and speaking. Read the information in the chart.

7 After students model proficient and emerging reading for each element, ask them to prepare their oral reading.

8 As students present in their small groups, choose one or two students to perform their oral reading for the whole class.

9 Asking students to reflect on their strengths and goals for improvement will keep them focused on the skills needed for the Embedded Assessment.

ASSESS

In their response to the narrative writing prompt, check that students understand the moods presented and how to use active and passive voice for effect.

ADAPT

If students need more practice with oral reading, have them select a passage to rehearse and read for their next Literature Circle meeting.

If students need more practice distinguishing between active and passive voice, revisit a text from a previous activity and conduct a class reading for this skill.

ACTIVITY 3.9

▶ PLAN

Materials: DVD: *Life Is Beautiful*, directed by Roberto Benigni
Suggested Pacing: 2 50-minute class periods

▶ TEACH

1 Set up the film clips by explaining that *Life Is Beautiful* is about a father and son trying to survive in a concentration camp in Italy during World War II. The clips begin when they are on a truck being transported to the train station. The mother is not Jewish, so she has not been taken and is not on the truck.

TEACHER TO TEACHER

If you prefer, you can use another film about the Holocaust in this activity. There are many to choose from, including *The Devil's Arithmetic* and *The Boy in the Striped Pajamas*.

2 Read the brief summary introducing the film, and have students **pair-share** their **predictions**.

ACTIVITY 3.9

Finding Light in Film

LEARNING STRATEGIES:
 Predicting, Graphic Organizer,
 Drafting, Oral Reading,
 Discussion Groups

Learning Targets

- Explain how screenwriters use literary elements such as setting, character, plot, and mood to develop a theme.
- Present an effective oral reading and transform a written draft into talking points for discussion.

Finding Light in the Darkness

1. Return to Activity 3.2 and reread the quotes. Notice that each speaker uses the imagery of light and darkness to express his or her ideas about good and evil, love and hatred, hope and depression—all of which are opposites. How do you think this conflict between opposites might be portrayed in film?

Life Is Beautiful is a fictional story about a family in Italy that is sent to a concentration camp. The father and son are Jewish, but the mother is not. The father tries to protect his son from the ugly realities of the Holocaust by making it seem as if they are playing a game whose prize is a real tank.

2. Based on the information above, predict conflicts that the father might encounter as he tries to convince his son that the concentration camp is just a game.

3. Work in groups of four to take notes on setting, character, plot, and mood in each film clip. Share notes and trade jobs after each clip to complete the graphic organizer on the next page.

My Notes

COMMON CORE STATE STANDARDS

Focus Standards:

SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.

SL.8.1a: Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring

to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.

Additional Standards Addressed:

W.8.2a; W.8.2b; W.8.2e; W.8.5; W.8.10; SL.8.1b; SL.8.1c; SL.8.2; SL.8.4; SL.8.6

read discover self get a tip
out get wind watch memorise

ACTIVITY 3.9
continued

ACTIVITY 3.9 continued

3 Divide students into groups of four, and assign each group to take notes on one literary element during the first clip. After each clip discuss literary elements to check for understanding before asking students to rotate columns.

Leveled Differentiated Instruction

In this activity, some students may benefit from using sentence frames to complete the graphic organizer.

Em The setting is _____. The characters in the clip are _____. The plot in this clip is _____. The mood is _____.

Ex The clip takes place _____. The character _____ is _____. The character _____ feels _____. The character _____ wants _____. What happens in the clip is _____. The mood is _____ and then it becomes _____.

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Setting	Character(s)	Plot	Mood
Clip 1 A father and son are on a truck, and then at a train station, in Italy during the Holocaust.	The father, Guido, tries to cheer up his son. The son, Joshua, is confused. The mother, Dora, wants to be with her family.	The son asks his father what is happening. The mother joins them.	The mood is nervous and a little hysterical, and then becomes serious and desperate.
Clip 2			
Clip 3			
Clip 4			

ACTIVITY 3.9 continued

4 Have students co-construct a response to the writing prompt and then present an oral reading to another pair for feedback.

Leveled Differentiated Instruction

In this activity, students may need support building and expressing an opinion. Have students complete an **Opinion Builder** graphic organizer to gather reasons for their opinion.

Em Prompt students to find support for their opinions using the following questions: *What evidence from the film influenced your opinion? Have you had any life experiences that influenced your opinion?*

Ex Tell students to use film evidence and relevant background knowledge to support their opinion. Offer support to students as necessary while they identify reasons that support their opinion.

5 Instruct students to work in their groups to prepare talking points for a class discussion. Based on experience, students should distinguish between effective and ineffective talking points. Use examples from previous activities to support this discussion.

6 After the class discussion, have students independently prepare talking points for a small-group discussion based on the discussion prompts provided.

7 During discussion, make sure students **take notes**. Circulate to assess the quality of ideas and provide specific feedback about ways to improve. Select a few student models to share with the class.

8 Ask students to independently reflect on how literary texts can help one better understand real-life events from history.

ASSESS

Review student work to determine the level of theme analysis and the quality of written responses.

ADAPT

If students provide superficial theme analysis or create ineffective talking points, display and discuss successful student models.

Finding Light in Film

ACTIVITY 3.9
continued

My Notes

LT 1

WRITING to SOURCES Expository Writing Prompt

How is the theme “finding light in the darkness” expressed in the film? Write a draft that explains how setting, characters, and/or plot are used to develop theme. Be sure to:

- Begin with a topic sentence that responds to the prompt.
- Provide textual evidence and commentary for support.
- Use precise diction to inform or explain.

LT 2

Prepare and present an oral reading of your written draft. Use the chart in the previous activity to guide your preparation. Present your response to another pair of students. Provide feedback about ideas and oral reading.

Check Your Understanding

Work with your group to transform your draft into talking points to guide a class discussion about the theme. After your class discussion, prepare talking points for a small group discussion on at least two of the following prompts. Be sure to include textual evidence from the film to support your opinion. During your small group discussion, create and use a graphic organizer like the one on page 179 to record and respond to the other speakers’ talking points.

Discussion Prompts:

- Is it disrespectful to make a film about the Holocaust that has so much comedy in it?
- What aspects of the Holocaust, as portrayed in the film, are similar to or different from what you learned in your research?
- How and when did the mood change during the film clips, and what settings, characters, or events caused those shifts?

★

Dramatic Tone Shifts

ACTIVITY
3.10

ACTIVITY 3.10

PLAN

Materials: DVD: *The Diary of Anne Frank* (optional)
Suggested Pacing: 2 50-minute class periods

TEACH

1 Read the Preview and the Set a Purpose for Reading sections with your students. Help them understand what they will be annotating in the scene.

2 FIRST READ: Based on the complexity of the passage and your knowledge of your students, you may choose to conduct the first reading in a variety of ways:

- independent reading
- paired reading
- small group reading
- choral reading
- read aloud

3 As students are reading, monitor their progress. Be sure they are engaged with the text and annotating instances that reveal the tone of the scene. Evaluate whether the selected reading mode is effective.

4 Based on the observations you made during the first reading, you may want to adjust your reading mode. For example, you may decide for the second reading to read aloud certain complex passages, or you may group students differently.

Learning Target

- Analyze how dialogue is used in a play to develop character and plot, convey tone, and reveal theme.

Preview

In this activity, you will read part of a play. Pay attention to the tone at the beginning of the scene and at the end.

Setting a Purpose for Reading

- As you read the dialogue, underline words and phrases that indicate the tone of how the characters are feeling.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Actors often highlight their lines when they get a new script. The beginning of the passage lists the characters involved in the scene. Choose one and highlight each instance they speak.

LEARNING STRATEGIES:

Skimming/Scanning, Marking the Text, Close Reading, Rereading, Oral Reading, Discussion Groups, Drafting, Adding

My Notes

ABOUT THE AUTHOR

Frances Goodrich (1891–1984) and Albert Hackett (1900–1995) were both writers and actors who married in 1931. Together they wrote numerous plays and film screenplays. In 1955 they adapted Anne Frank's *The Diary of a Young Girl* for the stage, where it received several Tony Award nominations, including a win for Best Play. The play also was awarded the Pulitzer Prize for Drama in 1956.

Drama

from

The Diary of Anne Frank

by Frances Goodrich and Albert Hackett

Families living in the hidden attic:

Mr. Frank and Mrs. Frank: Anne and Margot Frank's parents

Margot and Anne: sisters, 18 and 13 years old

Mr. van Daan and Mrs. van Daan: Mr. van Daan worked with Otto Frank in Amsterdam

Peter van Daan: their son

Mr. Dussel: older; dentist who also lives in the attic

Others:

Miep Gies: close friend of the Frank family

Eisenhower: the voice of the American general

Scene: Anne, Mr. Dussel, Mr. van Daan, Mr. Frank, Mrs. van Daan, Mrs. Frank, Margot, Peter, Miep, Eisenhower

(Night. Everyone is asleep. Suddenly, Mrs. Frank sits up in bed.)

Mrs. Frank: (In a whisper.) Otto. Listen. The rat!



INDEPENDENT READING LINK

Read and Connect

Find an instance in the narrative you are reading independently where the tone shifts dramatically. How is it similar to or different than the tone shift in the play in Activity 3.10?

Note: See scaffolding the TDQ's section. CFU while reading

Q's directly connect to LT 1 and will focus the reader's attention on use of dialogue.

COMMON CORE STATE STANDARDS

Focus Standards:

RL.8.2: Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.

RL.8.3: Analyze how particular lines of dialogue or incidents in a story or drama propel

the action, reveal aspects of a character, or provoke a decision.

Additional Standards Addressed:

RL.8.1; RL.8.4; W.8.2a; W.8.4; W.8.5; W.8.9a; SL.8.1a; L.8.1b; L.8.1c; L.8.2a; L.8.2b; L.8.3a; L.8.6

TEACHER TO TEACHER

If you have a copy of the DVD of *The Diary of Anne Frank*, use this scene as a visual prompt before reading. Each student should focus on the role he or she will play and **take notes** on how the actor delivers those lines.

Leveled Differentiated Instruction

Some students may benefit from analyzing the key ideas and details as they read in order to be sure they understand the drama.

Em Guide students to complete a **Key Ideas and Details Chart** graphic organizer as they read to help them understand the text.

Ex Guide students to write notes about the key ideas and details from the text using the sentence frames. *The key idea of the drama is _____. One supporting detail is _____. Another supporting detail is _____.*

Br Have students write independently about the key ideas and details from the text as they read.

Support Have students list details from the drama and write about how each detail affects the tone of the story.

option:
CFU Q's during reading

Dramatic Tone Shifts

gnawing: biting or chewing

My Notes

* IS MRS. Frank justified in wanting him to go? why/why not?

Mr. Frank: Edith, please. Go back to sleep. *(He turns over. Mrs. Frank gets up, quietly creeps to the main room, standstill. There is a tiny crunching sound. In the darkness, a figure is faintly illuminated, crouching over, gnawing on something. Mrs. Frank moves closer, turns on the light. Trembling, Mr. van Daan jumps to his feet. He is clutching a piece of bread.)*

Mrs. Frank: My God, I don't believe it! The bread! He's stealing the bread! *(Pointing at Mr. van Daan.)* Otto, look!

Mr. van Daan: No, no. Quiet.

Mr. Frank: *(As everyone comes into the main room in their nightclothes.)* Hermann, for God's sake!

Mrs. van Daan: *(Opening her eyes sleepily.)* What is it? What's going on?

Mrs. Frank: It's your husband. Stealing our bread!

Mrs. van Daan: It can't be. Putti, what are you doing?

Mr. van Daan: Nothing.

Mr. Dussel: It wasn't a rat. It was him.

Mr. van Daan: Never before! Never before!

Mrs. Frank: I don't believe you. If he steals once, he'll steal again. Every day I watch the children get thinner. And he comes in the middle of the night and steals food that should go to them!

Mr. van Daan: *(His head in his hands.)* Oh my God. My God.

Mr. Frank: Edith. Please.

Margot: Mama, it was only one piece of bread.

Mr. van Daan: *(Putting the bread on the table. In a panic.)* Here. *(Mrs. Frank swats the bread away.)*

Mr. Frank: Edith, he couldn't help himself! It could happen to any one of us.

Mrs. Frank: *(Quiet.)* I want him to go.

Mrs. van Daan: Go? Go where?

Mrs. Frank: Anywhere.

Mrs. van Daan: You don't mean what you're saying.

Mr. Dussel: I understand you, Mrs. Frank. But it really would be impossible for them—

Mrs. Frank: They have to! I can't take it with them here.

Mr. Frank: Edith, you know how upset you've been these past—

Mrs. Frank: That has nothing to do with it.

Mr. Frank: We're all living under terrible strain. *(Looking at Mr. van Daan.)* It won't happen again.

Mr. van Daan: Never. I promise.

Mrs. Frank: I want them to leave.

Mrs. van Daan: You'd put us out on the street?

SCAFFOLDING THE TEXT-DEPENDENT QUESTIONS

1. Key Ideas and Details (RL.8.1) **Quote a line of dialogue that expresses Mrs. Frank's anger and explain why she is so angry.** Read Mrs. Frank's first several lines of dialogue. Why is she angry at Mr. van Daan? What does she say about him to express her anger?
2. Key Ideas and Details (RL.8.3) **Examine Mr. Frank's dialogue in this scene. How does it show his role in the family and in this particular scene?** What does Mr. Frank say to his wife after his wife yells at Mr. van Daan? What is his attitude toward the situation?
3. Key Ideas and Details (RL.8.2) **How does Miep's news of the invasion change the tone of the scene? Characterize the new tone and explain how it has changed.** How are the characters acting before Miep brings the news? What news does Miep bring when she arrives in the attic? How do the other characters react when she brings this news?

5 SECOND READ: During the second reading, students will be returning to the text to answer the text-dependent comprehension questions. You may choose to have students reread and work on the questions in a variety of ways:

- independently
- in pairs
- in small groups
- together as a class

6 Have students answer the text-dependent questions. If they have difficulty, scaffold the questions by rephrasing them or breaking them down into smaller parts. See the Scaffolding the Text-Dependent Questions boxes for suggestions.

Dramatic Tone Shifts

GRAMMAR & USAGE Punctuation

Punctuation helps to clarify meaning in sentences. Notice the varied punctuation on these pages.

Ellipses (...) are used to show pauses or to show that words are omitted.

A **colon (:)** is used in a script to follow the name of the speaker. It is also used to introduce a list of a second clause that explains or expands on the first.

An **exclamation point (!)** is used to show excitement.

A **dash (—)** is used to set off or emphasize content.

Parentheses () set off comments or additional information in a sentence.

convulsive: marked by violent shaking



WORD CONNECTIONS

Word Relationships

Concerted and *conjunction* are similar in meaning. *Concerted* describes the combined efforts of people or groups that work together to achieve a goal. Think of a concert where musicians and singers perform together to make music. You could also say these musicians are working in *conjunction*, meaning they are working together at the same time to put on a great show.

Miep: (*Pointing.*) Cherbourg. The first city. They're fighting for it right now.

Mr. Dussel: How many days will it take them from Normandy to the Netherlands?

Mr. Frank: (*Taking Mrs. Frank in his arms.*) Edith, what did I tell you?

Mr. Dussel: (*Placing the potatoes on the map to hold it down as he checks the cities.*) Cherbourg. Caen. Pont L'Evêque. Paris. And then ... Amsterdam! (*Mr. van Daan breaks into a convulsive sob.*)

Mrs. van Daan: Putti.

Mr. Frank: Hermann, didn't you hear what Miep said? We'll be free ... soon. (*Mr. Dussel turns on the radio. Amidst much static, Eisenhower's voice is heard from his broadcast of June 6, 1944.*)

Eisenhower: (*Voice-over.*) People of Western Europe, a landing was made this morning on the coast of France by troops of the Allied Expeditionary Force. This landing is part of the concerted United Nations plan for the liberation of Europe ...

Mr. Frank: (*Wiping tears from his eyes.*) Listen. That's General Eisenhower. (*Anne pulls Margot down to her room.*)

Eisenhower: (*Voice-over, fading away.*) ... made in conjunction with our great Russian allies. I have this message for all of you. Although the initial assault may not have been made in your own country, the hour of your liberation is approaching. All patriots ...

Anne: (*Hugging Margot.*) Margot, can you believe it? The invasion! Home. That means we could be going home.

Margot: I don't even know what home would be like anymore. I can't imagine it—we've been away for so long.

Anne: Oh, I can! I can imagine every little detail. And just to be outside again. The sky, Margot! Just to walk along the canal!

Margot: (*As they sit down on Anne's bed.*) I'm afraid to let myself think about it. To have a real meal—(*They laugh together.*) It doesn't seem possible! Will anything taste the same? Look the same? (*Growing more and more serious.*) I don't know if anything will ever feel normal again. How can we go back ... really?

Second Read

- Reread the scene to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. Key Ideas and Details: Quote a line of dialogue that expresses Mrs. Frank's anger and explain why she is so angry.

"Every day I watch the children get thinner." Mrs. Frank is so angry because everyone is short of food, and Mr. van Daan has taken food that should have been shared by the group. RL.8.1



2. **Key Ideas and Details:** Examine Mr. Frank’s dialogue in this scene. How does it show his role in the family and in this particular scene?

Mr. Frank says things like: “Edith, he couldn’t help himself. It could happen to any one of us.” “We’re all living under terrible strain.” Mr Frank is trying to be understanding and mitigate Mrs. Frank’s anger. He tries to soften her outrage. RL.8.3

3. **Key Ideas and Details:** How does Miep’s news of the invasion change the tone of the scene? Characterize the new tone and explain how it has changed.

Miep’s news changes the tone from despair, anger, and hopelessness to a sense of hope and possibilities for a future. RL.8.2

Working from the Text

- In your group, assign roles for an oral reading of the scene.
- Prepare for an oral reading by skimming/scanning the scene independently, marking and annotating your character’s lines:
 - Mark connotative diction and label the tone you intend to use in speaking lines of dialogue.
 - Mark words of the dialogue that you will emphasize with a shift in volume or pitch.
 - Place slash marks in places where you will pause for effect.
- Conduct an oral reading in your group, using your marks and annotations as a guide.
- Discuss how and when the tone shifted in the play. Did setting, character, or plot cause the shift in tone? *Everyone is on edge from living so closely together for so long and fearing capture. When they hear the radio announcement that the war may soon end, they become excited and hopeful about being free again. This tone shift is caused by character, specifically Miep and General Eisenhower.*

Check Your Understanding

WRITING to SOURCES Expository Writing Prompt

Think about the characters in the scene from *The Diary of Anne Frank*. How does their dialogue reveal the characters and the conflicts of the story and increase the reader’s understanding of an aspect of the Holocaust experience? Draft a response that explains how specific dialogue is used to develop character(s) or plot and to reveal theme. Be sure to:

- Begin with a topic sentence that responds to the prompt.
- Provide textual evidence and commentary for support.
- Use variety in sentence mood and voice.

Revise your writing to add transitions to clarify the relationships among ideas and concepts.

My Notes

Lined area for taking notes.

ACTIVITY 3.10 continued

7 Divide students into large groups of 9–12. Instruct them to assign roles for the first scene. Larger groups may need to share roles, while in smaller groups students may need to take multiple roles.

8 Model **marking/annotating** the text for tone, volume, pitch, and phrasing. Instruct students to **skim scan** for their lines and **mark the t** accordingly.

9 After groups conduct an oral reading of the scene, analyze tone shifts as a class.

10 Ask students to think about and share successes and challenges relating to reading and analyzing the scene. Based on the discussion, set class goals for reading and speaking.

11 Discuss tone shifts and the events, characters, or lines of dialogue that facilitate those shifts. Provide examples from texts such as *Life Is Beautiful* or *Terrible Things*.

12 If you have the time, ask students to repeat the process, reading different characters for the second reading. Observe reading and speaking to determine successes and challenges and to identify improvement.

13 Instruct students to respond to the writing prompt independently and then revise and reflect on the writing.

ASSESS

Review student work to assess the level of analysis and explanation used to assess understanding of voice and transitions.

ADAPT

If skills are emerging in some areas, model a successful student response to the writing prompt. Then, ask students to respond to the same or a similar prompt in response to the text in the next activity.

* How does this text show "light within darkness?"