

Understanding the Holocaust

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## Understanding the Holocaust: Rationale

According to the United States Holocaust Memorial Museum website, before anyone should ever teach the Holocaust there are three questions that you should ask yourself: Why should students learn this history? What are the most significant lessons a student should learn from a study of the Holocaust? And why is a particular reading, image, document, or film an appropriate medium for conveying the topics you wish to teach? ([www.ushmm.org](http://www.ushmm.org)) These questions shall act as a guide to help me formulate my rationale for picking this unit, which will focus on Elie Wiesel's *Night* and Art Spiegelman's *Maus*.

### Why should students learn this history?

It would be wonderful to say that it is no longer necessary to teach the Holocaust. To say that we live in a world without hate, without violence, and without bigotry; but sadly this is just not the case. I think there are people who think of the Holocaust as something that happened in the past, something that could never happen in a Democracy like America, and something we Americans would never allow to happen. But the fact is that genocide is happening right now, Nazi Germany was a Democracy, and America did let it happen. As we look to places like Sudan, where millions of Darfurians are displaced and in danger right now, or in Rwanda where five hundred thousand Tutsi were killed in 1994; we realize that the Holocaust is not just an event in time that happened to one group of people. It's a problem for today; and it's a problem for everyone.

By studying the Holocaust we allow students to discuss the dangers of remaining silent or indifferent to the suffering of others. Allied forces, including both America and Great Britain discovered a Nazi communication referring to the Final Solution. Acting on this information would have let Germany know that they had broken Nazi secret codes and might have cost the Allies the war. So they did nothing. That was in August of 1942. D-day was in 1944. The first

concentration camp that the Americans would liberate was in April of 1945; approximately five million people were killed between 1942 and 1945 ([www.ushmm.org](http://www.ushmm.org)). It's easy to blame Hitler, it's easy to blame the German people, but it's harder to turn that critical eye onto your own country. You can blame the people who signed the orders, the people who did the killings, but what do you do with the people who knew and did nothing?

Studying the Holocaust is to look at the inaction of the common citizen, to study the effects of what Hannah Arendt called "the Banality of Evil." But it is also a chance to try to understand how prejudice and hatred caused these events to happen. It seems strange to say this, but it is important that students understand that the Holocaust did not happen on accident, but instead was the result of individual, organizational, and governmental choices. Students need to understand that these are not demonic Germans, but normal average people who made choices based on prejudices that have been around for centuries.

The Holocaust was not just about religion, it also targeted Africans, homosexuals, Gypsies, political prisoners, the handicapped, and others. Ultimately it comes down to hatred of anyone that didn't fit the Nazi definition of normal. Did this start in 1933 and end in 1945? Of course not. We see this every year, from Mathew Shepard, the beating of an African American woman at a Crackle Barrel in Morrow Georgia just last year, and the marines that sent a Savannah kid to the hospital because he made a pass at them. Georgia is one of five states in the country without Hate Crime legislation. What does this say about Georgia? Studying the Holocaust is a chance for students to try and understand the people around them; to see the results of what hatred and prejudice can lead to, and hopefully to come to an understanding that differences between religion and race are not reasons for hatred. According to the FBI website, close to nine thousand people in America are victims of hate crimes every year ([www.fbi.gov](http://www.fbi.gov)). If people are unwilling to discuss this issue somewhere then how can we expect this cycle of violence to ever stop?

Ultimately, we study the Holocaust because by doing so we are investigating the human condition. We are looking at a clear moral issue and discovering what it means to be a responsible citizen.

What are the most significant lessons a student should learn from a study of the Holocaust?

Since this is an English class and not a History class, this unit might not cover every historical event needed to completely understand the Holocaust. If at all possible it would be best if this unit could be teamed up with a History class to insure that all information was made available. That said there are certain historical events and information that need to be covered so that comprehension is possible.

- Defining the terms Holocaust and Genocide:

No discussion of the holocaust or genocide is possible without baseline definitions of the terms. The class would need to understand the specific events of the 1930's and 40's and also have some knowledge of the current state of genocide. Students should know what countries have committed the act and what has or has not been done to stop them.

- The Holocaust was not inevitable. It did not have to happen.

There is sadly a thought that when something happens in the past it was inevitable. This type of thinking is why history repeats itself. We have to investigate moments of history and come to some understanding of what actions or inactions lead to these events.

- Defining and determining who were victims, perpetrators, rescuers, and bystanders.

Who was to blame?

When we attempt to understand how something like this could happen, there are many levels of involvement that have to be defined. There is little debate over the guilt of someone who was actively involved in the killings. But what about the businessmen who set up factories around Auschwitz? What about the men who operated the trains that transported the victims? How do we regard these people? With movies like "Schindler's List" there is confusion about how many people helped rescue prisoners. The Holocaust Museum claims that if you took the number of people who aided in the escape of the holocaust and compared it to the total people of Europe you would get one half of one percent. We shouldn't take away from the actions of people like Schindler, but we must also look at it in perspective.

- Balancing the statistics and the personal

It is difficult to gain a clear picture on the numbers involved. There were approximately eleven million people killed in the Holocaust. To put that in some form of perspective, there are close to ten million people in the state of Georgia ([www.quickfacts.census.gov](http://www.quickfacts.census.gov)). But even that is difficult to understand. It is almost impossible for the human mind to imagine that many people. To make matters worse even though there were thousands of camps, from labor to transportation, there were only six killing centers. Nearly half the Jews killed in the Holocaust were killed in these six locations over a three year period of time. These numbers and facts are so big that people get lost in them and the meaning is diminished. And yet if we only look to places like the *Dairy of Anne Frank* or other memoirs we would lose the statistics in the personal stories. There has to be a balance.

- Understanding the need to bear witness

The memoir is a specialized literary genre and says something about the need to tell stories about our lives. What does it say about our need to bear witness, to see events and want others to understand our pain, our experiences?

Why is a particular reading, image, document, or film an appropriate medium for conveying the topics you wish to teach?

### Elie Wiesel's *Night*

What does it mean to bear witness? Many people who have experienced tragedy feel the need to explain to others what happened. Upon thinking about it, it should really be no surprise that almost all holocaust literature has an element of witnessing. There are still to this day people who believe the Holocaust never existed. Writers of Holocaust narrative are acutely aware of this and often mention very directly what they saw. There is a need to explain, to show, to make other people see what they saw, understand what they went through. And yet beneath that there seems to be this feeling of fear, fear that people won't believe perhaps. For example at the beginning of *Night*, Moshe escapes from a death squad and tries to warn the city, and yet the people do not believe him. Throughout *Night*, Wiesel (1958) often reestablishes his existence as a viewer, "Yes, I did see this, with my own eyes," "Never shall I forget the small faces of the children whose bodies I saw." Studying this literature helps us explain the human need to bear witness and to better understand the memoir as a genre.

These moments also help to define who is involved. Wiesel's use of Moshe furthers discussion of inaction and responsibility. Throughout the book Wiesel uses the metaphor of silence to try to explain the complicated relationship he feels exists between what happened

and his own guilt. The book seems to say that fear and complacency allowed the Holocaust to continue. Often he describes himself as being so frightened that he is unable to move, or a silence over the camp in regards to the violence. It might be that this book is Wiesel's attempt to break this silence and make people see and hear what happened.

Many people get introduced to the Holocaust with *Dairy of Anne Frank*. Perhaps there are people that think that is the only text that an English class should use, perhaps because it is less violent. There is nothing wrong with that text, however if that is the only book that someone ever reads about the events they will not understand what really happened to her. Her story is regrettably unfinished. In some way *Night* is the continuation of that book, because it starts with the capture of Eliezer and his family. There is a line in *Maus* (1992) about the stories of the victims and how they can "never tell their side of the story." Survivor tales are the only ones we truly have of the camps and the events that happened within. And the violence is unfortunate, but without question to discuss the Holocaust is to discuss violence.

#### Art Spiegelman's *Maus*

This paper will not defend the comic book as a genre. It will assume a given that this story can be compelling, interesting, and worthy of study regardless of how it is presented. With *Maus* the reader is presented with a different problem that faces victims of the Holocaust, the problem of first and second generation Holocaust victims. Art Spiegelman has taken the very personal issue of his less than stellar relationship with his father and presented it in his 1992 Pulitzer prize winning *Maus*. It is a story about the relationship between present and past, the inability to find connections between father and son, and with the guilt of making a career on the suffering of others. Even though the book is a few years old it is one of the few Holocaust stories that creates a relationship between those of us who were there and those of us who are trying to understand what happened. *Maus* tackles issues such as the guilt of surviving, how

even after escaping victims are not completely free, and even how history can change based on perception. It's about the conversation between the modern reader and the past storyteller. How to understand what happened; and whether or not complete understanding is even possible.

No conversation about the Holocaust should happen without discussion of the fact that those of us who did not go through have a difficult time understanding what happened. Even with memoirs, it just seems so unreal. How does someone cope with this amount of tragedy? Art Spiegelman is trying to figure this out, trying to connect to history and to his family, and ultimately it is in question if he is able to do so. His book is raw and emotional. Many readers of this book have problems with Art, how he treats his father and what he chooses to present in his book. It becomes a discussion about both the story and the storyteller. Why leave in a scene of his father's mistrust and bigotry towards blacks? What does that say about Holocaust? Why included his feelings about his mother's suicide and what does that say about her survival? Why show his own guilt of making a career literally on a pile of dead Jews? The book confronts the very concept of Holocaust literature and that is why it will always be a good source of discussions about it. As Art says on the issue of whether or not there should be any more Holocaust stories, "Samuel Beckett once said: 'Every word is like an unnecessary strain on silence and nothingness.' On the other hand, he said it." *Maus* seems to be asking if there should be any more stories of the Holocaust, or is it just profiting on the suffering of others?

The Holocaust is a watershed moment in history. It is one of those moments where we can define history as before and after. It is important that schools investigate this issue and that English classes do their part in talking about how we as a culture need to document these times in writing. Just as we shall most likely see more and more 9/11 novels like Delillo's *Falling Man*



or Updike's *Terrorist*, these moments of tragedy imprint themselves on our consciousness.

Memoirs and fiction like these fill a need of making meaning out of the unimaginable. Frankly on some level I feel it is our duty to teach this because until understanding happens how can we even begin to forgive?

Unit: Understanding the Holocaust

Night by Eli Wiesel and Maus by Art Spiegelman

Informal Writing

The Writer's Notebook

Much was taken from Aimee Buckner's Notebook Know How and Kelly Gallagher's Teaching Adolescent Writers.

Rationale: There are a number of schools that I have visited in the area and one thing that struck me was the lack of writing and reading in the English classroom. I have seen children in 11<sup>th</sup> grade that could not write a complete and well thought out sentence; and children in 10<sup>th</sup> grade that didn't know what a paragraph looked like. I don't have any answers for how this came to be and I don't know how one year with one teacher can completely fix this, but I do know that not writing and not reading isn't the answer we need. So my informal project will be part an ongoing writer's notebook. I've put a rubric for this, which is based on Buckner's rubric, but honestly I don't know if I want to grade this at all. I might end up grading this on only one criterion, simply Frequency. A writer's notebook is a place to put notes and to try, to be brave, and to take risks. Should I grade that?

There will be a number of times throughout the semester that we will write in class writings. Additionally every week I'd like three outside of class pages to be written by the students. There will be no assigned themes to many of these writings. The themes and topics are to be created by the student. We would have to spend the beginning of the semester working on writing starts to help students come up with brainstorming strategies as well as writing and reading strategies.

This is based on a 200 page notebook that is used throughout the semester.

How the Notebook is Organized:

Pages 1-3 Table of Contents

Pages 4-70 Craft and Editing

Pages 71-200 Writing

## Writer's Notebook Rubric

### **Criterion One: Flexibility and Fluency**

#### Exceeds Expectations (4):

- Most Entries are completed.
- Writer uses a variety of writing strategies and topics.

#### Meets Expectations (3):

- Many Entries are completed.
- Writer uses strategies from class and shows some topic variety.

#### Does Not Meet Expectations (2):

- Entries are left unfinished.
- Topics and strategies may vary.

#### Does Not Meet Expectations (1):

- Entries are underdeveloped.
- Little or no variety in writing strategies.

### **Criterion Two: Style and Grammar**

#### Exceeds Expectations (4):

- Entries are thoughtful and reflective, revealing new insights to the writer's thinking.
- Writer has shown attempts at using proper grammar, usage, mechanics, and spelling.

#### Meets Expectations (3):

- Entries tend to be thoughtful. They may reveal new insights to a writer's thinking.
- Writer has shown attempts at using proper grammar, usage, mechanics, and spelling.

#### Does Not Meet Expectations (2):

- Entries resemble a dairy format or bed to bed type stories.
- Little or no reflective thinking is evident.
- Writer does not give attention to grammar, usage, mechanics, or spelling.

#### Does Not Meet Expectations (1):

- Writer does not demonstrate reflective thinking.
- Entries difficult to read due to grammar, usage, mechanics, and spelling.

**Criterion Three: Frequency**

Exceeds Expectations (4):

- 90 percent of required entries

Meets Expectations (3):

- 80 percent of required entries

Does Not Meet Expectations (2)

- 74 percent of required entries

Does Not Meet Expectations (1)

- 70 percent of required entries

## Formal Paper

For the past few weeks we have been discussing the interaction of personal narratives with historical events. For your paper of five to seven pages you will write a narrative of a specific person who witnesses a historical event. Events that qualify can include wars, acts of nature, the day someone was elected President, a change in the political or economic status of a country, or anything else that you or your interviewee deems appropriate. Students will turn in one copy of the paper as a first draft and then will go through a process of revision and turn in a finalized paper. Students who are unsatisfied with final grades are allowed to rewrite their papers. No paper is ever finished, simply due.

You may find your event and witness in three different ways:

- 1: Interview someone with a unique story. This person can be a family member, a friend, or someone from the community.
- 2: Use an article from a newspaper. There are a number of news stories that give information about a witness of a major event. Use this to create a narrative about the witness.
- 3: Fictional account. You can use the newspaper idea above to create a witness of your own. This person can be based on someone you know if that helps.

Your paper should include:

- An elaborate episode of a person witnessing a historic event. Should include a setting, characters, goals, obstacles, and consequences for not obtaining goals.
- Specific details of the event and should include sensory details and dialogue.
- A sense of the author's voice, including an awareness of the reader and the use of writing devices.
- Proper Grammar as designed in first draft.

## Narrative Paper Rubric

This is a modification of what Kelly Gallagher describes in Teaching Adolescent Writers and George Hillocks' Rubric from Narrative Writing:

In class Teacher will provide one writing example that meets the expectations, and one that exceeds the expectations. Let students figure out which is which and why. Teacher will not show a paper that does not meet expectations; instead those elements will be discussed. Rationale is that seeing a bad paper might reinforce it, while only showing good work might reinforce good work. Teacher will attempt to use student work when possible.

### **Criterion One: Episodic Elaboration**

#### **Exceeds Expectation: (4)**

- An initiating event indicates a change in the protagonist's environment and usually evokes some goal or reaction on the part of the protagonist.
- There is an internal response, which may be implied and which may include an emotional response to the change and the formation of a goal.
- The protagonist makes one or more attempts to achieve the goal.
- A consequence indicates whether the goal was achieved.
- There is a reaction to the consequence, which may include the character's emotional response to the events that have gone on before, the formation of a new goal, or a statement of what the character has learned.
- The formation of a new goal or the restatement of the first goal may lead to the development of a second goal.

#### **Meets Expectations (3)**

- The setting and episode are both present with some elaboration of most parts so that some emotion is conveyed beyond the bare statement of what happened.
- An initiating event indicates a change in the protagonist's environment and that usually evokes some goal or reaction on the part of the protagonist.
- There is an internal response, which may be implied and which may include an emotional response to the change and the formation of a goal.
- A consequence is indicated in some form.
- The protagonist makes some attempt to achieve the goal.
- A consequence is indicated in some form.
- The protagonist's response to the consequence is usually indicated.
- One or more parts of the episode may be missing or skeletal (e.g., the response to a consequence), but most are present.

#### **Does Not Meet Expectations (2)**

- Setting and episodes are presented in skeletal form with nothing elaborated beyond the bare statement of what happened.
- Often the skeletal episodes appear only after considerable preliminary material that is not directly related to either the setting or the main episode.
- There is a fairly clear line of events both in the preliminary material and in the episode.
- The narrative has a very expository ring.

#### Does Not Meet Expectations (1)

- Piece merely presents a series of actions, with no specific goals, no consequences, and therefore no responses to the consequences.
- There may be a real story hidden in the piece, but we cannot infer what it is from the text provided.
- The setting is virtually nonexistent.

### **Criterion Two: Specificity of Detail**

#### Exceeds Expectations (4)

- Details are consistent across much of the writing.
- Some details are elaborated to provide a very close look at the object of the description.
- Many details are chosen for effect.
- Nearly all details contribute to a central focus or effect.

#### Meets Expectations (3)

- Includes details of various kinds, but they tend to be sporadic and thin.
- Lines of dialogue, sensory detail, and so on may be included but they are not consistent or chosen for effect.
- Some details may be clichés. Others may stand alone.
- The writer manages to capture some details of the action; however, the details remain unfocused and imprecise.

#### Does Not Meet Expectations (2)

- The writing contains few highly specific images and little dialogue but is more concrete with regards to actions, context, and bits of specific information.
- It is a general account of broad actions, especially when the writing is about a trip. However, specificity tends to be confined to naming places and ties rather than evocative detail.

#### Does Not Meet Expectations (1)

- The writing contains almost no specific detail. It simply uses the barest language to tell what happens.
- It deals in general abstractions.
- There is no evocative detail.

### **Criterion Three: Style**

#### Exceeds Expectations (4)

- Composition shows relatively consistent awareness of readers and includes attempts to surprise or impress.
- The paper attempts to use foreshadowing, develop suspense, or use an in medias res opening or other major devices.
- Inconsistencies and infelicities may still be present, but they are not overwhelming.

#### Meets Expectations (3)

- Composition shows clear signs of attempts to engage a reader. These may show up as interesting syntax or vocabulary or in devices such as an in medias res opening, humor, irony, and figurative language. However, these attempts are sporadic and may misfire.
- Attempts at figurative language may be little more than clichés.

#### Does Not Meet Expectations (2)

- The content and syntax are relatively clear, suggesting the writer's awareness of a possible reader.
- The context is more specific, but tends to consist of a list of events, sights, food, and so forth, without providing much detail about them.
- The net effect is matter of fact, with little apparent attempts to engage an audience in the experience recounted.

#### Does Not Meet Expectations (1)

- The style conveys little awareness that a person will read the writing. It is flat and unconcerned with affecting the reader.
- The content and syntax may be unclear and word choice may be awkward or inappropriate.
- There is no indication of a writer's voice coming through.

### **Criterion Four and Five (Chosen by Student, but based on first draft comments)**

Teacher will make no more than four comments on each first draft, focusing on major flaws in Mechanics and Grammar. Student will choose two of the comments to be graded upon. These will become their personal grammar demons to work on for this paper. Student teacher conferences can define Exceeds and Meets Expectations Criteria.



## Creative Project

Over the past few weeks we have had discussions about the holocaust and its place in history. However we have also seen that this is not the only example of hatred and genocide in the world. Your project is to find other examples of intolerance, hate, or brutality; but most importantly, what can be done about them. Working alone or in groups, students shall create a fictional organization that focuses on understanding and tolerance.

This organization could be a museum, a nonprofit group outreach group, documentary movie, or any other idea that you can come up with that promotes good will. Each group will present their organization in any way they wish but good examples include a website, a poster or piece of artwork, a speech from a key figure in the organization, a poem or song that expresses the goals of the organization, a formal paper on the goals of the organization, or a diary journal of a member of the organization. Projects are required to have a bibliography of resources and websites used.

These presentations should express:

- Research into a social problem involving intolerance
- Understanding of a social issue that your organization is working against
- Tactics in which your organization plans to confront this issue.

Rubric:

### Exceeds Expectations

- Presentation shows clear understanding of a social issue.
- Presentation has well thought out tactics for opposing a social issue.
- Presentation shows effort on the part of the student.
- Presentation has a bibliography.

### Meets Expectations

- Presentation shows understanding of a social issue.
- Presentation shows effort on part of the student.
- Presentation has a bibliography.

### Does not meet Expectations

- Presentation does not show any understanding of a social issue.
- Presentation does not show any effort on the part of the student.
- Presentation has no bibliography.

Note: I started this on a Friday so that I could pass out the books and let students read over the weekend. I could have just as easily passed out the books prior to starting the unit.

## Week 1

### Day 1 (Friday)

3 Minutes: Attendance and Housekeeping

5 Minutes: Separate the class into four equal groups

5 Minutes: Walk to Computer Lab

10 Minutes: Provide hard copies of the following prompt and review the assignment with students:

In a few days we will begin reading Art Spiegelman's *Maus* and a few weeks later we will read Elie Wiesel's *Night*. Both of these books are about the Holocaust and Genocide. When I put the terms "Holocaust" and "Genocide" into a Google Search I came up with over 16 million results each. It will help us in our readings of these novels if we have a clear understanding of what these terms mean and how they are used in our day to day lives.

I want you to search the internet for references of the terms "Genocide" and "Holocaust." You might want to use Google.com, Yahoo.com, Bing.com, or Boolify.org to help you in your search.

Find references from two different genres for each term, four in all, and then post them to:

Group 1: <http://www.wallwisher.com/wall/Night-Maus>

Group 2: different website not created for this example

Group 3: different website not created for this example

Group 4: different website not created for this example

Each student should still find four references, regardless of groups.

Please be aware that there are many upsetting images that can be found on these issues. Please be respectful to your fellow students when posting to the wall.

The genres you may want to use might include (but are not limited to) the following:

- Books (other than *Maus* and *Night*)

- Newspaper Articles
- Magazines
- Music
- Poetry
- Business
- Art or Theater
- Television or Film
- An Organization
- Speeches
- Essays
- Editorials
- Political Cartoons or Propaganda

Try and find examples from different genres that are attempting to address the issues of Holocaust and Genocide in the same manner, theme, or idea. Try to find examples that other students might not be able to find.

Finally write one journal entry describing what these terms mean to you. How do the multiple genres alter the definition of these terms, or do they at all? Be ready to share and discuss your thoughts in groups.

37 Minutes: Students work on their web searches. Circulate to make certain students are on task.

5 minutes: Return to class

20 Minutes: Writing Journal

Describe what the terms “Holocaust” and “Genocide” mean to you. In your internet search you were asked to find different genres involving these two terms. How did the presentation using different genres affect your opinion on these terms? Or did it affect it all?

5 Minutes:

Pass out Copies of *Maus* and *Night*. Highly encourage that class starts reading *Maus*. Note: the class will not get to this material until Day 3 (Tuesday)

## Day 2 (Monday)

Note: Inspired by Beth Aviv Greenbaum's *Bearing Witness*

5 Minutes: Attendance and Housekeeping. Have students start in their internet groups.

15 Minutes:

Defining Holocaust (Technically from the Greek holocaustos which means a religious animal sacrifice involving burning. Still researching how it came to mean mass destruction)

Defining Genocide (Technically Greek root geno "human" and Latin root cide "killing")

Elie Wiesel's definition of Genocide: "Genocide is the intent and desire to annihilate a people" (Newsweek, 4/12/99).

Working in groups, ask students to discuss the meaning of Genocide and Holocaust. Encourage them to use last class period's internet search and journal entries to further discussion. Use the Wallwisher pages on a projector as a reminder.

45 Minutes

The History of Anti-Semitism

Pass out a translation of Martin Luther's 1542 "Gegen die Juden und ihre Lügen" (Against Jews and Their Lies) but do not tell the student the author or date. Only the title for now. Have the class read it and then discuss in groups the date and context that could have created this article.

What then shall we Christians do with this damned rejected race of Jews? Since they live amongst us and we know about their lying and blasphemy and cursing, we cannot tolerate them if we do not wish to share in their lies, curses, and blasphemy...

First, their synagogues...should be set on fire, and whatever does not burn up should be covered or spread over with dirt so that no one may ever be able to see a cinder or stone of it..

Secondly, their homes should likewise be broken down and destroyed...they ought to be put under one roof or in a stable, like gypsies, in order that they may realize that they are not masters in our land, as they boast, but miserable captives.

Thirdly, they should be deprived of their prayer books and Talmuds in which such idolatry, lies, cursing, and blasphemy are taught.

Fourthly, their rabbis must be forbidden under threat of death to teach anymore.

Fifthly, passport and traveling privileges should be absolutely forbidden to the Jews.

Sixthly, they ought to be stopped from usury.

Seventhly, let the young and strong Jews and Jewesses be given the flail, the ax, the hoe, the spade, the distaff, and spindle, and let them earn their bread by the sweat of their noses....

To sum up dear princes and nobles who have Jews in your domains, if this advice of mine does not suit you, then find a better one so that you and we may be free of this insufferable devilish burden—the Jews. (Eban, 199-200)

Next pass out copies of the Nuremberg Laws and the Georgia state Jim Crow Laws.

### **The Nuremberg Laws**

#### **The Laws for the Protection of German Blood and German Honour**

(September 15, 1935) Entirely convinced that the purity of German blood is essential to the further existence of the German people, and inspired by the uncompromising determination to safeguard the future of the German nation, the Reichstag has unanimously resolved upon the following law, which is promulgated herewith:

##### **Section 1**

1. Marriages between Jews and citizens (German: *Staatsangehörige*) of German or kindred blood are forbidden. Marriages concluded in defiance of this law are void, even if, for the purpose of evading this law, they were concluded abroad.
2. Proceedings for annulment may be initiated only by the Public Prosecutor.

##### **Section 2**

Extramariital sexual intercourse between Jews and subjects of the state of Germany or related blood is forbidden.

##### **Section 3**

Jews will not be permitted to employ female citizens under the age of 45, of German or kindred blood, as domestic workers.

##### **Section 4**

1. Jews are forbidden to display the Reich and national flag or the national colours.
2. On the other hand they are permitted to display the Jewish colours. The exercise of this right is protected by the State.

##### **Section 5**

1. A person who acts contrary to the prohibition of Section 1 will be punished with hard labour.
2. A person who acts contrary to the prohibition of Section 2 will be punished with imprisonment or with hard labour.
3. A person who acts contrary to the provisions of Sections 3 or 4 will be punished with imprisonment up to a year and with a fine, or with one of these penalties.

##### **Section 6**

The Reich Minister of the Interior in agreement with the Deputy Führer and the Reich Minister of Justice will issue the legal and administrative regulations required for the enforcement and supplementing of this law.

#### **Section 7**

The law will become effective on the day after its promulgation; Section 3, however, not until January 1, 1936.

#### A selection of Georgia Jim Crow Laws

"Unlawful for a white person to marry anyone except a white person." Another statute enacted the same year changed the law to read that all persons with any ascertainable trace of Negro blood must be classified as persons of color. Penalty: Both races would be imprisoned in the penitentiary for one to two years

"All persons licensed to conduct a restaurant, shall serve either white people exclusively or colored people exclusively and shall not sell to the two races within the same room or serve the two races anywhere under the same license."

"It shall be unlawful for any amateur white baseball team to play baseball on any vacant lot or baseball diamond within two blocks of a playground devoted to the Negro race, and it shall be unlawful for any amateur colored baseball team to play baseball in any vacant lot or baseball diamond within two blocks of any playground devoted to the white race."

After reading, have students compare and contrast the texts:

As a class we will generate a number of categories of comparison and contrast. Once we've made five categories, we will brainstorm how each text deals with these issues. Our purpose here is to understand how the texts speak to each other through time. How is the older text influencing to the more modern? By the end I hope to show that the issues and attitudes of the Nazi party were not created in the 1930's, but is an extension of years of hatred and bigotry.

- Identify the points of comparison and contrast.
- Discuss the relationship between the sixteenth century edict and the twentieth century laws. Would one exist without the other? Is one worse than the other?
- Discuss how these laws work to create isolation and separation amongst families and citizens.

Category (examples)	Martin Luther	Nuremberg Laws	Jim Crow
Year written			
Personal opinion or Governmental Law			
Control over location or travel			
Control over social interactions (marriage)			
Author's Tone of Voice (how neutral, how mean)			

25 Minutes: Modern day problems (Anti-Semitism and other Hate Crimes)

Using a standard Google search I will find a few articles to discuss with class. The articles below are simply the most recent. These would change based on the year this unit is presented. Note: I specifically went looking for the Holocaust Museum shooting in 2009. It is the best example of how relevant this issue still is in America.

Modern day anti-Semitic crimes:

[http://articles.cnn.com/2009-06-10/justice/museum.shooting\\_1\\_holocaust-museum-von-brunn-security-guard?\\_s=PM:CRIME](http://articles.cnn.com/2009-06-10/justice/museum.shooting_1_holocaust-museum-von-brunn-security-guard?_s=PM:CRIME)

<http://www.swedishwire.com/politics/5237-anti-semitic-crimes-soar-in-sweden>

<http://jta.org/news/article/2010/02/04/1010466/french-anti-semitic-incidents-double-in-2009>

<http://www.guardian.co.uk/world/2006/feb/22/france.mainsection>

Hate Crimes:

<http://www.ktvu.com/news/22711917/detail.html>

<http://www.myfoxla.com/dpp/news/local/socal-muslims-targeted-in-hate-crimes-20100103>

<http://www.cnn.com/video/#/video/world/2010/10/20/ctw.mckenzie.gay.hitlist.cnn?iref=allsearch>

After looking over a few of these articles online, have students discuss:

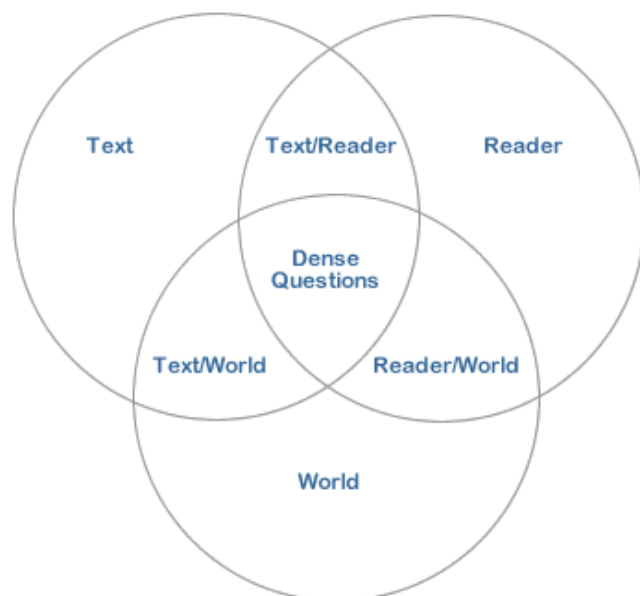
Is the holocaust a discussion of the past or a discussion of the present?

Homework: Read *Maus* One Chapters 1-4

### Day 3 (Tuesday) *Maus* Day One

5 Minutes: Attendance and Housekeeping. Have student get into groups of four or five.

**The Questioning Circle** (Jeffrey Wilhelm's *Engaging Readers & Writers with Inquiry*)



#### **Pure Questions: Reader, World, and Text**

Jeffrey Wilhelm's Questioning Circle uses three categories of Questions: Pure, Shaded, and Dense. These questions are formed from three different categories: Text, Reader, and World. (Technically he refers to them as Me, Book, and World, but the Venn Diagram had these terms, and I didn't want to add confusion. Speaking of which sorry if I wasn't clear the first time, I should have been more explicit in this document.)

**Pure Questions** are focused on a single aspect of the relationship between Text, Reader, and World. Example: Pure Text only questions are based only on what happens in the text, while Pure Reader questions are based only on how the reader feels about the issue. Example: Do I really know my father?

**Shaded Questions** are focused on a combination of two different aspects of the relationship between Reader and Text, Text and World, or Reader and World. Shaded Questions might include "how do I feel about Art's relationship with his father?"

**Dense Questions** are focused on all three of the categories Text, Reader, and World. Example: "How does Art and Vladek's relationship compare to my own relationship with my father, and how do these two father son relationships compare to society's view of the typical father son relationship?"



## 20 Minutes: The Questioning Circle (Jeffrey Wilhelm's *Engaging Readers & Writers with Inquiry*)

First I will explain the concept of Pure Reader questions and give one example. We will discuss the example and what makes it that question type. If students don't seem to understand I will use example two and more if needed. I will then ask for each group to come up with one or two of their own and write them on the overhead. As a class we will discuss the questions and revise as needed. We will continue this for the other Pure questions: World and Text.

### Reader Questions:

- Have I ever felt like a victim of prejudice?
- How do I feel about people different from myself?

### World Questions:

- Why do some people believe the Holocaust never happened?
- What lead up to these events?

### Text Questions:

- Why is Vladek so attached to objects and not people?
- What is the significance of the first scene and how does it relate to the rest of the book?

## 20 Minutes: Shaded Questions

Again as a class we will discuss the concepts and give examples and then as groups the students will come up with one or two questions of their own.

### **Shaded Questions: Reader and World, Reader and Text, Text and World**

#### Reader and World Questions:

- Do I know anyone who has gone through a historic event?
- What do I know about the Holocaust really?

#### Reader and Text Questions:

- What is my relationship with my parent(s)?
- Do I know anything of my family's past?

#### Text and World Questions:

- What is Spiegelman saying by making every Jewish character a Mouse?
- How does X (in the book) compare to Y (in the world)

### 5 Minutes: Dense Questions

This one is a little hard to grasp. The Reader/World/Text Question: A question that involves an issue from the text that affects both you and the rest of the world. We can't ask this question until we are further in the book.

### 10 Minutes: Image Study

As a comic book, *Maus* is filled with images to look over and discuss. As a class we will look at specific pages and question what Spiegelman is doing with format and artwork. For now student should just look for unique structure. Some of these images are harder to find than others and require more observation. As the novel progresses Spiegelman becomes more of a formalist, which means that it becomes much easier to find strange images that have meaning the further you read.



### Think Out Loud ideas

Using the Smart Board I will go through these images and discuss various issues and aspects that might not be at first apparent. The advantage of the smart board is that you can visually show exactly where students should be looking as you speak. This can be done without a Smart board, but if I have access to this technology I want to try to score in how I will use it in planning as well.

A brief video of what this might look like can be found [here](#). (Sorry about the annoying buzz that is coming from my computer, I don't know why it's doing that.)

Page 14: The exercise bike. How does Spiegelman use the panel composition (That being the giant circle in the bottom right) to create the exercise bike? What is significant about an exercise bike? Why is the first image of the flashback shown inside the bike's wheel and what does that say about Vladek?

Note: my personal opinion is that an exercise bike doesn't go anywhere. Vladek, as shown inside the unmoving wheel, seems to suggest that he's stuck in the past.

Page 18-19: Explain the differences between one mouse's features and another.

Page 33: Discuss what is going on in the fifth panel. Note how the character seems to be looking out at the reader. This is the first time in this book where it seems clear that the holocaust victims are trying to connect to the reader, an image that Spiegelman uses throughout the book.

20 Minutes: Group image work.

As Groups go through the rest of the readings and find other examples of strange or unique images and discuss them. Pick one to discuss with the whole class.

10 Minutes: SSR

Homework: Read *Maus* One chapters 5-6 and *Maus* Two chapter 1. Think of Pure and Shaded Questions. Take note of unique art and panel design. Tomorrow students will have to provide one Pure question (Reader, Text, or World) about this section of the book. Try to think of questions that can have a number of different answers. Students will also have to identify one page of the text where something odd is happening with the art. Analyzing the art is difficult, finding something odd really isn't. Having one page in mind to talk about will make things move better tomorrow.

### **Day 4 (Wednesday)** *Maus* Day Two

5 Minutes: Attendance and Housekeeping. Have student get into groups of three.

20 Minutes: The Circle Questioning Game

Have each group member take out their homework of coming up with one Question. Each group member will take out a single sheet of paper. At the top they will write the type of Pure question they chose. This question should be open ended. I will explain that open ended questions are ones that

cannot be answered in only one way. Students will have the opportunity to revise questions that are not open ended. They will then pass their sheet of paper to the group member to their right so that each group member now has another member's question. They will read the question and respond with an answer or comment. Every five minutes they will pass the sheet again until all three questions have been answered or commented on.

15 Minutes: Discussion of answers and questions within groups.

10 Minutes: Full class sharing of what students discussed in groups.

30 Minutes: Image Study

Like before but this time we will only use my ideas if no one else has anything they want to discuss. As Spiegelman writes his work becomes more and more formalist, meaning by this point in the book there are many different images and panels to discuss. Below are some examples. (When I took Graphic Novels in undergrad, we would as a class point out and comment on possible reasons for why an artist might have drawn a comic this way or that way. There aren't right answers necessarily, just observations. My intension isn't to make this a comic book class or to have students become experts, but to show that the art and the story are related.)



How does the body position of the mice in the inset panel relate to the body positions of the hanging mice? How does the shading of the cat guard's face compare to the mice? Why do you think this is significant?



Is this panel showing a realistic or artistic representation of Vladek and Anja's journey? What makes you think one way or the other? How safe is the journey?



What does the framing technique of Art and Vladek in the present day surrounding the flashback say about the relationship between past and present? In what way does this image suggest that the past has connected father and son? (notice the arrow) In what way does this image suggest that the past is a wall between father and son? Would this image still be a wall if the text was inside the image, or does the lack of text change how it functions?

10 Minutes: SSR

Homework: Finish Reading *Maus*

**Day 5 (Thursday)** *Maus* Day Three

5 Minutes: Attendance and Housekeeping. Have student get into groups of four or five.

20 Minutes: The Dense Question

**Dense Questions** are focused on all three of the categories Text, Reader, and World.

As a class we will review all the questions in the Questioning Circle and discuss further the concept of the Dense Question. As a reminder, Dense Questions are ones that try to incorporate all the elements of the Questioning Circle: Reader Text, and World. Students will then work as groups to create a Dense question of their own.

Example:

- Do I think that *Maus*, as a comic book, is an acceptable form of expression of the Holocaust for most people in society?
- What does *Maus* say about surviving the Holocaust and do I feel that people can in fact survive something that terrible?

30 Minutes: Image Study

As a full class we will go through the last part of the book and examine images as we have before. The last part of this book becomes extremely formalist and it's nearly impossible for people not to find something to talk about.





What does this image say about Art's guilt over his success with the book *Maus*?

Why does Art now have a human face wearing a mouse mask? What does this suggest about his feelings of identity? How does he use film like camera movements to reveal the bodies underneath him? What does the chapter title "Time Flies" and the image have in common?



How does this image connect the past and the present? What does this say about the ability to “escape” from the Holocaust?



Notice how the orchestra disappears in the background covered by the prisoners. What is Spiegelman saying about memory? Or the validity of documentation? Is this technique subtle or obvious to you?

### 25 Minutes: Journal Writing

Spend a few minutes to write in your journal answering the following questions:

What do you think it means to be a second generation Holocaust victim? Discuss how the Holocaust brings Art and Vladek together and how it also keeps them apart? What do you think of the combination of a personal family story with a historical event? Does this bring you closer to the event? Does it distort the event?

### 10 Minutes: A Mouse of a different color

Using other types of mice found in comic books and film we will discuss why Spiegelman might have chosen his design. (I will admit that this might not be the most impressive final discussion of *Maus*, but I think this could be fun and light-hearted way to end this section.)





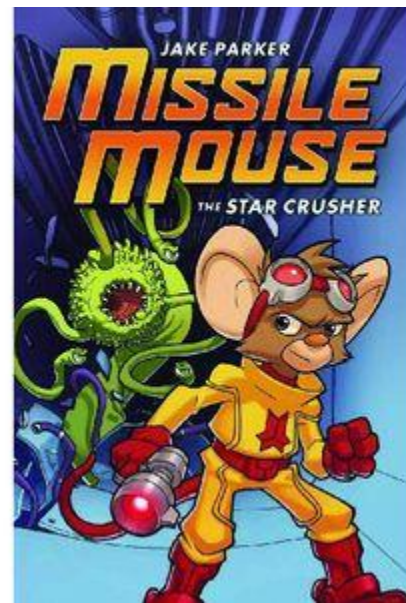
Splinter (I know he's a rat, but still) from Teenage Mutant Ninja Turtles



The Secret of NIMH



The Mice from David Petersen's Mouse Guard



Missile Mouse

## Day 6 (Friday)

### 5 Minutes: Attendance and Housekeeping

Creating a story that combines the personal and the historical. *Maus* is a story that mixed a historical retelling of the Holocaust with a personal story of father and son. In order to understand how these two concepts relate to each other we as a class are going to write our own stories that connect a personal narrative with a larger social issue or historical event. We understand that not everyone has connections to a historically significant event such as the Holocaust, so there are a number of different ways that we can write this story:

- A true story from your life. It's entirely possible that you feel that an event in your life such as the war in the Middle East or 911 or even meeting someone such as a Governor or President that qualifies as a historical event.
- Interviews with someone in your family or life. Is there someone you can talk to and ask questions about a historical event?
- Make it up. By searching the internet you can find a number of events that qualify as a historically important moment.

### 20 Minutes: Finding Story Ideas: (Partially from Hillocks 2007)

In order for us to work on this assignment, we must create a story to write about. We all have stories to write about. Today we will begin to brainstorm story ideas. Students will list as many ideas for stories as they can. I will ask them to produce at least six to eight ideas for a story. Here are a set of questions that I will have up on the board to help them generate ideas from their past:

- What experiences have made you feel really proud or very sad?
- What experiences have been very alarming or really frightening?
- What experiences have made you feel proud of yourself?
- What have been the most difficult tasks you have had to undertake?
- What contests of games have you tried hard to win?
- What experiences have made you feel ashamed of yourself?
- What experiences have made you realize that you truly care about someone?
- What experiences have made you laugh a lot?

When creating a story from scratch, it might be helpful to think in terms of general relationships and conflicts. Here are some generic relationships:

- Parent and Child
- Siblings
- Coworkers
- Friends
- Teacher and Student/Mentor and Learner
- Girlfriend and Boyfriend/Husband and Wife

Relationships, especially in literature and movies tend to have reoccurring themes and patterns. Here are some common relationship patterns:

- **The characters have a common bond that both brings and keeps them together.** While the characters may not like each other to begin with their occupation (or some other outside element) keeps them together until they grow to be friends. This is an example of character attraction, there has to be some reason the characters are together and stay together, especially if they don't like each other to begin with.
- **There is conflict between the characters.** Perfect relationships don't exist, at least not if featured in literature and movies. When a relationship is prominent in literature, the relationship tends to have some sort of development or change. Stable relationships are threatened by some sort of conflict. This conflict could be as minor as differences in opinion or as major as a betrayal that could pull the relationship apart.
- **The characters have contrasting qualities.** These qualities tend to both add conflict and yet complement each other and give strength to individual characters. Think of cop movies with a by the book partner who gets teamed up with the crazy renegade partner. How do these elements help and hinder the relationship and drama?
- **The relationship can transform both characters.** Perhaps by the end of a buddy cop film, the by the book partner has loosened up and the crazy partner becomes a bit more focused.

In life we face a number of different conflicts. Here's a list of five common conflicts in literature: (From Life123.com)

- **Character Struggling Against Another Character:** This is the most obvious form of conflict, when a character in a book struggles with another character in the book. This can be in the form of arguments, conflicting desires, opposing goals, physical confrontations or emotional dilemmas. A book like *Kramer Versus Kramer* is full of conflict between a married couple in the throes of divorce and a custody battle.
- **Character Struggling Internally With Self:** Sometimes conflict is internal. When a character struggles with moral dilemmas, emotional challenges or desires he or she deems unsavory, the conflict is with the character's own soul or conscience. In *Sophie's Choice*, Sophie must decide which of her children to save and which of her children to sacrifice to the Nazis, a conflict of the

soul. In *Crime and Punishment*, the main character struggles with his inability to forgive himself. Just because conflict is internal does not make the conflict any less compelling or exciting.

- **Character Struggling Against Forces of Nature:** Sometimes all the characters in the book are the good guys and the conflict in the book is between all the people and forces of nature that are out of the characters' control. In *The Stand* and *The Andromeda Strain*, the people are pitted against viruses that rage out of control, wiping out large portions of the population.
- **Character Struggling Against Society:** When the character is repressed by society and not by a specific character, the conflict takes place between that character and society. One example of conflict between society and the main character is *Frankenstein*, in which the monster has no respite from the judgment and horror expressed by all of society, leaving him loveless and despondent. Sometimes conflict between character and society is reflected through literary metaphor, as in *Animal Farm*. The main conflict in this story is between the exploited classes and the segment of society that exploits the main characters.
- **Character Struggling Against Fantasy/Supernatural/Technology:** This type of conflict is usually found in specific genres of literary style, such as fantasy, science fiction, horror and supernatural books. When the character comes up against poltergeists, robots, aliens, divine forces or supernatural villains, the main character must call upon his or her strength to defeat the fantastic enemy confronting him or her.

The next part of our story will connect to a larger issue in society or history. These issues or events can come from anywhere or anytime, but students will have to do research on any specific time or event. So for example, if you decide to have your story take place during the American Civil War, you would need to research the Civil war in order to write the story.

Here is a short sample of major issues in Society and History:

- War and acts of terror
- Death of public figures
- Scientific discoveries and New Technology (first time in space, the atom bomb, Darwin's discovery of evolution)
- Economic change (poverty, unemployment)
- Social issues (Drug abuse, Divorce, Crime)

### 20 Minutes: Assignment: Create Story Ideas and Events and Issues

Students will generate a T-chart with a list of personal story ideas on one side and a list of social issues or historical events on the other. An example might look like this:

Personal Stories	Historical Events or Social Issues
Two brothers that have never gotten along come home for the holidays	Drug Abuse
A new employee with a secret crush on his coworker	The war in Iraq
A newspaper reporter interviews someone he thinks is not telling the truth	9/11
A time in my life when I thought someone dangerous was following me at night	WWII
A new teacher on his first day of school	Poverty
A group of bullies pick on a young girl	The Effects of divorce on children
A sister tries to help her struggling brother with an issue	The creation of Facebook

### 15 Minutes: Sharing stories Part One: Whole Class

Using the example above, I will work with the whole class and generate additional ideas for both sections of the T-Chart and then we will pick out story ideas and social issues that we feel could be expanded into a full story. For example, we could use the two brothers and the war in Iraq by making one a returning veteran, perhaps one of the brothers is against the war. Another idea would be to make this the first time that their mother and father have celebrated a holiday together since a divorce, strengthening the brother's relationship. A third idea is that the brothers are reunited after a recent death in the family from a drug overdose. Another example might be the time in my life when I thought someone was following me at night. This happened to me a few weeks after 9/11 and could be an example of the fear that was all over America at the time. My hope is that after a while the class as a whole will be able to come up with ideas using the T-chart.

Keys to the assignment: there should be an obvious and strong connection between the personal narrative and the social issue. The Holocaust involved the destruction of families and so the stories we read are about families as well. By understanding a relationship that we can grasp, a father son relationship, we can connect to an event that is more difficult to process, such as the Holocaust.

### 30 Minutes: Sharing Stories Part Two: Group Work

In small groups of four or five students will share a few of their story ideas. Each student will pick out two general story ideas and read them out loud to their group. Group members will then brainstorm how these ideas could be connected with a social issue or historical event. By the end of the period each student should have at least one story that they can work on. Group members will also use this worksheet to aid them in asking questions that might help clarify the story. There is a possibility that some students might not understand the concept of initiating action, and so we will go over how Art initiates the story of *Maus* by interviewing his father and then we will discuss why this is important and why the story begins with this image.

Worksheet (From Hillocks 2007)

#### **Setting**

Where does the story take place? How is the place important to the story? What needs to be explained? What is going on?

#### **Characters**

Who are the characters? Which are important to the action of the story? What do we need to know about them?

#### **Initiating Action**

What initiates or begins the action? What causes a character to do something?

#### **Attempts**

What attempts does the main character make? To do what? Why?

#### **Results**

What are the results of the character's attempts? Does the result initiate a new action?

#### **Responses**

How does the character respond to or feel about the initiating action, the attempts, and the results?

#### **Dialogue**

What do the characters say to one another?

## Day 7 (Monday)

### 5 Minutes: Attendance and Housekeeping

Note: On the last class we tried to do a lot. It is entirely possible that we will not be one hundred percent finished with yesterday's lesson. If so, we will adjust today's lesson to have group work that finishes the story ideas from yesterday and spend less time in the final group work section.

30 Minutes: Writing Workshop. Students will spend time writing their stories. This is less scaffolded than normal on purpose, so that I can see what the students already know and come up with strategies and lessons that will best help these students. For the purpose of this unit plan I will assume some general problems that many writers have, especially for the lesson held later today and tomorrow, since I won't have the ability to see the student's work at first. We will be returning to these narratives over the next few weeks.

Details, or the Shell Game (Hillocks 2007 and Smagorinsky, Johannessen, Kahn, and McCann, 2010)

### 15 Minutes: Whole class discussion of two shells:

As a group we discuss a specific sea shell, such as a helmet shell. I will ask for descriptions from the class on what it looks like held in one way and then in another. We will discuss its shape and color, using as much figurative language as we can. I will record any descriptions given on the board. I will urge the class to be as descriptive as possible, focusing on minor details such as spots or changes in color in specific locations. Next we will look at another shell and see how general descriptions would fit both shells but that specific descriptions would describe only one.

### 20 Minutes Group Work part one

Working in groups of four or five, students will receive a bag with two sea shells. They will choose one to write about. Only one student needs to write the actual description, but all students need to be involved in the discussion of what to write.

What the shell looks like: the shape, colors. What the shell feels like: textures, is it smooth or rough? Does it have any special features that make it even more unique?

Once they have written a description of their shell they will return both shells to the bag and pass the bag and the description to the front.

### 20 Minutes: Group Work part two

I will then pass out the bags and descriptions to different groups. Each group will attempt to figure out which of the two shells is being described. They will then underline the best parts of the paper, the words and phrases that helped them identify the shell. Groups will then write a note about the best details that explains why these comments helped the group make their decision. Return papers to original group.

## Day 8 (Tuesday)

5 Minutes: Attendance and Housekeeping

30 Minutes: The Shell Game: Figurative Language (Sections from Gallagher, 2004)

First we will discuss similes and metaphors in case the class is uncertain of the terms.

Similes: Words of comparison that use like or as.

Example: Her eyes sparkled like diamonds.

Metaphor: Words of comparison that do not use like or as.

Example: Life is a journey.

We will then create a list of intangible items and tangible items.

An example list might result in the following:

### Intangible Items

- Love
- Hate
- Betrayal
- Jealousy
- Friendship

### Tangible Items

- Skateboards
- CD's
- Driver's License
- Backpack
- Pizza

Then the students work in groups to complete the following sentence using the two lists and exploring the relationship between the two objects.

(Intangible Item) is like a (Tangible Item) because \_\_\_\_\_.

Friendship is like a driver's license because it might expire if you don't renew it.

Jealousy is like a backpack because it can get heavy carrying it around all day.

In the case of the shells, we could also use both intangible and tangible items to better describe the sea shells

(Intangible Item) is like the crest of this sea shell because\_\_\_\_\_.

The spots on the shell are like a (tangible item) because\_\_\_\_\_.

Using Hillocks2007 we will create "if...then" statements. "If you hold the shell by the top then it looks like a tornado rolling down the street."



The students will work in groups to create similes, metaphors and if then statements involving sea shells.

Explain the concepts of Personification and Alliteration.

Personification: Words that give human qualities to an inanimate object.

Example: The flowers danced in the wind.

The bumps and creases on the shell showed the age and bitter story of its life.

Alliteration: Repeated constant sounds used often in poetry.

Example: Sally sells sea shells on the sea shore.

Students will then work in groups to come up with a few examples of Personification and Alliteration involving sea shells.

30 Minutes: The Shell Game Revisited (From Hillocks, 2007)

Next each student will pick one sea shell from a collection of thirty sea shells. Each sea shell will have a number taped to it. Students will then describe the sea shell. Additionally they will also include at least two forms of figurative language in their descriptions. They will be told that other students will have to be able to use their description to identify the shell amongst all the other shells.

Students will return the shells to their original locations. Papers will be gathered and redistributed to random students. Each student will use the descriptions they are given to identify the shell (using the number taped on it).

Again students will underline the words and phrases that helped them figure out which shell was described.

25 Minutes: Students will revise their story from a few days ago focusing on descriptive and figurative language. We will spend a few minutes right before working with caret and numbering techniques for revision.

^ followed by a words or phrases and numbers on the paper that reflect additional words on a separate sheet of paper with additional material.

Homework: Read a short section of the book Abe's Story by Joey Korn

Within the ghetto, four Jewish doctors had improvised a hospital, which was no hospital at all. There were no facilities, no medicine, no stethoscopes--nothing except makeshift beds and the doctors' dedicated wills to help and to heal. Within hours, the eighteen beds quickly filled with the living, who were dying. Others had no choice but to die at "home," and it made little difference.

Still, the lines seemed endless. One either waited and waited for bread, for water, for toilet facilities . . . or waited in line to be buried. Such disaster brings out the best, the worst, and the dark humor in people. The sight shocked our teacher, Reb Mottel. Over and over and over again he would say, "You see this line for bread . . . people want to be first. You see that line of the dying and the dead . . . people want to be last!" Such was his lament.

Doom stared us in the face. Our only hope for survival was to escape--if our feet were able to carry us. But how? Some of the German guards had a spark of pity left. If we could offer some inducement to compensate them for their risk, we could possibly arrange to escape. I learned that a friend of mine, Garfingal, was planning to escape.

"Garfingal," I said, "I would like to escape, too. Is it possible for me to go with you?"

"What do you have to offer as a bribe?" he said.

"I don't have much. I have a wrist watch," I said, as I struggled to think of something else. "And I have a throw rug that my sisters hooked from the remains of sugar sacks," I said excitedly. "It's very pretty and unusual."

The next morning, Garfingal brought me good news. His contact would be on guard duty from midnight until 6:00 a.m. At about 4:00 a.m., I would be able to barter the watch and rug for my life. Of course, I could be bartering for death at the hands of another Nazi guard who might observe our escape. Even my friend's contact, who agreed to blink for a price, might turn on us. There was no guarantee. I gave him the watch and the rug.

Even more trying than facing death itself was facing my parents and sisters with the news. I shall never forget my mother, sobbing and saying to me, "Son mine, Abe, listen to me! Do you think that you are any different or better than us? Don't act in this selfish way. You should want to stay with your family and share the same fate with us. What will befall us will, with God's will, befall you too. Don't be selfish. Don't desert your family." My mother convinced almost everyone that she was right--even me.

My father had the courage to think differently and logically. After reflecting on the problem that confronted us all, he said, "Do you want Abe to stay here and die, God forbid, with us? Or would you rather he escape and live--and possibly help us later to escape and live also!" My father's wisdom prevailed and convinced us all that escape was the right thing to do.

Without waiting for calm or normality, we immediately put our nervous energy to good use. My mother placed my one pair of underwear, a towel, a shirt, socks, and a pair of trousers into a

rucksack. This was my only luggage. My father, who had been following the events silently and without participating, now reminded me to pray often, and to remember--I had somehow forgotten to take my best pair of shoes with leather soles that I had been saving. I thankfully took them from him and hurriedly placed them inside my pack.

Now my family stared into empty space with me, waiting for the zero hour--when I was to attempt my escape. My father was calm and collected, despite the tension that gripped us all. "Don't forget to remove your Jewish star insignia from your coat," he said. Even though they displayed our revered Star of David, these yellow badges of shame identified us easily to any German, even from a distance, as Jews to be abused.

My heart broke as the moment of departure and separation from my family neared. I ran to meet the outstretched arms of my mother. Her frail, weakened form convulsed with sobs as she embraced me and kissed me good-bye. She held on to me with a grip that expressed volumes. It said, "Go." It said, "Stay." It said, "How sad." It said, "How much I love you, now and forever." It said, "God, please watch over my son." It said the unspeakable. It spoke of a mother's love for her only son. My sisters cried and held on to me as if to hold on to the memory of this moment--and to life.

My father--who had always been my strength and my shield--waited until last to come over. He had a rugged face with a simple, short mustache and a head of premature gray, borne of pain. He removed his pinch spectacles, fell on my shoulder, hugged me with all his might, and then abruptly let go. "Don't ever forget us," he said. "Don't ever forget who you are and what our religion teaches us. Watch yourself, and may the Eternal, who watches over all of us, mercifully protect you." I had to summon all my strength to make my feet take me away. I was never to see my family again.

Note: After this I'm moving on to *Night*, but I'm concerned that the intermixing of paper writing and book reading could backfire. Should I focus on one before moving on to the other? I thought it might be helpful to read a narrative while working on one, but I'm concerned that it's too disjointed. It's only two days before we return to the writing process, but I'm not sure how this will work. Thoughts?

## Day 9 (Wednesday)

5 Minutes: Attendance and Housekeeping. (Taken from Smagorinsky, 2002 and 2008)

10 Minutes: Pass out and review responsibilities for student-led discussions.

To discuss Elie Wiesel's *Night*, the class will organize into four small groups, with each group being responsible for leading a discussion of 25 pages of the novel. Each group is responsible for one half of a class period to discuss its section of pages. Your discussion should involve all the following:

- Each group member should take a roughly equal part in leading the discussion.
- You should make an effort to include every other class member in the discussion

- The questions you pose should not ask for factual information from the story, unless those facts serve to help explore open-ended questions (i.e., those without a single correct answer)
- The questions you pose should include at least one in each of the following categories:
  - Inferences about characters or events within the text (Text Questions)
  - Generalizations from the text to society at large (Text/World Questions)
  - The effects of literary form or technique
  - The purpose of a particular event in terms of the text's meaning
  - Evaluations of the literature
  - Emotions students had in response to the story (Reader Questions)
  - Personal connections to the story (Reader/Text Questions)
  - During the discussion, you should work at getting students to elaborate on their initial comments
  - Your discussion should occupy half of the class period (45 minutes)

5 Minutes: Explain that they'll need to organize into four groups of roughly the same amount of students. Have students pick their groups and organize them.

2 Minutes: Explain that you will give them practice in generating the seven types of questions they should ask, using the short selection from *Abe's Story*.

10 Minutes: Define what an inference is (an educated guess about something that is not directly stated). Provide an illustration of an inferential question about *Abe's Story* (e.g., "Why doesn't Abe suggest that his parents escape with him?") and explain clearly why it requires an inference. Have each group generate an inferential question about the story and invite groups to share theirs with the class. Clarify how each question generated by the students meets the expectations for this question type.

8 Minutes: Define a generalization to a larger society (what the story is saying about life in general). Provide an illustration of a generalizing question about *Abe's Story* (e.g., "What does this story say about family and our responsibility to them?") and explain clearly why it requires a generalization. Have each group generate an inferential question about the story and invite groups to share theirs with the class. Clarify how each question generated by the students meets the expectations for this question type.

10 Minutes: Define what literary form and technique are (i.e., techniques such as irony, figurative language, ect.). Provide an illustration of a question about technique in *Abe's Story* (e.g., "How does the repeated structure of Reb Mottel's line about waiting in line or the repetition of what Abe's mother 'said' affect the reader?") and explain clearly why it requires an understanding of technique. Have each group generate a question about the story's form or technique and invite groups to share theirs with the class. Clarify how each question generated by the students meets the expectations for this question type.

10 Minutes: Define what a significant event is (an event that causes substantive changes in the lives of the characters). Provide an illustration of a significant event in *Abe's Story* (e.g., "Why does Abe's father tell him to both disguise himself by taking off the Star and to never forget who he is?") and explain clearly

why it is significant. Have each group generate a significant event from the story and invite groups to share theirs with the class. Clarify how each question generated by the students meets the expectations for this question type.

30 Minutes: SSR to read Elie Wiesel's *Night*.

(Note: I could use this time to continue the Writing Assignment, but I like giving time for reading.)

## Day 10 (Thursday)

5 Minutes: Attendance and Housekeeping. (Taken from Smagorinsky, 2002 and 2008)

10 Minutes: Define an evaluation (a judgment about the quality of the literary work or parts therein). Provide an illustration of an evaluation of the selection from *Abe's Story* (e.g., "Are the characters from *Abe's Story* portrayed in a realistic fashion? Why or why not?") and explain clearly why it requires an evaluation. Have each group generate an evaluation of the story and invite groups to share theirs with the class. Clarify how each question generated by the students meets the expectations for this question type.

10 Minutes: Define an emotional response to a story (how the story made them feel). Provide an illustration of an emotional response to *Abe's Story* (e.g., "What did you feel when Abe left his family with the knowledge that he would never see them again?") and explain clearly why it involves an emotional response. Have each group generate questions regarding emotional responses to the story and invite groups to share theirs with the class. Clarify how each question generated by the students meets the expectations for this question type.

10 Minutes: Define what a personal connection to a story (a connection between the reader's personal experience and those of a literary character). Provide an illustration of a personal connection to the selection from *Abe's Story* (e.g., "Would you leave your family behind if you were in Abe's position?") and explain clearly why it requires a personal connection. Have each group generate a personal connection to the story and invite groups to share theirs with the class. Clarify how each question generated by the students meets the expectations for this question type.

25 Minutes: Have different groups take responsibility for a section of the book. Each group will draw lots from a hat to decide which section of the book they will be responsible for.

Each group should have fun with the presentation, but not at the expense of their discussion leading responsibilities. These discussions will last for 45 minutes so should make certain that their planning, while including the minimum set of questions from those types prescribed, also poses other questions for students to discuss. They might look to their reading logs to see what other kinds of questions they could pose for their discussions. We will also review the Questioning Circle at this time to give each group more discussion options.

We will also review the Rubric for Student Led Discussions (From Smagorinsky 2008)

#### Rubric for Grading Student Led Discussions

A discussion receiving an A will be characterized by the following:

- Each group member takes a roughly equal part in leading the discussion.
- The discussion includes at least 75 percent of the other students in the class.
- The questions posed ask for factual information only when those facts serve to help explore open-ended questions (i.e., those without a single correct answer).
- The questions include at least one from each of the following categories:
  - Inferences about characters or events within the text
  - Generalizations from the text to society at large
  - The effects of literary form or technique
  - The purpose of a particular event in terms of the text's meaning
  - Evaluations of the literature
  - Emotions that students had in response to the story
  - Personal connections to the story
- The discussion occupies half the class period (45 minutes)

A discussion receiving a B will be characterized by the following:

- Each group member takes a roughly equal part in leading the discussion, although some students speak noticeably more than others.
- The discussion includes at least 50 percent of the other students in the class.
- The questions posed ask for factual information only when those facts serve to help explore open-ended questions (i.e., those without a single correct answer).
- The questions include at least one from most of the following categories:
  - Inferences about characters or events within the text
  - Generalizations from the text to society at large
  - The effects of literary form or technique
  - The purpose of a particular event in terms of the text's meaning
  - Evaluations of the literature
  - Emotions that students had in response to the story
  - Personal connections to the story
- The discussion occupies half the class period (45 minutes)

A discussion receiving a C will be characterized by the following:

- Some group members speak substantially more than others.
- The discussion includes fewer than fifty percent of the other students in the class.
- The questions posed occasionally ask for factual information that does not serve to help explore open-ended questions (i.e., those without a single correct answer).
- The questions include at least one from four of the following categories:

- Inferences about characters or events within the text
- Generalizations from the text to society at large
- The effects of literary form or technique
- The purpose of a particular event in terms of the text's meaning
- Evaluations of the literature
- Emotions that students had in response to the story
- Personal connections to the story
- The discussion occupies almost half the class period (35-40 minutes)

A discussion receiving a D will be characterized by the following:

- Some group members do most of the talking.
- The discussion includes no more than 25 percent of the other students in the class.
- The questions posed frequently ask for factual information.
- The questions include less than half of the following categories:
  - Inferences about characters or events within the text
  - Generalizations from the text to society at large
  - The effects of literary form or technique
  - The purpose of a particular event in terms of the text's meaning
  - Evaluations of the literature
  - Emotions that students had in response to the story
  - Personal connections to the story
- The discussion occupies only a portion of the class period (15-20 minutes)

A discussion receiving an F will be characterized by the following:

- The discussion leaders give little evidence of having read the book.
- The discussion leaders give little evidence of having prepared questions of any kind.
- The discussion occupies only a portion of the class period. (15-20 minutes)

10 Minutes: Google Earth Presentation of *Night*. So that students have a better sense of the locations of both *Night* and *Maus*, I thought it might be useful to use a Google Lit Trip presentation as found on <http://www.googlelitrrips.org/>

The Lit Trip on *Night* was created by Jerome Burg. Here is a link to a video showing how these work. Sadly the video is fuzzier than the actual Google Earth presentation.

<http://www.youtube.com/watch?v=frXxlcVXdoo>

After that we will look at a taggalaxy for Auschwitz. <http://taggalaxy.com/>

And a video (unfortunately also fuzzy) of how that works can be found here:

<http://www.youtube.com/watch?v=fYAV4FQPoLg>

20 Minutes: Students begin working on their presentations for leading their set of chapters.

## Day 11 (Friday)

5 minutes: Attendance and Housekeeping

45 Minutes: Students work in small groups preparing their questions and formats.

40 Minutes: Introducing Inner Thoughts and Feelings (From Hillocks, 2007)

Introduce the concept of the interior monologue

Using the projector, the students will look at this paragraph from *Night*.

My father was crying. It was the first time I saw him cry. I had never thought it possible. As for my mother, she was walking, her face a mask, without a word, deep in thought. I looked at my little sister, Tzipora, her blond hair neatly combed, her red coat over her arm: a little girl of seven. On her back a bag too heavy for her. She was clenching her teeth; she already knew it was useless to complain. Here and there, the police were lashing out with their clubs: "Faster!" I had no strength left. The journey had just begun and I already felt so weak...

I will ask the class to identify the sentences or phrases that represent inner thoughts of the character, as compared to physical descriptions. I will then ask the students what they think these lines do for the story. After that I will show them the same passage with those lines missing and ask them what they think of it.

My father was crying. As for my mother, she was walking. I looked at my little sister, Tzipora, her blond hair neatly combed, her red coat over her arm: a little girl of seven. On her back a bag too heavy for her. She was clenching her teeth. Here and there, the police were lashing out with their clubs: "Faster!"

Then we will look at an example from Richard Wright's *Black Boy*, (hopefully we have already read this book this in class before this unit started) to reinforce the concept.

She slammed the door and I heard the key turn in the lock. I shook with fright. I was alone upon the dark, hostile streets and gangs were after me. I had the choice of being beaten at home or away from home. I clutched the stick, crying, trying to reason. If I were beaten at home, there was absolutely nothing that I could do about it; but if I were beaten in the streets, I had a chance to fight and defend myself. I walked slowly down the sidewalk, coming closer to the gang of boys, holding the stick tightly. I was so full of fear that I could scarcely breathe. I was almost upon them now.



Here's the paragraph with the sentences and phrases that have some form of feelings removed.

She slammed the door and I heard the key turn in the lock. I was alone upon the dark, hostile streets and gangs were after me. I clutched the stick, trying to reason. I walked slowly down the sidewalk, coming closer to the gang of boys, holding the stick tightly. I was almost upon them now.

Students will revisit their narratives and include thoughts and feelings. They should think about crucial moments in their narratives and brainstorm what the characters might be thinking or feeling at these moments. Working in pairs, they should read the crucial scene to their partner and then discuss possible thoughts or feelings. Students need to add at the minimum five moments that include thoughts and/or feelings.

Homework: It's possible that we might not finish this process by the end of class, if so students should complete the assignment at home. Regardless students will turn in their narrative at the beginning of class so that I can read over them and see how the class is progressing.

## **Day 12 (Monday)**

5 minutes: Attendance and Housekeeping (turn in narratives)

45 Minutes: Student group leads discussion of pages 1-25.

40 Minutes: Introducing Sound (From Hillocks, 2007)

I will pass out copies of "The Tell-Tale Heart" by Poe and read it while the class follows along. I will then ask them to find all the words and phrases that referred directly or indirectly to sound.

I smiled, -- for what had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search -- search well. I led them, at length, to his chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

The officers were satisfied. My MANNER had convinced them. I was singularly at ease. They sat and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears; but still they sat, and still chatted. The ringing became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness -- until, at length, I found that the noise was NOT within my ears.

No doubt I now grew VERY pale; but I talked more fluently, and with a heightened voice. Yet the sound increased -- and what could I do? It was A LOW, DULL, QUICK SOUND -- MUCH SUCH A SOUND AS A WATCH MAKES WHEN ENVELOPED IN COTTON. I gasped for breath, and yet the officers heard it not. I talked more quickly, more vehemently but the noise steadily increased. I arose and argued about trifles, in a high key and with violent gesticulations; but the noise steadily increased. Why WOULD they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men, but the noise steadily increased. O God! what COULD I do? I foamed -- I raved -- I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder -- louder -- louder! And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God! -- no, no? They heard! -- they suspected! -- they KNEW! -- they were making a mockery of my horror! -- this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die! -- and now -- again -- hark! louder! louder! louder! LOUDER! --

"Villains!" I shrieked, "dissemble no more! I admit the deed! -- tear up the planks! -- here, here! -- it is the beating of his hideous heart!"

A possible list might include: answered, chatted, ringing, chatted, ringing, talked, noise, talked, heightened voice, sound increased, a low dull quick sound-much such a sound as a watch makes when enveloped in cotton, gasped, talked, argued, in a high key, noise steadily increased, paced the floor, heavy strides, the noise steadily increased, raved, swore, grated, the noise arose over all and continually increased, grew louder—louder—louder, chatted pleasantly, scream, and now—again!—hark! Louder! Louder! Louder! Louder!, shrieked, the beating of his hideous heart!

As a class we will design a sound script: a T-chart with the text on one side and sounds on the other. Each student will be assigned a sound to produce while the story is read. A short example would look like this:

I brought chairs into the room, and desired them here to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which reposed the corpse of the victim.

Footsteps and moving chairs on carpet

The officers were satisfied. My MANNER had convinced them. I was singularly at ease. They sat and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears; but still they sat, and still chatted. The ringing became more distinct

Chatting about familiar topics (Baseball?)

Soft Ringing

Louder Ringing

Once we read the entire short story, time permitting, students will get into groups and create their own version of a sound script using page six of *Night*.

## Day 13 (Tuesday)

5 minutes: Attendance and Housekeeping (Return narratives)

45 Minutes: Student group leads discussion of pages 26-50.

40 Minutes: Sound Part Two (From Hillocks, 2007)

Using a voice recorder or possibly a CD of sound effects, I will have prepared a list of audio sounds such as: water dripping into a metal pot, the squeak of a backyard gate, the roar of the clothes dryer, ice cubes clinking in a glass, a tissue being pulled out of a box, a toilet flushing, a key turning in a lock, a car door slamming, a car engine starting, a heavy chair being dragged down stairs. During the course of this section of class, we will be returning to these sounds and using them in discussion of the different aspects of sound.

We will use this checklist created by George Hillocks to help our understanding of how sound works in writing:

1. Indicate the source of the sound.
2. Use words that imitate the sound.
3. Break complicated sounds into parts.
4. Describe the character of the sound.
5. Use figurative language or analogy to describe the sound, comparing it to something else.

In order for the students to do this completely we will discuss the term onomatopoeia and words such as ticktock, hiss, chime, ring, bong, zip, bump, and crunch.

Sounds are often described in terms of various qualities, such as rhythm (irregular, rapid, erratic, sluggish, wild, pulsating, throbbing, steady) and pitch or tone (low, high, bass, full-bodied, thin, flat, sharp, soft, crescendoing, decrescendoing)

- Her words came rapidly in irregular bursts, the high, thin voice crescendoing.
- He listened to the steady, dull dripping, low and soft but irrevocable.
- The washer throbbed steadily, churning clothes and water with low full-bodied thuds against the sides of the tank.

Then we discuss how some sounds are a combination of sounds, such as:

- A bus stopping: the high pitched squeal of brake drums, a discharging sound of air, and the soft rumble of doors opening
- A car starting on a cold winter day: the throbbing whine of the starter as it attempts to turn the engine over, the initial cough of the engine, and the sputter of cylinders as they come to life
- The sound of typing on a computer: the click of fingernails against keys, the louder click of keys being depressed, and the soft whirl of the computer's fan

Sometimes we cannot tell what a sound is exactly, but we can compare it to something that is familiar. This could be a sound we understand better or a feeling or emotional impact that the sound creates.

- Her words came rapidly in irregular bursts, the high, thin voice crescendoing *like the squawking of an excited crow*.
- He listened to the steady, dull dripping, low and soft but irrevocable *as death*.

As a whole class we will describe a match striking and lighting, using this process:

- Make up a word that captures the sound: sssssspiffsss
- Break the sound into parts and describe it: "I hear the scrape and hiss of the match lighting."
- Describe the character of the sound: "I hear the low, soft scrape and hiss of the match lighting."
- Compare the sound to other sounds: a gentle explosion, a puff of sound, a snake spitting fire

In Class Assignment (From Hillocks, 2007)

Think about, take notes on, and compose sentences describing *four* of the following sounds:

1. An automatic dishwasher
2. An automatic ice-cube maker
3. Someone taking a shower
4. A basketball player dribbling and shooting baskets alone in a gym
5. Late *Night* sounds from the street near your house
6. A gas-powered lawn mover
7. A diesel locomotive
8. Someone sawing a plank in half
9. A screen door slamming
10. A sound of your choice

Remember to do the following:

- Take the sound apart.
- Think of words or phrases to describe rhythm and tone.
- Think of words that imitate the sound.

- Invent comparisons.

When you are done, share what you have written with others in your group.

Homework Assignment: Tonight I want you to sit in your room at home and listen for sounds both inside and outside your room. Write at least one paragraph describing sounds and be ready to show your work at the beginning of class.

## **Day 14 (Wednesday)**

5 minutes: Attendance and Housekeeping (have homework on corner of desk)

45 Minutes: Student group leads discussion of pages 51-75.

10 Minutes: Sound Part Three

In class writing: The students will sit in silence for three minutes observing the noise in the room. This could be the sounds of breathing, air conditioning, or sounds from outside the room. They will then spend the next seven minutes writing about the sounds they heard or hear as they write.

30 Minutes: Adding sound to student drafts:

Students will now rewrite their narratives adding in both notes and revisions from the past, but also they are to pay close attention to the element of sound in their story. This should take the rest of the period for some. Any students that finish early can read over their work in pairs and discuss possible revisions and alterations to the sound elements added.

## **Day 15 (Thursday)**

5 minutes: Attendance and Housekeeping

45 Minutes: Student group leads discussion of pages 76-end.

40 Minutes: Smell (from Hillocks, 2007 and Smagorinsky, Johannessen, Kahn, and McCann, 2010)

Tell the students that scientist say that our taste buds can only detect three basic differences: sweet, sour, and salt. The remainder of what we think we taste is really smell. That is to say when we taste chocolate cake, we taste the sweetness and smell the chocolate.

I will bring small vials from a traditional drugstore and put in them small amounts of the following substances: ammonia, anise, cinnamon, cloves, vanilla, automobile oil, perfume, and talcum powder. I will bring enough vials so that there is one of each vial for five different groups.

Each group member will smell each of the vials and work together to describe them in the following terms:

- What color is the smell?
- If the smell had a shape, what would it be?
- How heavy or light is the smell?
- What temperature is the smell?
- What sounds come to mind when you smell this?
- Does the smell remind you of anything?
- How does the smell feel? Is it smooth, abrasive, rough?
- How does the smell move? Does it creep, surround, push, ect.?

Individual Worksheet: Each student will be given the following handout and will complete it for homework. (From Hillocks, 2007)

Choose *five* odors from the numbered list below to describe.

1. Bacon burning
2. Your favorite food, either as it's cooking or when you sit down to eat it
3. Exhaust fumes of a bus or truck
4. An auto-repair shop
5. A beach along the ocean
6. A forest
7. A burning garbage dump
8. A locker room
9. The school cafeteria
10. Hot grease on machinery
11. Carnations or other flowers
12. A dusty, sun baked field
13. A bakery
14. A shoe store
15. Any odor that makes you recall a pleasant experience

Describe each in terms of

- Color
- Shape
- Weight
- Temperature
- Sound
- What it reminds you of

Write a sentence or two about each of the five odors you choose.

Day 16 and beyond

This would be the beginning of a writer's workshop. We would pick up where we left off with smell, moving on to touch and bodily sensations of physical activities. We would then use the Dumpster Assignment from *Dynamics of Writing*. Then again we would work back into our narratives and add in these aspects of touch and smell.

At this point, sometime late in the next week I would give the official Formal paper assignment of 5-7 pages, which would hopefully be a reworking of the papers they have been working on all this time. I would also get the student access to the computer lab for this version of the paper. My hope to show the revision process and how a piece of writing is constantly in flux and never one hundred percent finished. This is a difficult concept for many students to understand and I hope that by coming back to these papers students will see the benefit of reworking and revising.

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