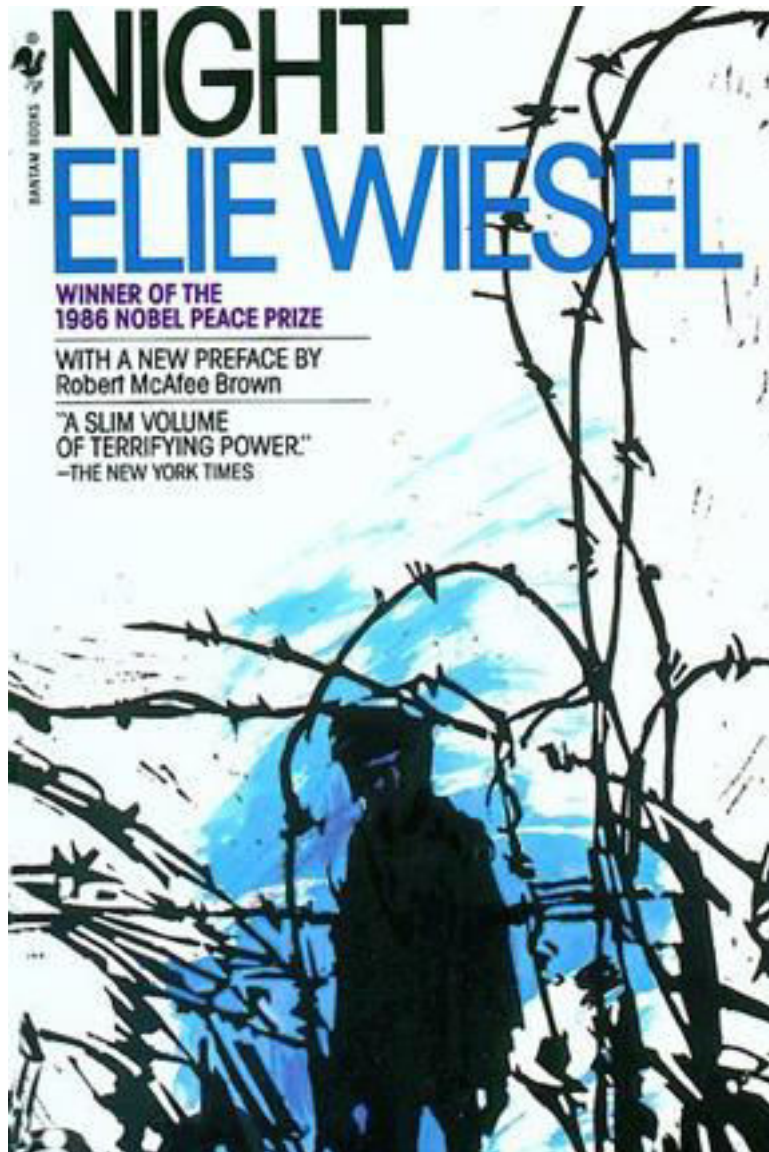


Research Methods and *Night*



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Introduction to Unit:

“The function of memory is not only to register past events, but to stimulate human conscience.”
-Raphael Lemkin

Elie Wiesel’s *Night* isn’t merely literature. To schematize this text in terms of setting, character, plot, and other tools of literary analysis, is to miss a crucial point about why Wiesel was compelled to write it. This unit works from the premise that as a survivor’s memoir, a record of witness, *Night* is a valuable piece for understanding our shared history and the importance of memory for human beings in general. This is an excellent unit for students of all ability levels because the students themselves take ownership over, asking questions and researching responses to those questions. In a sense, the student-driven approach of this lesson naturally differentiates their experience.

This empowering experience and the subject matter of this curriculum is important. In his 1986 Nobel acceptance speech Wiesel asserts, “If we forget, we are guilty, we are accomplices.” *Night* offers us an opportunity to explore the value of memory, personal narrative, and the uses of history. It also invites us to use literature to engage with major world events through the lens of our own stories and thoughts. This unit thus culminates with a research project that invites students to share in a discussion about our common history, drawing on their own life experience and reflections, and deepening their understanding of how humans can commit genocide. Wiesel’s purpose and ours in the classroom, vis-à-vis *Night*, is that “his past” should not “become their future.”

Please adjust this draft to fit the needs of your classroom. We hope that Pilot groups and teachers around the district will continue to add extension activities to the reading of *Night*. The unit will also benefit from additions to the unit vocabulary, specifically taken from the text and extension activities.

Planning Template: *NIGHT* and RESEARCH METHODS

Stage 1: Desired Outcomes

Priority Standards:

Literature

10.09 – Identify and analyze the development of themes.

Writing

10.16.1 Establish a context.

10.18.2 Support a position with precise, relevant examples and evidence.

10.18.6 Identify sources and judge their usefulness or credibility.

10.18.7 Document sources using appropriate citation format.

10.18.11 Reveal the significance of the subject and events.

Speaking/Listening/Viewing

10.21 Respond to presentations with affirmations, challenges, and relevant questions

Understandings:

Students will understand that...

*...as Raphael Lemkin states, “The function of memory is not only to register past events, but to stimulate human conscience.”

*...genocide, wherever it happens, has common themes.

*...stories of individuals’ experience can illustrate historical moments and give the reader an opportunity to explore universal themes such as genocide, survival, and racism, etc.

Essential Questions:

- Why is memory important?
- Why is it important to create memorials?
- How do people survive great atrocities?
- What are the circumstances that give rise to genocide?
- Why do people treat each other the different ways they do?
- If there is a higher power, and if we think that higher power is essentially good, then why is there evil in the world?
- What should a person do when s/he doesn't understand something? Should a person obey authority or his/her own moral compass?

Students will know:

*How to differentiate between subjective and objective sources.

*The historical circumstances of the Holocaust and other occurrences of genocide.

*How to compare and contrast information on the same topic making perceptive connections.

*How to establish a context in their own writing.

*Identify and analyze the development of themes.

Students will be able to:

*Write a research paper that clearly demonstrates their ability to distinguish between subjective and objective view points.

*Reflect on the meaning of memory. Particularly addressing the question, “What is the meaning and significance of your research?”

Stage 2: Assessment Evidence

Culminating Assessment <i>(learning task)</i>	Other Evidence
<p>Research paper:</p> <p>Students will research a topic of interest to them that was generated through the study of the central text. They will be expected to identify, evaluate, and synthesize appropriate and relevant sources into their final research paper.</p>	<ul style="list-style-type: none">*Research pre-assessment*Questions generated*Written reflection on the importance and significance of their research paper*<i>Night</i> and <i>Papers Clips</i> Response journaling, i.e. reader response*Student poems*Reflection on poems

Stage 3 -- Learning Plan: *Night* and Research Methods

Activity Title	Priority Standards	Page
Lesson #1: The Boy with the Striped Pajamas / Frontline	10.09 – Identify and analyze the development of themes. 10.21 Respond to presentations with affirmations, challenges, and relevant questions	8
Lesson #2: Response Journal	10.09 – Identify and analyze the development of themes. 10.21 Respond to presentations with affirmations, challenges, and relevant questions	12
Lesson #3: Six Million Paper Clips	10.09 – Identify and analyze the development of themes. 10.21 Respond to presentations with affirmations, challenges, and relevant questions	18
Lesson #4: Poetry Springboards	10.18.11 Reveal the significance of the subject and events.	21
Lesson #5: Pre-Assessment / Research Skills	10.18.2 Support a position with precise, relevant examples and evidence. 10.18.6 Identify sources and judge their usefulness or credibility. 10.18.7 Document sources using appropriate citation format.	46
Culminating Assessment: A Short Research Paper	10.16.1 Establish a context. 10.18.2 Support a position with precise, relevant examples and evidence. 10.18.6 Identify sources and judge their usefulness or credibility. 10.18.7 Document sources using appropriate citation format. 10.18.11 Reveal the significance of the subject and events.	51
Lesson #6: Fact vs. Opinion	10.18.6 Identify sources and judge their usefulness or credibility. 10.18.7	53
Lesson #7: Plagiarism and Citing Sources	10.18.7 Document sources using appropriate citation format.	56
Lesson #8: Guided Research	10.18.2 Support a position with precise, relevant examples and evidence. 10.18.6 Identify sources and judge their usefulness or credibility. 10.18.7 Document sources using appropriate citation format.	63
Lesson #9: Writing the Research	10.18.6 Identify sources and judge their usefulness or credibility.	66

Activity Title	Priority Standards	Page
Paper—First Draft / Tiered Lesson	10.18.2 Support a position with precise, relevant examples and evidence. 10.18.11 Reveal the significance of the subject and events.	
Lesson #10: Time to Revise / Culminating Assessment	10.09 – Identify and analyze the development of themes. 10.16.1 Establish a context. 10.18.2 Support a position with precise, relevant examples and evidence. 10.18.6 Identify sources and judge their usefulness or credibility. 10.18.7 Document sources using appropriate citation format. 10.18.11 Reveal the significance of the subject and events.	73
Lesson # 11: Unit Reflection	10.09 – Identify and analyze the development of themes	76
Resources		78

Academic Vocabulary

The **terms used** extensively in this unit are:

Theme
Sources
Credibility
Synthesize
Evaluate
Organize
Citing Sources

The **background knowledge** that students will probably need to know for this unit includes:

Holocaust
genocide
clarifying question
essential question
atrocities
liberty
Anti-Semitism
Nazi
Jew
SS
concentration camp
ghetto
Gestapo
exterminate
annihilate

Lesson #1: *The Boy with the Striped Pajamas* / *Frontline: Memory of the Camps*

Duration: 180 minutes

Priority standards: 10.21; 10.09

Brief overview of lesson: Students will view the film *The Boy with the Striped Pajamas* and write clarifying and essential questions as they do. Students will share out their clarification and essential questions at the end of the screening, then watch *Frontline: Memory of the Camps*, writing down as many answers as possible to their clarification questions.

Materials needed: Copy of films (and/or access to wifi/laptop/projector) and questions/vocabulary handouts.

Key vocabulary: Clarifying question, essential question, Holocaust, genocide, atrocity, Anti-Semitism, Nazi, Jew, concentration camp, SS

Addressing Essential Question(s):

- Students also create their own essential questions in this unit
- Why is memory important?
- Why is it important to create memorials?
- How do people survive great atrocities?
- What are the circumstances that give rise to genocide?
- Why do people treat each other the different ways they do?
- If there is a higher power, and if we think that higher power is essentially good, then why is there evil in the world?
- What should a person do when s/he doesn't understand something? Should a person obey authority or his/her own moral compass?

Hook/Anticipatory Set: Free writing/association for three minutes based on the word “Holocaust” written on the board, followed by asking each student for one item they wrote. Teacher offers etymology/definition before screening.

Steps/Procedures:

1. Free writing/sharing (see above) See resources for a definition. Ask students: What do you know about the holocaust? Where did you learn it? What literature of the Holocaust have you already read? What people have you met, movies have you seen, stories have you heard? Do you have a personal connection with someone who experience the Holocaust? Do you want to know more about this subject? Why or why not? (From the teaching guide for Elie Wiesel's *First Person Singular*)
2. Hand out clarification/essential questioning handout, “*The Boy with Striped Pajamas/ Frontline: Memory of the Camps.*”
3. Screen *Boy with the Striped Pajamas*, with pauses for students to write questions.
4. At end of *BSP*, share out essential questions first, followed by clarification questions (record on board at front). Revisit these questions throughout the reading of *Night*.
5. Hand out vocabulary for unit.
6. Show 10-15 minutes of *Frontline: Memory of the Camps*, and have students record answers to

as many clarifying questions as possible.

7. Exit ticket: 1-4 sentences: Why did the British soldiers film what they saw in the camps?

Strategies for ELL students: Use SIOP strategies as needed (for all successive lessons, as well).

Strategies for TAG students: See tiered lesson in Pre-Assessment and remarks in Introduction.

Modifications for students with special needs: See student IEPs for specific accommodations (same for all successive lessons, as well).

The Boy with the Striped Pajamas / Frontline: Memory of the Camps

Essential questions for this lesson:

- What should a person do when s/he doesn't understand something?
- Should a person obey authority or his/her own moral compass?
- What's the right way to treat other people, regardless of their differences from you?

Your clarifying questions: These are questions that have an answer, but you don't know it yet. Your task as we screen the film is to record a **MINIMUM** of five clarifying questions. (E.g., Who were the Nazis? What is the SS?)

My Clarifying Questions:

- 1.
- 2.
- 3.
- 4.
- 5.

Your essential questions: These are questions that do not have just one correct answer, but can be endlessly debated. See the questions at the heading of this lesson for examples. Your task is to write a **MINIMUM** of your own three essential questions.

My Essential Questions:

- 1.
- 2.
- 3.

Answers to your clarifying questions: As you watch *Memory of the Camps*, do you get any answers to your clarifying questions? If you do, record them below. If not, record further clarifying questions that you would like answered to better understand this history. MINIMUM of three answers/questions required.

1.

2.

3.

4.

5.

Wrap-up: What are two (or more) topics you would personally like to learn more about based on the film and the documentary footage you've now seen?

1.

2.

Lesson #2: Reading *Night*

Duration: 30-40 minutes per class over the course of **up to ten** class periods.

Priority standards: 10.9; 10.21

Brief overview of lesson: This lesson is to be conducted over the course of a number of days, throughout students' reading of *Night*. Each step has at least a writing prompt, if not a role play activity, followed by sharing and discussion of student writing. These are activities designed to connect students to the text and to develop research questions. To this end, each step also concludes with an "exit ticket"—a clarifying question based on each section of night. The teacher collects these clarifying questions as students leave and will keep them on one document to be used in a successive lesson.

Because the prompts are unlikely to take an entire class period, teachers should review clarifying questions daily and supplement each class period with an activity that makes use of primary sources and other instructional resources found at the end of this unit and abundantly online. When selecting questions to address as a class, teachers should keep in mind that the clarifying questions will drive later research work from the students. Address questions that, if not answered, would impede comprehension of the text and lead to simplistic generalizations about the memoir.

In some circumstances, the prompts may be extended best by simply reading the text together and employing any number of the PPS Reading and Writing Strategies. In other classroom environments, students will be best served by assigning the prompts as homework or using the Entrance Slip (see below). In all circumstances, best practice will be to revisit the essential questions regularly, making connections between the various texts of the unit.

A Note of Caution:

The United States Holocaust Memorial Museum offers "Guidelines for Teaching about the Holocaust," (see link in resources). In this guide, they take the position that "simulation exercises" are "pedagogically unsound" for this subject. Recognizing the value of engaging students in simulations when addressing situations that they have little to no framework for understanding and the potential problem of establishing a second set of rules for this topic, we have taken the stance of teaching the controversy. To this end, we've included text from the aforementioned guide to be shared with students after the first simulation in this lesson. However, teachers must be mindful of the classroom atmosphere and ready to address student behavior that trivializes the subject matter. Before you proceed with this unit, please review the entire USHMM guide (or others like it) and develop a plan for addressing these sensitive issues.

Materials needed: Journal; Elie Wiesel's *Night*; *Schindler's List*

Key vocabulary: Essential questions, clarifying questions.

Addressing Essential Question(s):

- Students create and share their own essential questions generated by their reading.
- Why is memory important?
- How do people survive great atrocities?
- What are the circumstances that give rise to genocide?
- Why do people treat each other the different ways they do?
- If there is a higher power, and if we think that higher power is essentially good, then why is there evil in the world?
- What should a person do when s/he doesn't understand something? Should a person obey authority or his/her own moral compass?

Hook/Anticipatory Set: Each prompt has its own hook/anticipatory set.

STEPS/PROCEDURES:

1. Use the prompt
2. Share and Discuss
3. Optional: Extension Activity/Readings
4. Exit ticket: Write another clarifying question based on the section.

Prompt	Prior Reading / Section	Possible Extension Topic or Activity
<p>1 - “Each of us will be allowed to bring his personal belongings. A backpack, some food, a few items of clothing” (14). What would you bring? Be thorough and thoughtful in your response.</p> <p>Students share what they would bring in round-robin format, discussing good ideas and those that might not have been so well thought-out.</p>	pp. 3 - 22	<p>Make Connections to previous Viewing activity – review clarifying or essential questions from Lesson #1</p>
<p>2 - Create a space roughly the size of a cattle car in your classroom. As students enter, direct them into this space. Reenact statement of German officer on page 24: “There are eighty of you in the car... If anyone goes missing, you will all be shot like dogs.” Wait two to five minutes, keeping students in confined space. Then have them take their seats and journal about what it felt like to be contained and to hear that statement from an authority figure, against their will.</p> <p>Share and discuss.</p>	pp. 23-28	<p>Read and discuss the excerpt from “Guidelines for Teaching about the Holocaust.”</p> <p>View the cattle car scene from <i>Schindler’s List</i></p> <p>Discuss</p>
<p>3 - At the beginning of the third section, page 29, Wiesel finds out that the objects he was told he could carry were to be “left behind in the wagon.” Refer to prompt #1 and offer the prompt: Write about a time when you were disappointed, had something wrongly taken from you, or experienced a loss.</p>	pp. 29 – 46	<p>See the United States Holocaust Memorial Museum’s website for a lesson responding to the student question, “Why Didn’t They Leave?” or</p>

Share and discuss.		look at the handouts in our resources about the Voyage of the St. Louis.
4 - Wiesel writes, “Never shall I forget that night, the first night in the camp... Never shall I forget that smoke... Never shall I forget...” Taking the phrase, “Never shall I forget...,” students should write a minimum of eight, “Never shall I forgets....” These can be happy or challenging memories. Students share at least one memory each.	Pg. 34	
5 - In the fourth section of Night, Wiesel himself is publicly beaten, and he describes witnessing the hangings of multiple other prisoners in the camp. How is it possible that one group of people could do these things to another?	pp. 47 – 65	Address the Essential Question – “What are the circumstances that give rise to genocide?” Explore the Holocaust Timeline (see links to The History Place) in resources, and various maps and documents in our resources.
6 - As students enter the room at the beginning of class, point to five random students and have them sit in a special place in the classroom. Read a selection of the book aloud, but only allow students sitting with the majority to read from the text—the pre-identified five students should not be allowed to read. Once the reading is complete, have students respond in their journal about how it felt to be ‘selected’ into either situation. Students from both sides share and discuss their journal responses.	pp. 66 - 84	
7 - At the end of the sixth section, Wiesel and his father have survived and the liberating armies are following the Nazis and their prisoners. Yet it is snowing, they have very little food, and the Nazis are tense. What do you expect is going to happen and why? I.e., “_____ is going to happen in the end because _____.”	pp. 85 - 97	
8 - When German citizens throw food to the starving prisoners, Wiesel describes the Jews as they fought with each other over the food as “beasts of prey unleashed, animal hate in their eyes” (101). A son kills his father for a piece of bread on this same page. Do all humans have the capacity to commit atrocities? Is human nature essentially good or evil? Give supporting examples from your own memory.	pp. 98 - 103	Compact these three writing prompts by assigning them as homework and using a Socratic Seminar (See PPS Reading and Writing Strategies) to address them in one or more class periods. This would also be a good time to revisit the essential questions, make connections to honors extensions, and the viewing
9 - What do you think of Wiesel’s response, “Free at last!” (112) when his father dies? Is this sensible or terrible? Is there some guilt here as he admits to this? Explain.	pp. 104 – 112	

10 - Wiesel describes himself as a “corpse” (115) in the closing image of the memoir. Why this word? What is he trying to say about himself, following his experience in the camps? How can he possibly go on and have a normal life?	pp. 104 - 112	of the <i>BSP</i> .
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Differentiation:

- Some ELL and Special Ed. Students may benefit from an Exit Slip with sentence frames.
- Consider assigning the clarifying question as an “Entrance Slip” to save class time for activities responding to the clarifying questions with supplementary texts and discussions.
 - Further enrich your study of the text with an Entrance Slip that asks students to also dialogue with the text. In some circumstances, this could be used as TAG differentiation. (See model entrance at the end of the Lesson)
- Offer Honor’s Credit or Extra Credit to students who read either *Maus I & II* or *All But My Life* or even *A Long Way Gone*. Have them complete a journal through the process, participate in tutorial or online class discussions, and attend a factual, short answer reading test.

Extension for Prompt #2

On an overhead or handout, present students with this excerpt from the United States Holocaust Memorial Museum “Guidelines for Teaching about the Holocaust: (Perhaps only using the second paragraph)

- One of the primary concerns of educators teaching the history of the Holocaust is how to present horrific, historical images in a sensitive and appropriate manner. Graphic material should be used judiciously and only to the extent necessary to achieve the objective of the lesson. Try to select images and texts that do not exploit the students' emotional vulnerability or that might be construed as disrespectful of the victims themselves. Do not skip any of the suggested topics for study of the Holocaust because the visual images are too graphic. Use other approaches to address the material.

In studying complex human behavior, many teachers rely upon simulation exercises meant to help students "experience" unfamiliar situations. Even when great care is taken to prepare a class for such an activity, simulating experiences from the Holocaust remains pedagogically unsound. The activity may engage students, but they often forget the purpose of the lesson and, even worse, they are left with the impression that they now know what it was like to suffer or even to participate during the Holocaust. It is best to draw upon numerous primary sources, provide survivor testimony, and refrain from simulation games that lead to a trivialization of the subject matter.

Furthermore, word scrambles, crossword puzzles, counting objects, model building and other gimmicky exercises tend not to encourage critical analysis but lead instead to low-level types of thinking and, in the case of Holocaust curricula, trivialization of the history. If the effects of a particular activity, even when popular with you and your students, run counter to the rationale for studying the history, then that activity should not be used.

You've participated in a simulation activity: To what extent do you agree or disagree with the statements in this paragraph? What are the dangers of the role play? What are potential benefits?

View the cattle car clip from *Schindler's List* – continue the discussion: did your experience earlier today in anyway deepen your understanding or prepare you for what you saw?

Entrance Slip

Directions: When a phrase or passages move you, write it down in the space below. Respond honestly- describe what you observe. How does it affect you? What does it make you think about? What do you associate it with?

Phrase or Passage:

Your thoughts:

Clarifying Question:

Lesson #3: Six Million Paper Clips

Duration: 310 minutes

Priority standards: 10.09; 10.21

Brief overview of lesson:

“The Paper Clips project has been an affirmation of my beliefs that education is absolutely essential to change; everyone must study the past so that we do not forget or repeat our mistakes.”

-Linda Hooper, Whitwell Middle School Principal

This lesson will address the essential question, “Why is memory important?” In reading excerpts from the book *Six Million Paper Clips: The Making Of A Children’s Holocaust Memorial* and the related documentary “Paper Clips,” students will explore the importance of memorial and how it can raise awareness about such historical events as the Holocaust. In addition, this lesson will challenge students to consider how the Holocaust provides lessons from the past that can be applied to the present to make the world a better place.

This lesson can be compacted for a class based on data formally collected from clarifying questions and journals and informally from classroom discussion. Teachers may provide students with a packet of questions and readings yet to be addressed in the unit and then view the film and close with a Socratic seminar. Or if you prefer, use portions of the film. Some of the key sequences are the first seven to ten minutes that outline the project, and the chapter offering survivor testimony.

Materials needed: Journal, *Six Million Paper Clips*, “Paper Clips” video (available online).

Key vocabulary:

- Anti-Semitism
- Aryans
- Auschwitz
- Concentration camp
- Ghetto
- Final Solution

Addressing Essential Question(s):

- Why is memory important?
- Why is it important to create memorials?

Hook/Anticipatory Set:

Writing Prompt #1: Imagine a number as large as six million? What comes to mind? How could you physically represent this number? What would be some ways to show exactly how much six million is? Share and discuss.

Steps/Procedures:

1. After students have responded to prompt #1 in their journals/on a blank sheet of paper, have a few students share and discuss their ideas.
2. Read hand-out of Chapter One, “Teaching Diversity”, from *Six Million Paper Clips*. Show first 20 minutes of “Paper Clips” documentary.

Exit ticket: Have students create a clarifying question from Chapter One.

3. Read Chapter Five “Searching For A Railcar”, emphasizing the response of those who resented being asked to help, “Another Holocaust memorial? It’s time to forget what happened 60 years ago.” Show next 20 minutes of “Paper Clips” documentary.

Writing Prompt #2: Why would some people prefer to forget about the Holocaust? Do you think this is a good position to take? Why? Why not? Explain. Share and discuss.

Exit ticket: Have students create a clarifying question from Chapter Five.

4. Read page 35 from Chapter Seven.

Prompt #3: Why do you think this girl was picked on even though she didn’t do anything to anyone? What do you think makes people treat others like this? Can you think of an example in your own life where ‘not caring’ has led to problems? Share and discuss.

Show next 20 minutes of “Paper Clips” documentary.

5. “Some of history’s most important lessons aren’t found in textbooks. They are stored in the minds of ordinary people who have lived through extraordinary events.”
-Weekly Reader Corp. (Author unknown)

In light of the above quote, read Chapter Nine “The Survivors Visit Whitwell” from *Six Million Paper Clips*. Prompt #4: How does seeing actual survivors and hearing their stories told by them differ from reading about personal accounts in books such as *Night*? Share and discuss.

Exit ticket: Clarifying question.

6. As a way of exploring the essential question, “Why are memorials important?” read page 47 of *Six Million Paper Clips* from “Two days later,…” through, “Finally, one girl spoke up. ‘If I had not known why we are building a memorial,’ she said, ‘I would know it now.’”

Prompt #5: Why do you think this student made this comment? Do you think that memorials are important? What is the function of a memorial? Do you know of any memorials? Share and discuss.

Exit ticket: Clarifying question.

7. Put the following statement on a handout or overhead, “Finally we will be able to see what millions look like,” the kids said. “We started the whole project because we wanted to see, to feel, and to touch such a big number and to try to understand what the Nazis had done” (51).

Prompt #6: Have students read their response to Prompt #1 and write about how they have a better understanding or grasp of what occurred during the Holocaust based on what they learned from the *Six Million Paper Clips* book and the “Paper Clips” documentary. Would their idea about how to represent six million work as well? Share and discuss.

Exit ticket: Clarifying question.

Lesson #4: Poetry Springboards

Duration: 75 minutes

Priority standards: 10.18.11

Brief overview of lesson: Oregon poet laureate Paulann Petersen advises a “springboard” approach to inspiring students to write poetry. This lesson offers students to use “springboard” first lines of poems by Holocaust survivors to start their own poems. The goal is to have students further their understandings of the perspectives of Holocaust survivors, the role of art in preserving memory, and to give them another option for the upcoming research project. They are already familiar with the Holocaust poetry of children on account of the prior lesson (6 Million Paper Clips).

Materials needed: Selection of poems from *Art from the Ashes: A Holocaust Anthology* (Lawrence Langer, ed.) and *...I never saw another butterfly...: Children’s Drawings and Poems from Terezin Concentration Camp 1942-1944* (Hana Volavková, ed.)—included—in addition to envelopes and final reflection handout.

Key vocabulary: Poem, stanza, line

Addressing Essential Question(s):

- Students also create their own essential questions in this unit
- Why is memory important?
- Why is it important to create memorials?
- How do people survive great atrocities?
- What are the circumstances that give rise to genocide?
- Why do people treat each other the different ways they do?
- If there is a higher power, and if we think that higher power is essentially good, then why is there evil in the world?
- What should a person do when s/he doesn't understand something? Should a person obey authority or his/her own moral compass?

Hook/Anticipatory Set: Each student is given a sealed envelope as s/he enters the classroom, asked to sit down, take out paper and something to write with, but NOT to open their envelope.

Steps/Procedures:

1. Once students are seated and ready with paper and writing utensils, they may be instructed to open their envelopes and read their springboard lines to themselves. Inside the envelope is a strip of paper with a first line of a poem by someone who experienced the Holocaust. Whether or not the teacher tells the students that these are poems from the Holocaust is up to the teacher.
2. Students are then asked to write a poem that begins with his or her “springboard.” The poems can be about anything the students choose, but the students must incorporate at least two of the unit vocabulary words, at least one stanza break, and have at least 14 lines in their poems.

3. Students have 20 minutes to write.
4. Students share at least one line of their poems aloud.
5. Students get copies of the original poem of their “springboard,” and learn that these are poems of Holocaust victims. Volunteers read the original poems for each springboard.
6. Students complete final reflection on their poem (see handout).

Springboards

Below are 18 first lines of poems to use as “springboards” for students’ poems. These lines are from Holocaust survivors’ and the children at Terezin’s poems. Many of these writers did not survive.

How and with what will you fill.

Caves, gape open,

Was it from some hunger

It is not just because my words quiver

here in this carload

He stands, stamps a little in his boots,

Imaginary man, go. Here is your passport.

Ready for parting, as if my back were turned,

In the corner of time

If I only knew

Deserted here, the old house
Stands in silence, asleep.

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

Yes, that's the way things are

The sun goes down
and everything is silent.

I'd like to go away alone

Another day has gone for keeps
Into the bottomless pit of time.

Here I sit on a rock
In front of the campfire.

He doesn't know the world at all
Who stays in his nest and doesn't go out.

Children's Poems from Terezin Concentration Camp (1942-1944):

An Evening In Terezin

The sun goes down
and everything is silent,
only at the guard's post
are heavy footfalls heard.

That's the guard who watches his Jews
to make sure they don't run away from the ghetto,
or that an Aryan aunt or uncle
doesn't try to get in.

Ten o'clock strikes suddenly,
and the windows of Dresden's barracks darken.
The women have a lot to talk about;
they remember their homes,
and dinners they made.

Then some of them argue.
Others try to quiet them down.
Finally, one by one, they grow silent;
they toss and turn, and in the end,
they fall asleep.

How many more evenings
will we have to live like this?
We do not know,
only God knows.

-Eva Schulzová

Night In The Ghetto

Another day has gone for keeps
Into the bottomless pit of time.
Again it has wounded a man, held captive
by his brethren.
After dusk, he longs for bandages,
For soft hands to shield his eyes
From all the horrors that stare by day.
But in the ghetto, darkness, too, is kind
To weary eyes that all day long have had to watch.

Dawn crawls again along the ghetto streets
Embracing all who walk this way.
Only a car like a greeting from a long-gone world
Gobbles up the dark with fiery eyes—
That sweet darkness that falls upon the soul
And heals those wounds illumined by the day...
Along the streets come light and ranks of people
Like a long black ribbon, loomed with gold.

-1943 *Anonymous*

Campfire (to Eva Landová)

Here I sit on a rock
in the front of the campfire.
One branch after another
is snatched by the fire.
Into the darkness
the forest recedes.

Fire makes one reflect...
Terezin is all I think about.
But now memories gather 'round me
Like falling leaves.

Fall is here.
The leaves turn yellow on the trees,
the campfire dies out.
My thoughts are far from here,
somewhere far,
where integrity lives.

It lives in my friends.
Now I think of her.
Memories gather 'round me
like the falling leaves.

-A. Lindtová

Terezín

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere
inside our memories.

We've suffered here more than enough,
Here in this clot of grief and shame,
Wanting a badge of blindness
To be a proof for their own children.

A fourth year of waiting, like standing above a swamp
From which any moment might gush forth a spring.

Meanwhile, the rivers flow another way,
Another way,
Not letting you die, not letting you live.

And the cannons don't scream and the guns don't bark
And you don't see blood here.
Nothing, only silent hunger.
Children steal the bread here and ask and ask and ask
And all would wish to sleep, keep silent, and
just go to sleep again...

The heaviest wheel rolls across our foreheads
To bury itself deep somewhere inside our memories.

The Old House

Deserted here, the old house
stands in silence, asleep.
the old house used to be so nice,
before, standing there,
it was so nice.
Now it is deserted,
rotting in silence—
What a waste of houses,
a waste of hours.

Franta Bass

Yes, That's The Way Things Are

I.

In Terezin in the so-called park

A queer old granddad sits

Somewhere there in the so-called park.

He wears a beard down to his lap

And on his head, a little cap.

II

Hard crusts he crumbles in his gums,

He's only got one single tooth.

My poor old man with working gums,

Instead of soft rolls, lentil soup.

My poor old graybeard!

Koleba (M. Kosek, H. Lowy, Bachner)

<http://www.slideshare.net/aahelpdesk/holocaust-butterfly>

Alena Synkova

I'd like to go away alone
Where there are other, nicer people,
Somewhere into the far unknown,
There, where no one kills another.

Maybe more of us,
a thousand strong,
will reach this goal
before too long.

Birdsong

He doesn't know the world at all
Who stays in his nest and doesn't go out
He doesn't know what birds know best
Nor what I want to sing about,
That the world is full of loveliness.

When dewdrops sparkle in the grass
And earth's aflood with morning light,
A blackbird sings upon a bush
To greet the dawning after night.
Then I know how fine it is to live.

Hey, try to open up your heart
To beauty; go to the woods someday
And weave a wreath of memory there.
Then if the tears obscure your way
You'll know how wonderful it is
 To be alive.

-1941 Anonymous

**Selection of poems from *Art from the Ashes: A Holocaust Anthology*. Ed. Lawrence L. Langer.
New York: Oxford, 1995**

How?

How and with what will you fill
Your goblet on the day of Liberation?
In your joy, are you ready to feel
The dark screams of your past
Where skulls of days congeal
In a bottomless pit?

You will look for a key to fit
Your jammed locks.
Like bread you will bite the streets
And think: better the past.
And time will drill you quietly
Like a cricket caught in a fist,

And your memory will be like
An old buried city.
Your eternal gaze will crawl
Like a mole, like a mole—

-Abraham Sutzkever, Vilna Ghetto, Feb. 14, 1943

Grains of Wheat

Caves, gape open,
Split open under my ax!
Before the bullet hits me—
I bring you gifts in sacks.

Old, blue pages,
Purple traces on silver hair,
Words on parchment, created
Through thousands of years in despair.

As if protecting a baby
I run, bearing Jewish words,
I grope in every courtyard:
The spirit won't be murdered by the hordes.

I reach my arm into the bonfire
And am happy: I got it, bravo!
Mine are Amsterdam, Worms,
Livorno, Madrid, and YIVO.*

How tormented am I by a page
Carried off by the smoke and winds!
Hidden poems come and choke me:
—Hide us in your labyrinth!

And I dig and plant manuscripts,
And if I by despair am beat,
My mind recalls: Egypt,
A tale about grains of wheat.

And I tell the tale to the stars:
Once, a king at the Nile
Built a pyramid—to rule
After his death, in style.

Let them pour into my golden,
Thus an order he hurled,
Grains of wheat—a memory
For this, the earthly world.

For nine thousand years have suns
Changed in the desert their gait,
Until the grains in the pyramid
Were found after endless wait.

Nine thousand years have passed!
But when the grains were sown—
They blossomed in sunny stalks
Row after row, full grown.

Perhaps these words will endure,
And live to see the light loom—
And in the destined hour
Will unexpectedly bloom?

And like the primeval grain
That turned into a stalk—
The words will nourish,
The words will belong
To the people, in its eternal walk.

-Abraham Sutzkever, Vilna Ghetto, March 1943

**Jewish cultural centers—YIVO is the Jewish Scientific institute in Vilna,
where Sutzkever worked before his internment.*

For My Child

Was it from some hunger
or from greater love—
but your mother is a witness to this:
I wanted to swallow you, my child,
when I felt your tiny body losing its heat
in my fingers
as though I were pressing
a warm glass of tea,
feeling its passage to cold.

You're no stranger, no guest,
For on this earth one does not give birth to aliens.
You reproduce yourself like a ring
And the rings fit into chains.

My child,
what else might I call you but: love.
Even without that word that is who you are,
you—seed of my every dream,
hidden third one,
who came from the world's corner
with the wonder of an unseen storm,
you who brought, rushed two together
to create you and rejoice:—

Why have you darkened creation
with the shutting of your tiny eyes
and left me begging outside
in the snow swept world
to which you have returned?

No cradle gave you pleasure
whose rocking
conceals in itself the pulse of the stars.
Let the sun crumble like glass
since you never beheld its light.
That drop of poison extinguished your faith—
you thought
it was warm sweet milk.
I wanted to swallow you, my child,
To feel the taste

Of my anticipated future.
Perhaps in my blood
You will blossom as before.

But I am not worthy to be your grave.
So I bequeath you
To the summoning snow,
The snow—my first respite,
And you will sink
Like a splinter of dusk
Into its quiet depths
And bear greetings from me
To the frozen grasslands ahead—

-Abraham Sutzkever, Vilna Ghetto, January 18, 1943

Burnt Pearls

It is not just because my words quiver
Like broken hands grasping for aid,
Or that they sharpen themselves
Like teeth on the prow in darkness,
That you, my written word, substitute for my world,
Flare up the coals of my anger.

It is because your sounds
glint like burnt pearls
discovered in an extinguished pyre
and no one—not even I—shredded by time
can recognize the woman drenched in flame
for all that remains of her now
are those grey pearls
smouldering in the ash.

-Abraham Sutzkever, Vilna Ghetto, July 28, 1943

Written in Pencil in the Sealed Railway-Car

here in this carload
I am eve
with abel my son
if you see my other son
cain son of man
tell him that I

-Dan Pagis

The Roll Call

He stands, stamps a little in his boots,
rubs his hands. He's cold in the morning breeze:
A diligent angel, who worked hard for his promotions.
Suddenly he thinks he's made a mistake: all eyes,
he counts again in the open notebook
all the bodies waiting for him in the square,
camp within camp: only I
am not there, am not there, am a mistake,
turn off my eyes, quickly, erase my shadow.
I shall not want. The sum will be all right
without me: here forever.

-Dan Pagis

Instructions for Crossing the Border

Imaginary man, go. Here is your passport.

You are not allowed to remember.

You have to match the description:

Your eyes are already blue.

Don't escape with the sparks

Inside the smokestack:

You are a man, you sit in the train.

Sit comfortably.

You've got a decent coat now,

A repaired body, a new name

Ready in your throat.

Go. You are not allowed to forget.

-Dan Pagis

Ready for Parting

Ready for parting, as if my back were turned,
I see my dead come toward me, transparent and breathing.
I do not consent:
one walk around the square, one rain,
and I am another, with imperfect rims, like clouds.
Gray in the passing town, passing and glad,
among transitory streetlamps,
wearing my strangeness like a coat, I am free to stand
with the people who stand at the opening of a moment
in a chance doorway, anonymous as raindrops
and, being strangers, near and flowing one into another.

Ready for parting, waiting a while
for the signs of my life which appear in the chipped plaster
and look out from the grimy windowpane. A surprise of roses.
Bursting out and already future, twisted into its veins—
a blossoming to every wind. Perhaps
not in my own time into myself and from myself and onward
from gate within gate I will go out into the jungle of rain,
free to pass on like one who has tried his strength
I will go out
from the space in between as if from the walls of denial.

-Dan Pagis

In the Corner of Time

In the corner of time
the alder revealed
swears to itself in stillness,

on the back of the earth, breadth of a handspan,
squats the lung
shot through,

at the edge of fields the winged hour
plucks the grain of snow
from its eye of stone.

Streamers of light infect me.
Flaws in the crown flicker.

-Paul Celan

If I Only Knew

If I only knew
On what your last look rested.
Was it a stone that had drunk
So many last looks that they fell
Blindly upon its blindness?

Or was it earth
Enough to fill a shoe,
And black already
With so much parting
And with so much killing?

Or was it your last road
That brought you a farewell from all the roads
You had walked?

A puddle, a bit of shining metal,
Perhaps the buckle of your enemy's belt,
Or some other small augury
Of heaven?

Or did this earth,
Which lets no one depart unloved,
Send you a bird-sign through the air,
Reminding your soul that it quivered
In the torment of its burnt body?

-Nelly Sachs

Springboard Poetry Reflection

1. What are five key words in the original poem that suggest what the author is writing about?
2. If you had to summarize the topic of the author's poem, what would you say?
3. What are five key words in your own poem that suggest what the topic of your poem is?
4. If you had to summarize the topic of your poem, what would you say that it is?
5. Why do you think the authors wrote these poems? How are they related to *Night*?
6. Write at least one essential or clarifying question that you have, based on either the original poem or your poem.

Lesson #5: Pre-Assessment for *Night* Unit (Research Project)

Duration: 60 minutes

Priority standards: 10.18.2; 10.18.6; 10.18.7

Brief overview of lesson: Students will demonstrate their ability to create a clarifying question and research an answer to that question, then reflect on their research process. Students will also work to synthesize their research into a coherent paragraph.

Materials needed:

- Media center,
- list of clarifying questions from lessons #2-4,
- handouts: Research Note-Taking
- Self Pre-Assessment.

Key vocabulary: Research, clarifying questions, source, evidence, cite, credible

Steps/Procedures:

1. Review clarifying questions generated as a class (Lessons #2-4). Students circle one question on the list that they would like to know the answer to.
2. Visit media center and hand out Research Note-Taking handout.
3. Student research time (30 minutes) in media center.
4. Return to class and complete Self Pre-Assessment based on Research Note-Taking handout.

Closure: Students hand in Self Pre-Assessment (as ticket out the door).

Pre-Assessment Student Directions:

See steps/procedures and “Research Note-Taking” handout

Research SELF Pre-Assessment Scoring Guide:

Priority Standard	Exceeds (6-5)	Meets (4-3)	Does Not Yet Meet (2-1)
10.18.6: Identify sources and judge their usefulness or credibility. Score: _____	Provides a clear and cogent explanation for why a particular source is credible. Clarifies why other readers should believe that the source of their answer is reliable.	Chooses a credible source of information, but is unable to explain clearly its reliability in terms of supporting their answer.	Response is to offer an unreliable source to support their argument, with little or no rationale about the credibility of the source.
10.18.7: Document sources according to appropriate citation format. Score: _____	Uses MLA format correctly for citing a source, and the source can be easily relocated.	Key components of MLA format may be present in citation of source, though errors may make it difficult to relocate the source on the first attempt.	MLA format is incorrect to the extent that the source cannot be relocated, or no citation is offered at all.
10.18.2 Support a position with precise relevant examples and evidence. Score: _____	The writer clearly and thoughtfully extends ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.	The writer embeds quotations, and an attempt to analyze and explain these quotes is present, although the explanation may be incomplete or unclear.	The writer cites one or fewer sources, and/or makes little or no attempt to analyze or explain how a source may be related to their topic.

1. What do you think you are doing well so far?

2. What are you going to focus on improving?

Research TEACHER Pre-Assessment Scoring Guide:

Priority Standard	Exceeds (6-5)	Meets (4-3)	Does Not Yet Meet (2-1)
10.18.6: Identify sources and judge their usefulness or credibility. Score: _____	Provides a clear and cogent explanation for why a particular source is credible. Clarifies why other readers should believe that the source of their answer is reliable.	Chooses a credible source of information, but is unable to explain clearly its reliability in terms of supporting their answer.	Response is to offer an unreliable source to support their argument, with little or no rationale about the credibility of the source.
10.18.7: Document sources according to appropriate citation format. Score: _____	Uses MLA format verbatim for citing a source, and the source can thus be easily relocated.	Key components of MLA format may be present in citation of source, though errors may make it difficult to relocate the source on the first attempt.	MLA format is incorrect to the extent that the source cannot be relocated, or no citation is offered at all.
10.18.2 Support a position with precise relevant examples and evidence. Score: _____	The writer clearly and thoughtfully extends ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.	The writer embeds quotations, and an attempt to analyze and explain these quotes is present, although the explanation may be incomplete or unclear.	The writer cites one or fewer sources, and/or makes little or no attempt to analyze or explain how a source may be related to their topic.

1. Working well:

2. Needs improvement:

Name: _____

Research Note Taking

1. My clarifying question:

Once you have identified your clarifying question, use any resources in the media center to find two credible (believable) sources to answer your question, writing about your process in the steps below.

2. The answer to my question:

3. A quote (from a sentence up to a paragraph) from source 1 that supports my answer to #2:

4. Citation of source 1:

5. A quote (from a sentence up to a paragraph) from source 2 that supports my answer to #2:

6. Citation of source 2:

7. Do you believe these sources are equally credible or one is more credible than the other? Explain.

8. Write a brief paragraph that uses your research to reveal the significance of the subject and events.

Culminating Assessment: A Short Research Paper

Duration: 30 minutes

Overview: Students are introduced to the research project criteria, learning goals and deadlines.

Materials:

See Handout, “A Short Research Paper”

Steps:

- 1) Distribute and read the handout with the students, answering clarifying questions and checking for understanding. You might check for understanding by asking students to make a list, with you, on the board of the parts of a finished research paper. This is a good informal pre-assessment.
- 2) Write your “DEADLINES” on the board and ask students to copy them down in the space provided on the handout. During this time, you might show the sequence of mini-lessons that will address the learning goals over the next few weeks.
- 3) Organize and execute the craft lessons listed in this unit determined by ongoing assessment.
- 4) The proposed writing process is as follows:
 - a. The assignment is introduced following the pre-assessment.
 - b. Students learn how to differentiate between facts and opinions and judge the credibility of a source with Lesson #6 “Fact v. Opinion”
 - c. Students will learn about plagiarism and how to cite sources according to MLA standards in Lesson #7, “Plagiarism and Citing Sources”
 - d. Students learn effective note taking strategies and continue to hone their research skills with Lesson #8, “Guided Research Activity.” In this activity, they will also work on developing ideas and content for their research paper.
 - e. After students have compiled information, they will begin writing a draft of their research paper in Lesson #9, “Writing the Research Paper.”
 - i. Day One: Writing the Introduction and Thesis
 - ii. Day Two and Day Three: Writing Body Paragraphs and integrating evidence
 - iii. Day Four: writing the Works Cited page
 - f. Students will participate in Peer Revision groups to edit/proofread and revise their work in Lesson #10, “Time for Revision”

A Short Research Paper

Directions:

Select one of the clarifying or essential questions from our study of *Night*. This should be a subject that you are passionate about and a topic that is narrow enough to address in **a two to five page research paper** (a page: 12 point font, one inch borders, double-spaced). If your topic is very broad, such as “How do genocidal events happen?” you may need to focus your lens to deal with a single dimension of the question. For example, “How did Nazi propaganda help to create a social climate where genocidal events could happen?”

The research paper should be as unambiguous, as direct as possible. This is not the place for flashy or evocative writing. As a research writer, your art is the careful organization of information. Think of it like this: you are organizing our understanding of the topic, and you've earned this authority by reading many different sources on the subject with a critical eye. To be effective in this task, you **must** cite the most relevant and persuasive details from these sources, and you must explain how this evidence is related to your thesis.

Our Process

During this project, you will learn how to...

- Use our media center for research.
- Identify sources and judge their usefulness and credibility, differentiating between fact and opinions.
- Use effective note-taking techniques and document sources using the appropriate format.
- Reveal the significance of the subject and events related to one of our essential or clarifying questions.
- Avoid the shame, horror and bad karma of plagiarism by summarizing information, using parenthetical documentation, properly embedding and blocking quotes.
- Construct a works cited page using MLA standards.
- Write an introduction that establishes the historical context of your research and offers a thesis.
- Write efficient and organized body paragraphs for a research paper.

DEADLINES

Lesson #6: “Fact v. Opinion”

Duration: 60 minutes

Priority standards: 10.18.6

Brief overview of lesson: An activity where students differentiate between facts and opinions.

Materials needed: two **Fact v. Opinion handouts**

Key vocabulary: fact, opinion, information, verification

Steps/Procedures:

1. Read through handout (below) with students and have them interview each other.
2. Following their interviews, each interviewer shares a fact and an opinion from their interview.
3. Following this activity, students complete the second page of the worksheet and discuss “n.m.i.’s” in particular.

Fact vs. Opinion- A War of Words

Name: _____

Per#: _____

Do you know the difference between a fact and an opinion? Have you ever thought something was true, only to find out later that it was someone's opinion? In other words, it was not verified as a fact. So how do you tell the difference? Here are a few examples of each:

Facts- pieces of information that can be verified, proven, or universally agreed upon

- Mr. Sten and Mr. Nims are separate individuals.
- A touchdown equals six points in football.
- $2 + 2 = 4$
- The capital of Oregon is Salem
- Laurie Halse Anderson is the author of *Speak*

Opinions- a belief, judgment, or individual idea about something that may or may not be verifiable

- Mr. Sten is nicer than Mr. Nims.
- Football is more exciting than baseball.
- Math is boring.
- Oregon is a beautiful place.
- The main character in *Speak* is a loser.

Now it is your turn. You will interview a partner. During this interview you must discover three facts about this person, and three opinions they have on any subject.

Facts:

1. _____

2. _____

3. _____

Opinions:

1. _____

2. _____

3. _____

Which Is It? Fact or Opinion?

Name: _____

Per#: _____

Let's put what you have learned to the test. In the space provided next to each statement, write whether it is a fact (f), an opinion (o), or if you need more information (n.m.i.) to verify.

- _____ 1. Madison High School's mascot is the senator.
- _____ 2. Country music is boring.
- _____ 3. You will have a good time at a volleyball game.
- _____ 4. People in love are insane.
- _____ 5. Apples contain vitamin A.
- _____ 6. The average rainfall in Oregon is higher than it is in New York.
- _____ 7. George Washington was the President of the United States in the 1700s.

On the lines below, for each of the o's above, write one fact that could be used to argue that opinion. And for each f, add one of your own opinions. For any n.m.i.'s, provide what information you would need to verify the statement.

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. _____
- 7. _____

Lesson #7: “Plagiarism and Citing Sources”

Duration: at least 60 minutes

Priority standards: 10.18.7

Brief overview of lesson: Students will learn about plagiarism and how to cite sources according to MLA format.

Materials needed:

Materials needed: See following handouts.

Key vocabulary: Plagiarism, citation, works cited, parenthetical documentation, MLA format

Steps/Procedures: Students read through and work through the attached handouts with the teacher.

Materials originally developed for: “Freshman Research: Don’t Believe the Hype,” available on the supporting materials disc.

Plagiarism

What is **plagiarism**? Is it some strange disease contracted only in the jungles of South America? Is it a little known punk band from Iceland? Is it a popular form of government in Australia? No, it is none of these; it is much more serious.

Dun, dun, dunnn....

Have you ever had your favorite sweatshirt stolen, only to see someone else wearing it the very next day in PE? Have you ever had your cd player or your biology book turn up in someone else's locker? Hey, what happened to that bus pass you swore you had in your back pocket? And what about the great idea you had in English class that your partner stole and offered to the teacher as his own? Any of these sound like plagiarism?

We all know what stealing is when it involves our stuff. But, did you know that stealing someone's ideas, words, or thoughts is also stealing? Maybe you cut and pasted a sentence from a web site that you thought was so well-written that you just had to use it. Maybe you didn't cut and paste; maybe you just printed it, put your name on it, and turned it in. (She's got so many papers to grade; she won't check.) Maybe you only borrowed the idea for your essay from Sparknotes, or maybe you were that thief in English class. Whatever the case, it's time to own up to it- *you are a plagiarizer*. Are you concerned about this problem? You should be. Not only are you no longer reliable; you are now a hardened criminal. However, have no fear; help is on the way. All you need to do is keep reading. The following guidelines will free you from this life of crime you did not know you were leading and return you to upright citizenship. Congratulations on making this life changing decision.

Four simple tasks will set you free:

1. Summarize in your own words
2. Paraphrase and interpret ideas
3. Cite sources within the text using parenthetical documentation
4. Attach a Works Cited page to your final work

Citing Sources- In The Paper and On The Works Cited Page

Teacher's Notes:

The aim of this activity is to give students a hands-on experience with M.L.A. format. By the end of the assignment, students will have a guide sheet for all future papers. This is in no way meant to be all-inclusive. It merely highlights the sources most commonly used by students in high school. If more information is required, you can easily find it in the M.L.A. handbook. Remember to use the most recent edition, as these rules are often being tweaked by the powers that be. It is recommended that you not use this assignment in a vacuum, but rather employ it just before beginning research, and after the ideas of note-taking, summarizing, paraphrasing, and plagiarism have been covered.

Materials needed:

- Class set of hand-outs
- Colored pencils- enough for each student to have ten different colors
- A copy of the M.L.A. handbook or guidelines printed from the Internet.
- A hole-puncher so students can put finished product into their binder.

Steps to teaching lesson:

- Decide if you would like to assign pairs to work together, or let the students choose.
- Tell class that though they will work in teams of two, they should each have a finished piece to keep in their binder.
- Explain to class at this point what "In-text" means.
 - Each piece of information, idea, or quotation they have taken from a source needs to be cited within the body of the paper, in parentheses, at the end of the last sentence.
 - It should not have a comma before or in it.
 - It should be before the end punctuation of the sentence, but outside of any quotation marks.
 - If consecutive pieces of evidence are from the same source, the citation goes after the last one.
- Go over directions as a class and model the assignment by having all students choose a color for "Author" box and highlight the name of the author in the first entry together.
- When students are finished, hand out the **Directions for Parenthetically Documenting** guide sheet
- Go over this sheet together and have them try it in their rough draft for the assignment they are researching.

Citing Sources- In The Paper and On The Works Cited Page

Names: _____

Per: _____

The following are the different ways to cite different types of reference materials in a works cited page, according to the M.L.A. handbook. Work with a partner to do the following:

- Choose ten colored pencils
- Highlight each of the following squares with one of the colored pencils- make sure each square has its own color.
- Go through the entries, and highlight each piece of information with the appropriate color to match the square of the type of information it is.
- For example, you could color the "Author" square red and, in the first entry, underline or highlight the words "Frye, Northrop" with the red pencil.

Author	Date	Title of book	Title of article	Title of periodical
Volume	Pages	Place of Publication	Publisher	Other information

Book (one author)

Bibliography:

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton UP, 1957.

In-Text: (Frye 345-347)

Book (two to three authors)

Bibliography:

Marquart, James W., Sheldon Eckland Olson, and Jonathan Sorensen. *The Rope, the Chair, and the Needle: Capital Punishment in Texas 1923-1990*. Austin: U of Texas P, 1994.

In Text: (Marquart, Olson and Sorensen 23-26) For more authors, use: (Marquart et al.)

Encyclopedia Article

Work Cited:

"Mandarin." *The Encyclopedia Americana*. 1994 ed.

In-Text: ("Mandarin")

Newspaper Article

Bibliography:

Manning, Anita. "Curriculum Battles from Left and Right." *USA Today* 2 Mar. 1994: 5D.

In-Text: (Manning 5D)

Review

Bibliography:

Updike, John. "Fine Points." Rev. of *The New Fowler's Modern English Usage* ed. R.W. Burchfield. *New Yorker* 23-40 Dec. 1996: 142-149.

In-Text: (Updike 142)

Television Program

Bibliography:

"Yes...but is it Art?" Narr. Morely Safer. *Sixty Minutes*. CBS. WCBS, New York. 19 Sept. 1993.

In-Text: ("Yes...but is it Art?")

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Bibliography:

Portuguese Language Page. U of Chicago. 1 May 1997
<<http://humanities.uchicago.edu/romance/port/>>.

In-Text: (Portuguese)

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Bibliography:

Fox, Justin. "What in the World Happened to Economics?" *Fortune* 15 Mar. 1999: 90-102. *ABI/Inform Global*. ProQuest Direct.

In-Text: (Fox, "What in the World...")

Electronic Journals

Bibliography:

Denning, Peter J. "Business Designs for the New University." *Education Review* 31.6 (1996). 23 June 1998
<http://educom.edu/web/pubs/review/reviewArticles/31260.html>

In-Text: (Denning, Business Designs)

Directions for Parenthetically Documenting- a student guide

All of the following information can be found in the M.L.A. handbook. It is an important reference to own. Otherwise, we have it in our very own library.

PARENTHETICAL DOCUMENTATION= In-text citations. They make it easy for the reader to refer to the works cited page. Any source in your works cited page must be documented in the text of your essay, and vice versa. If a work is not cited in your essay, it should not be in your works cited page. This is the new version of footnotes. Footnotes are out. They are dead.

HERE'S HOW TO DO IT: In your work, the author of a source is always mentioned either in your text or in the parenthetical citation--unless no author is provided.

Author's name mentioned in text

Use the author's name in a single sentence to introduce the material. Then, cite the page number(s) in parentheses.

Example

Smith believes that the United States policy regarding illegal immigration is unethical (24).

Notice that there is no comma before the () and no 'p' before the number.

Author's name not mentioned in text

When you do not include the author's name in the text, place the author's last name in the parenthetical citation before the page number(s). There is no punctuation between the author's name and the page number(s).

Example

During World War I, British and American women could, for the first time, earn first-class pay for first-class work (Gilbert 236-7).

No author identified in a source

If you use a source that does not supply an author's name, substitute, by using the title or an abbreviated title, for the author's name in the sentence or in the parenthetical citation. In the citation, do not forget to include the page number(s) unless the source is one page or less in length. Be sure to italicize the title if the source is a book, and if the source is an article, place quotation marks around the title.

Example

Goddess religions are thought to have originated somewhere between 25,000 and 7,000 BCE (*When God Was a Woman* 24).

When citing an electronic source, only include the author's last name because few electronic documents contain page numbers.

Example

Despite the many challenges she has faced on the Internet, the author still enjoys the "magic" of the MOO (Dibbell).

If the electronic document does not have an author, use identifying words from the title.

Example

Each of the teletubbies learns language in his/her own time, and, because of this, a child can identify and progress to the next language level when the child feels comfortable ("The Inside Story").

If you use a source within a source, you should cite the bigger one (the book you hold in your hands).

WORKS CITED PAGE= This is the M.L.A. version of the bibliography. It only includes works that are cited in the text of your essay; hence, works cited. Some teachers may want you to use a bibliography to show all the sources you read, even if you don't cite them in your paper. In that case, just re-title it bibliography, rather than works cited.

There are many minor details that you are expected to know about this page.

- It says Works Cited in the top center.
- The works are listed alphabetically by author's last name.
- They are not numbered.
- There is no space between each.
- They are lined up on the left margin.
- Any line beyond the first for each citation is indented.

If you have a type of source that is not listed on this sheet, refer to the M.L.A. handbook or website. **Follow the details!**

REMINDERS

- Make parenthetical citations brief and accurate.
- To avoid long parenthetical citations, place reference information, such as the author's name, in your sentence.
- Place a citation as close to the relevant material as possible without disrupting the sentence.
- Use one citation at the end of a long section of material that comes from one source and the same page(s)--do not cite at the end of each sentence in this case.
- Parenthetical citations always go **outside** of a quotation and always **before** a punctuation mark, such as a period.

Lesson #8: Guided Research Activity

Duration: 90 minutes

Priority standards: 10.18.6, 10.18.7, 10.18.2

Brief overview of lesson: Students will hone their research skills using prior lessons and the “RESEARCH GUIDE” handout, which will structure their research and refine their thinking about sources’ credibility. The teacher will guide students in using the OSLIS database and refining their search. At the end of the lesson, students will have their quotes with MLA citations ready for embedding evidence and citing their sources on the upcoming research paper.

Materials needed: Pre-Assessment, “RESEARCH GUIDE” handout, access to media center.

Key vocabulary: Research, source, citation, quote, keyword, fact, opinion

Addressing Essential Question(s):

Steps/Procedures:

1. Students should have their pre-assessment and the “RESEARCH GUIDE” handout (below).
2. Choosing a question: Students can either use the question they researched for the pre-assessment, choose another question from the list, or in a carousel activity using the clarifying questions. They should write this on the “RESEARCH GUIDE” handout and also answer question #2 on the handout.
3. In the media center, the teacher should instruct students in navigating OSLIS (www.oslis.org):
 - Choose “Secondary Student”
 - Click on “Find Information
 - Gale Powersearch
 - ”Student Edition” (Infotrac) or “Kid Infobits” (for lower level readers)
4. Students should then input a keyword related to their question. If they get too many hits, then they should add another one to narrow their search. They should record their process on the handout.

Students should use the database or books in the media center (this would be a great time for a tutorial from the school librarian!) to find information on their topic—see “RESEARCH GUIDE” handout. Each student should find three quotes, address how this supports answering their question, and appropriately cite their sources (see lesson #7).

RESEARCH GUIDE

1. My clarifying question:
2. How does this relate to the themes, topics, and/or essential questions that we have been discussing as we read *Night*?
3. What key word (Holocaust, Wiesel, Terezin, etc.) did you use to find information? What came up? Did you need to narrow your search by adding another key word? Did that help? Explain.
4. “Fact vs. Opinion” lesson in mind, **find three quotes from three different sources** that help you answer your question (this need not all be done on the computer—you can use books, too!). **Cite your sources as you go!**

Quote 1:

How this helps support answering my question (fact, opinion?):

Correct MLA Citation 1:

Quote 2:

How this helps support answering my question (fact, opinion?):

MLA Citation 2:

Quote 3:

How this helps support answering my question (fact, opinion?):

MLA Citation 3:

Lesson #9: Writing the Research Report—First Draft/Tiered Lesson

Duration: 240 minutes

Priority standards: 10.16.1; 10.18.2; 10.18.11; 10.18.7;

Brief overview of lesson: After students have compiled information, they will begin writing their research report. This will be the culminating assessment for the unit, in which they will display an ability to shape sources into a cohesive report.

Materials needed: *Write Source* “Research Writing” page 355-392; “Quoting Textual Passages in a Literary Essay” in “Resources for Literary Analysis” (pp. 10-11); First Draft Peer Assessment Rubric.

Key vocabulary: introduction, thesis, context, quote, source, citation, works cited

Steps/Procedures:

1. On the first day students will read *Write Source* with the teacher and then write their own introduction and thesis statement—students share and discuss their questions and thesis statements. Students hand in their thesis/introduction as exit ticket.
2. On the second and third day students will work on the body of their paper, using *Write Source*. Students should be sure to explain in the body of the paper how their research is related to the essential questions of the unit and the context of the Holocaust or other occurrences of genocide. “Quoting Textual Passages in a Literary Essay” craft lesson might be used after beginning to look at *Write Source*. The skills for embedding quotes in a research paper are the same as for a literary analysis essay, so this is a suitable lesson to use. *Teachers can use this activity to support students who are still struggling to integrate evidence into the body of their paper. Compact the curriculum by providing students who have met or exceeded standards with time to work on their papers while you conduct this small group lesson. See procedures on the next page.*
3. On the fourth day students should conclude their research paper, create their Works Cited page, pair up and review their first drafts using the peer assessment scoring guide handout with two other students in the tiered activity below.

TIERED PEER ASSESSMENT: Students will be paired according to pre-assessment scores. One pairing will put the student with a peer whom they scored higher than, and another pairing will be with a peer whom they scored lower than. The rationale of these pairings will be made explicit to students: We learn from tutors who are at a higher level than we are, from good models, and also from teaching others and helping to correct their mistakes. The pre-assessment performance according to the priority standards will be the explicit criteria for these groupings.

Closure: Students’ Peer Assessment (see below).

Embedding and Analyzing Quotes in a Literary Analysis/Research Paper

Objectives:

- Students will practice correct citation of textual passages
- Students will develop support for their research papers
- Students will write body paragraphs for a research paper.
- Students will analyze evidence, in writing, for a research paper.

Materials:

- “Quoting Textual Passages” handout for students
- “Quoting Textual Passages” overhead transparency
- Students’ introductions/rough drafts of literary analysis essays

Time: 1 day (based on 45 – 50 minute periods)

Procedures:

Pre- Writing

1. Students will take out their introductions (or rough drafts).
2. Pass out “Quoting Textual Passages” handout to students.
3. Using the overhead transparency, guide students through the three main ways to cite textual passages in a literary essay: Embedding, Blocking, and Paraphrasing.
 - a. Highlight the differences in placement of parenthetical citations.
 - b. Emphasize when to use each type of citation.
 - c. Explain the formatting of each type of citation.
4. Discuss the importance of actually analyzing a cited passage, rather than “dropping” it in the essay without further explanation or analysis.
5. Using the blank lines in the first box (the embedded quote example), ask students to “complete” the paragraph by adding some analysis of the cited passage, as well as a conclusion. Students should do this on their own.
6. Ask students to popcorn-share their “analysis and conclusion” of the paragraph, and as a class, decide on the “best” sample. Write that sample in the lines available in the second box (the block quote example).
7. If students are drawing from a variety of sources (poetry, video, etc) for their literary analysis, the teacher should be prepared to teach students how properly to cite these different sources.

Drafting

8. Tell students that they are now going to work on a body paragraph for their essay.
9. Students should now look at their own introductions/rough drafts, and think about the type of textual evidence they need to support their ideas/arguments.
10. Point students to their journals and research notes to locate the textual passage they intend to use. Encourage them to find the “best” support for or illustration of their ideas, not just any old passage that they can find.
11. Ask students to write (or revise, if they have a pre-existing one) a body paragraph so that it includes correctly quoted textual passages, as well as analysis of the passage. Ask students to refer to the handout (Quoting Textual Passages in a Literary Essay).
12. When students are finished writing one paragraph, have them pair-share. Students should be double-checking each other’s paragraphs for:
 - a. Correctly quoted passages
 - b. Analysis of passage
 - c. How well does the textual passage illustrate/support the ideas in the paragraph?
13. After pair sharing, debrief the difficulties encountered and any questions students may have about embedding and analyzing quotes.
14. Assign as class work or homework: Students will finish writing the “body” of their essay, complete with correctly quoted textual passages and analysis of the passages.

From *Nervous Conditions* curriculum by Amy Ambrosio, Carol Dennis, Kelly Gomes, Henise Telles-Ferreira

Quoting Textual Passages

Directions: For each example paragraph, analyze each quote and then write a concluding sentence.

EMBEDDED QUOTES: Introduce the passage with a sentence or a phrase and blend it into your own writing so that it flows smoothly together and makes sense.

The mercy killing of Candy’s dog serves to isolate Candy even further. After allowing Carlson to take the dog outside to kill it, Candy refuses to join in the card game with the other men. He then physically distances himself from the others by lying down on his bunk. After they hear Carlson shoot the dog, Candy retreats even more when “he rolled slowly over and faced the wall and lay silent” (49).

Note: The quoted material is integrated into the sentence. The citation (page number) comes after the quoted material but immediately BEFORE the period.

BLOCK QUOTES: For long passages (more than 4 typed lines), special rules apply. Introduce the quote with a sentence and use a colon as your mark of punctuation before the passage. Indent about ten spaces (TAB twice) and write the passage out to the right margin. The citation (page number) goes AFTER the final punctuation.

The mercy killing of Candy’s dog also serves to isolate Candy from the other men. After allowing Carlson to take the dog outside to kill it, Candy refuses to join in the card game with the other men. He then physically distances himself from the others by lying down on his bunk. After they hear Carlson shoot the dog, Candy retreats even further:

The silence was in the room again. A shot sounded in the distance. The men looked quickly at the old man. Every head turned toward him. For a moment he continued to stare at the ceiling. Then he rolled slowly over and faced the wall and lay silent. (49)

PARAPHRASED CITATIONS: This type of citation is used if you just tell what the writer said in your own words.

The mercy killing of Candy's dog also serves to isolate Candy from the other men. After allowing Carlson to take the dog outside to kill it, Candy refuses to join in the card game with the other men. He then physically distances himself from the others by lying down on his bunk. After they hear Carlson shoot the dog, Candy retreats even further by saying nothing. Instead he rolls over on his bed facing away from the other ranch workers (49). Candy's reaction to the loss of his only friend is silent and detached. His physical reaction, turning away from the other men in the bunkhouse, further emphasizes his loneliness. It is even greater now that his dog is gone. Without his dog, Candy is alone on the ranch and in the world.

QUOTING PASSAGES IN A PLAY (DRAMA)

- When quoting dialogue between two characters in a play:
- Indent the beginning of the quotation 10 spaces (or indent 2 times)
- Begin each part of the dialogue with the character's name followed by a period. Indent all following lines in that character's speech an additional quarter of an inch (or 3 spaces)
- When the dialogue switches to a new character, repeat the pattern as listed earlier.

Throughout the play Fences, Troy and Cory fail to understand one another. Each character refuses to see the other's point of view, especially in regards to Cory's dreams of playing football in college. When Cory puts a part-time job at Mr. Stawicki's store on hold in order to focus on football, Troy intervenes, telling Cory's coach that he will no longer be playing:

Cory. Why you wanna do that to me? That was the one chance I
had.

Rose. Ain't nothing wrong with Cory playing football, Troy.

Troy. The boy lied to me. I told the nigger if he wanna play football... to keep up
his chores and hold down that job at the A&P. That was the conditions. Stopped
down there to see Mr. Stawicki ...

Cory. I can't work after school during the football season, Pop! I tried to tell you that Mr.
Stawicki's holding my job for me. You don't never want to listen to nobody. And then
you wanna go and do this to me!

Troy. I ain't done nothing to you. You done it to yourself.

Cory. Just cause you didn't have a chance! You just scared I'm gonna be better than you, that's
all! (57-58; Act One)

In this conversation, neither Troy nor Cory attempt to understand each other's actions. Cory only sees his father as being bitter and afraid of what Cory may be able to accomplish. He doesn't consider that his father might be sparing him from the same disappointment Troy experienced during his baseball career.

Research Paper First Draft Peer Assessment Scoring Guide:

Author: _____ Editor: _____

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
10.18.11 Reveal the significance of subject and events. Score: _____	The writer's topic and how it is related to history and/or essential questions is exceptionally clear.	The writer's topic is clear, although the topic's relationship to history and/or essential questions may not be established.	The writer's topic is unclear, and shows little or no relationship to history and/or essential questions.
10.16.1 Establish a context. Score: _____	The writer clearly and thoughtfully establishes the historical context of the topic, explaining why the context is important in relation to this topic.	The writer establishes the context of the topic, although it may lack detail or explanation of why the context is important in relation to the topic.	The writer makes little or no attempt to establish a context for the topic of the paper.
10.18.2 Support a position with precise relevant examples and evidence. Score: _____	The writer clearly and thoughtfully extends ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration.	The writer embeds quotations, and an attempt to analyze and explain these quotes is present, although the explanation may be incomplete or unclear.	The writer cites one or fewer sources, and/or makes little or no attempt to analyze or explain how a source may be related to their topic.
10.18.7 Document sources according to appropriate citation format. Score: _____	The writer uses appropriate MLA parenthetical and works cited format.	The writer attempts to use MLA and parenthetical works cited format, and while there are some errors the source could most likely still be located.	The writer makes little or no attempt to use MLA parenthetical and works cited format.

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
10.17 Conventions Score: _____	The writing demonstrates mastery of standard conventions, and uses them to enhance communication. Errors are rarely present.	The writing demonstrates control of standard conventions. Errors, while present, do not significantly interfere with readability.	The writing demonstrates little or no control of standard conventions. Errors are frequent and obvious and make the piece difficult to read.

What is the writer doing well so far?

What are *two* areas they could focus on improving to really boost their score? Explain thoroughly, referring to the scoring guide and to specific language in the writer's paper so that the writer can take advantage of your advice.

Lesson #10: Time for Revision: “A First Draft is Never a Finished Paper”

Duration: 90 minutes

Priority standards: 10.16.1; 10.18.2; 10.18.6; 10.18.7; 10.18.11

Brief overview of lesson: Students will have time to use their peer assessments to revise their papers.

Materials needed: *Write Source*, pp. 385-392; access to computer/word processing; Teacher Research Paper Scoring Guide

Steps/Procedures:

Students use the peer assessment scoring guide and complete the “Editing Checklist” on p. 391 of *Write Source* for Conventions in order to edit their papers.

Closure: Students complete revised draft, self-assessment scoring guide, and hand in their revised research papers.

A possible extension of this unit would be to have students present their individual research projects to their classmates. See *Write Source* pp. 393-403.

A Checklist for Revising Your Research Paper

After your partner has read your paper, review this sheet together. Have you successfully addressed all of the bullet points? Work together to meet these goals.

Introduction

- I use a hook to engage my reader. What kind of introduction strategy did you use?
 - Question
 - Quotation
 - Anecdote
 - Wake-up call
- I establish historical context for my topic.
- My reader will recognize both the question that drives my research and a thesis that provides an answer. Write them in the space below.

Body Paragraphs

- I have effectively ordered my body paragraphs.
- There are smooth transitions between body paragraphs
- In each of my paragraphs, a reader will find...
 - a topic sentence
 - evidence
 - analysis of the evidence
 - the relevance of this topic to my thesis

Credibility

- I offer relevant evidence to support my perspective from credible sources.

Curing the Scourge of Plagiarism

- I have given credit where credit is due by identifying sources in text and with parenthetical documentation
- I have summarized information in my own words

Presenting Your Evidence

- I have appropriately embedded quotes
- I have appropriately blocked quotes

Conclusion

In my conclusion, I offer (check all that apply)

- Summary
- Circle back to the beginning
- Possible solution
- Restate and emphasize thesis
- Further questions to think about

Conventions

I have checked and corrected grammar, punctuation, and spelling.

Works Cited

My works cited page follows MLA Guidelines

Teacher Research Paper Scoring Guide (Culminating Assessment):

Author: _____

Priority Standard	6-5 Exceeds	4-3 Meets	2-1 Does Not Yet Meet
Reveal the significance of subject and events. Score: _____	The writer's topic and how it is related to history and/or essential questions is exceptionally clear.	The writer's topic is clear, although the topic's relationship to history and/or essential questions may not be established.	The writer's topic is unclear, and shows little or no relationship to history and/or essential questions.
Establish a context. Score: _____	The writer clearly and thoughtfully establishes the historical context of the topic, explaining why the context is important in relation to this topic.	The writer establishes the context of the topic, although it may lack detail or explanation of why the context is important in relation to the topic.	The writer makes little or no attempt to establish a context for the topic of the paper.
Extend ideas presented in primary or secondary sources through original analysis, evaluation, and elaboration. Score: _____	The writer clearly and thoughtfully explains how embedded quotes are related to the paper's topic.	The writer embeds quotations, and an attempt to analyze and explain these quotes is present, although explanation of how quotes are related to the paper's topic may be incomplete or unclear.	The writer cites one or fewer sources, and/or makes little or no attempt to analyze or explain how a source may be related to their topic.
Document sources according to appropriate citation format. Score: _____	The writer uses appropriate MLA parenthetical and works cited format.	The writer attempts to use MLA and parenthetical works cited format, and while there are some errors the source could most likely still be located.	The writer makes little or no attempt to use MLA parenthetical and works cited format.
Conventions Score: _____	The writing demonstrates mastery of standard conventions, and uses them to enhance communication. Errors are rarely present.	The writing demonstrates control of standard conventions. Errors, while present, do not significantly interfere with readability.	The writing demonstrates little or no control of standard conventions. Errors are frequent and obvious and make the piece difficult to read.

What you do well in this research paper:

Two areas you should focus on improving as a writer:

Lesson #11: Unit Reflection

Duration: 60 minutes

Brief overview of lesson: Students will write a one-page reflection on the process of the research project, on whether or not the unit successfully addressed the essential questions and on how they see themselves carrying the ideas and skills of this unit forward in their personal and academic lives.

Materials needed: Final reflection handout (see below).

Steps/Procedures:

1. Students get the final reflection handout, write their responses.
2. Share and discuss responses.

Night/Research Unit Reflection

Take a moment to think back over the previous weeks of viewing, reading, researching, and writing, and respond thoroughly and thoughtfully to the questions below:

1. How well do you think you did overall? Why?
2. Did your research project answer your clarifying questions? Explain how it did or did not?
3. Was your research process appropriate and efficient? What were your specific obstacles? What did you do that really worked well?
4. Did the unit effectively address the essential questions we asked throughout (i.e., What is the importance of memory/memorial? Why do people treat others the ways they do?, etc.)?
5. What was the most meaningful part of the unit, in your opinion? Why?
6. What was the least meaningful part of the unit, in your opinion? Why?
7. How has this unit impacted you as a student and a human being? Will you be able to apply any of what you've learned to your life, do you think?

RESOURCES for *Night*/Research Paper Unit:

Books:

Kemper, Dave, Meyer, Verne & Sebranek, Patrick. Write Source. Massachusetts: Great Source Education Group (a division of Houghton Mifflin Company), 2007.

Langer, Lawrence, ed. Art From The Ashes: A Holocaust Anthology. New York: Oxford University Press, Inc., 1995.

Rogasky, Barbara. Smoke And Ashes: The Story of the Holocaust. New York: Holiday House, 1988.

Schroeder-Hildebrand, Dagmar & Schroeder , Peter W. Six Million Paper Clips: The Making Of A Children's Holocaust Memorial. Minneapolis: Kar-Ben Publishing, 2004.

V0lavová, Hana, ed. ...I never saw another butterfly...:Children's Drawings and Poems from Terezin Concentration Camp, 1942-1944. New York: Schocken Books, 1993.

Wiesel, Elie. Night. New York: Hill and Wang (a division of Farrar, Straus and Giroux), 2006.

Wood, Angela G. Holocaust: the events and their impact on real people. New York: DK Publishing, Inc.,2007.

Introduction by Steven Spielberg (book includes DVD of survivors' stories).

Movies/documentaries

Fab, Joe, dir. Paper Clips. Miramax Films, 2004.

Link to access documentary

www.snagfilms.com/films/title/paper_clips/

Herman, Mark, dir. The Boy In The Striped Pajamas. By John Boyne. With Vera Farmiga. Miramax.com, 2008. PG-13.

Websites

The United States Holocaust Memorial Museum

<http://www.ushmm.org/education/foreducators/guideline/>

Teaching Guide for *Night* and *First Person Singular*

<http://www.pbs.org/eliewiesel/teaching/index.html>

A Holocaust Timeline is available at The History Place.com

<http://www.historyplace.com/worldwar2/holocaust/timeline.html>