



The Challenge to Make a Difference

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

Unit Overview

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

GOALS:

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

ACADEMIC VOCABULARY

communication
résumé
euphemism
slogan
media
media channels
target audience
evaluate

Literary Terms

enunciation
found poem
call to action

Contents

Activities

3.1	Previewing the Unit	162
3.2	Collaborating to Preview Holocaust Narratives.....	163
3.3	Understanding Literature Circle Discussions.....	167
3.4	Making Thematic Connections	171
	Memoir: Excerpt from <i>Night</i> , by Elie Wiesel	
	Poetry: “First They Came for the Communists,” by Martin Niemöller	
3.5	Analyzing an Allegory.....	175
	*Children’s Book: <i>Terrible Things: An Allegory of the Holocaust</i> , by Eve Bunting	
3.6	Dangerous Diction.....	178
3.7	Exploring the Museum	180
3.8	Presenting Voices.....	183
3.9	Finding Light in Film	186
	*Film: <i>Life Is Beautiful</i> , directed by Roberto Benigni	
3.10	Dramatic Tone Shifts	189
	Drama: Excerpt from <i>The Diary of Anne Frank</i> , by Frances Goodrich and Albert Hackett	
3.11	The Wrong Side of the Fence	194
	Fiction: Excerpt from <i>The Boy in the Striped Pajamas</i> , by John Boyne	
3.12	Creating a Memorable Opening.....	200
	Diary: Excerpt from <i>The Diary of a Young Girl</i> , by Anne Frank	
	Embedded Assessment 1: Presenting Voices of the Holocaust	203
3.13	Previewing Embedded Assessment 2 and Looking at Multimedia	205
3.14	Making a Difference	207
3.15	Never Forget, Never Again.....	209
	Speech: from Elie Wiesel’s Nobel Peace Prize Acceptance Speech >Introducing the Strategy: SOAPStone	

3.16	Students Taking Action	213
	Informational Text: from <i>Do Something! A Handbook for Young Activists</i>	
3.17	From Vision to Action.....	217
	Informational Text: “Wangari Maathai,” from <i>BBC News</i>	
	Informational Text: About Freerice.com	
3.18	Examining Media Campaigns	221
	Informational Text: Public Service Announcements	
	Informational Text: Free Rice Online Quiz Game	
	*Public Service Announcements (Non-print, available online)	
3.19	Raising Awareness	224
	Article: “Famine as a Weapon: It’s Time to Stop Starvation in Sudan,” by George Clooney and John Prendergast	
Embedded Assessment 2: Presenting a Multimedia Campaign		227

*Texts not included in these materials.

Language and Writer’s Craft

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

Previewing the Unit

LEARNING STRATEGIES:

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

My Notes

Learning Targets

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

Making Connections

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

Essential Questions

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

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

Developing Vocabulary

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

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1:

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

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

INDEPENDENT READING LINK

You will be reading a narrative related to events preceding and during World War II and the genocide of a people based on their religion. You may want to read a novel or a nonfiction narrative from the additional titles mentioned in this unit. As you read, look for the thematic focus of this unit: “finding light in the darkness.”

Collaborating to Preview Holocaust Narratives

ACTIVITY 3.2

Learning Targets

- Demonstrate effective communication in collaborative discussions.
- Participate in a Literature Circle group.

Preparing for Listening and Speaking

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

As a speaker:

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

As a listener:

- Listen to comprehend, analyze, and evaluate others' ideas.
 - Avoid barriers to listening such as daydreaming, fidgeting, or having side conversations.
 - **Take notes** to prepare a thoughtful response.
3. On the following page are quotations about the topic of light and darkness. Take turns reading aloud, interpreting, and discussing the meaning and figurative language used in each quotation. Follow the guidelines for effective communication.

LEARNING STRATEGIES:

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

ACADEMIC VOCABULARY

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

My Notes

Collaborating to Preview Holocaust Narratives

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

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

	Challenges	Goals
Speaking		
Listening		
Reading		

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

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

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



WORD CONNECTIONS

Roots and Affixes

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

The root *-hol-* is also found in *holistic* and *hologram*. The root *caus-* or *caut-* occurs in *caustic* and *cauterize*.

My Notes

[illegible]

WORD CONNECTIONS

Analogy

Write an analogy to describe yourself and a member of your group. Think of a descriptor that illustrates personality or character. For example, thoughtful : Madeline :: energetic : Timothy.

Collaborating to Preview Holocaust Narratives

Book Preview Notetaking Graphic Organizer

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

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

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

Reading Schedule

Title of Book: _____

Author: _____

Total Number of Pages: _____

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

Understanding Literature Circle Discussions

ACTIVITY 3.3

Learning Targets

- Analyze Literature Circle role descriptions and communicate an understanding of the qualifications for one role by creating a resume.
- Prepare for and participate in a text-based collaborative discussion.

Understanding Literature Circle Roles

Read the following information about Literature Circle roles. For each role, think about the skills required and consider your personal strengths.

Discussion Leader

Your job is to develop a list of questions you think your group should discuss about the assigned section of the book. Use your knowledge of Levels of **Questions** to create thought-provoking interpretive (Level 2) and universal (Level 3) questions that connect to understanding the content and themes of the book. Try to create questions that encourage your group to consider many ideas. Help your group to explore these important ideas and share their reactions. You are in charge of facilitating the day's discussion.

Diction Detective

Your job is to carefully examine the diction (word choice) in the assigned section. Search for words, phrases, and passages that are especially descriptive, powerful, funny, thought-provoking, surprising, or even confusing. List the words or phrases and explain why you selected them. Then, analyze the intended effect, asking and answering questions such as the following: What is the author trying to say? How does the diction help the author achieve his or her purpose? What tone do the words indicate?

Bridge Builder

Your job is to build bridges between the events of the book and other people, places, or events in school, the community, or your own life. Look for connections between the text, yourself, other texts, and the world. Also, make connections between what has happened before and what might happen as the narrative continues. Look for the character's internal and external conflicts and the ways that these conflicts influence his or her actions.

Reporter

Your job is to identify and report on the key points of the reading assignment. Make a list or write a summary that describes how the setting, plot, and characters are developed in this section of the book. Consider how characters interact, major events that occur, and shifts in the setting or the mood that seem significant. Share your report at the beginning of the group meeting to help your group focus on the key ideas presented in the reading. Like that of a newspaper reporter, your report must be concise, yet thorough.

LEARNING STRATEGIES:
Diffusing, Literature Circles,
Questioning the Text,
Summarizing, Note-taking,
Discussion Groups

My Notes

Understanding Literature

Circle Discussions

ACADEMIC VOCABULARY

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

My Notes

Artist

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

Assigning Literature Circle Roles

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

Name:

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

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

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

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

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

Before Reading

4. What do you know about the Holocaust? How did you learn it?

5. How old do you think someone should be when they first learn about the Holocaust? Why would someone write a children's book about such a disturbing subject?
6. Why do we continue to study the Holocaust in school?

During Reading

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

My Notes

Discussion Note-taking Graphic Organizer

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

Understanding Literature Circle Discussions

My Notes

After Reading

9. Reflect on your discussion. Review your responses on the graphic organizer.

- What contributed most to your understanding or appreciation of the text?
- What did you learn about the Holocaust through the narrative and discussion?

Check Your Understanding

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

Theme:

Evidence:

Learning Target

- Analyze an excerpt from an autobiographical narrative and a poem and explain the thematic connection between the texts.

Before Reading

- Quickwrite:** Review what you know about personal narratives and autobiographies. How can they be important in helping later generations understand historical events? Use the My Notes space.

During Reading

- As you read the next two texts, mark unfamiliar words, phrases, and ideas. Annotate each text by responding to the Key Ideas and Details and mark a word, phrase, or line that stands out to you the most in each text.

ABOUT THE AUTHOR

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

Memoir

from

Night

by Elie Wiesel

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

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

3 Behind me, someone said, sighing, “What do you expect? That’s war ...”

4 The deportees³ were quickly forgotten. A few days after they left, it was rumored that they were in Galicia⁴, working, and even that they were content with their fate.

¹ **Sighet:** a town in Romania

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

³ **deportees:** people forced to leave their homes by an authority

⁴ **Galicia:** a former province of Austria, now in parts of Poland and Ukraine

LEARNING STRATEGIES:

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

My Notes

KEY IDEAS AND DETAILS

Who are the people represented by the pronouns “they” and “we” in paragraph 2? What is the intended effect?

Making Thematic Connections

KEY IDEAS AND DETAILS

What is the intended effect of the following line from paragraph 7: “Infants were tossed in the air and used as targets for the machine guns”?

KEY IDEAS AND DETAILS

Why did the Jews of Sighet refuse “to believe his tales, and refused to listen”?

KEY IDEAS AND DETAILS

What are the two main events of this narrative? What is Wiesel’s purpose in focusing on these two events?

GRAMMAR & USAGE

Participle Verb Forms

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

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

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

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

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

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

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

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

7 He told me what had happened to him and his companions. The train with the deportees had crossed the Hungarian border and, once in Polish territory, had been taken over by the Gestapo.⁵ The train had stopped. The Jews were ordered to get off and onto waiting trucks. The trucks headed toward a forest. There everybody was ordered to get out. They were forced to dig huge trenches. When they had finished their work, the men from the Gestapo began theirs. Without passion or haste, they shot their prisoners, who were forced to approach the trench one by one and offer their necks. Infants were tossed in the air and used as targets for the machine guns. This took place in the Galician forest, near Kolomay. How had he, Moishe the Beadle, been able to escape? By a miracle. He was wounded in the leg and left for dead ...

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

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

10 As for Moishe, he wept and pleaded:

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

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

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

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

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

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

17 This was toward the end of 1942.

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

⁵ **Gestapo:** the secret police in Nazi Germany

ABOUT THE AUTHOR

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

Poetry

FIRST THEY CAME FOR THE COMMUNISTS

by Martin Niemöller

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

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

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

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

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

After Reading

3. Work collaboratively to apply each of the different Literature Circle roles to the autobiographical narrative and the poem. Use the Key Ideas and Details, as well as questions you develop during your discussion, to compare and analyze these texts.
4. How is the autobiographical narrative’s theme similar to and different from the poem’s theme?



WORD CONNECTIONS

Roots and Affixes

The Latin root *-commun-* in **communist** means “common.” In communism, land and factories are owned by the community. This root occurs in *communal*, *communicate*, and *communion*.

The word **democrat** contains the Greek root *demo-*, which means “people,” and the Greek suffix *-crat*, which means “rule.” Democracy is a government run by the people. The root *demo-* appears in *demographic* and *epidemic*. The suffix *-crat* occurs in words like *aristocrat*, *autocrat*, and *bureaucrat*.

My Notes

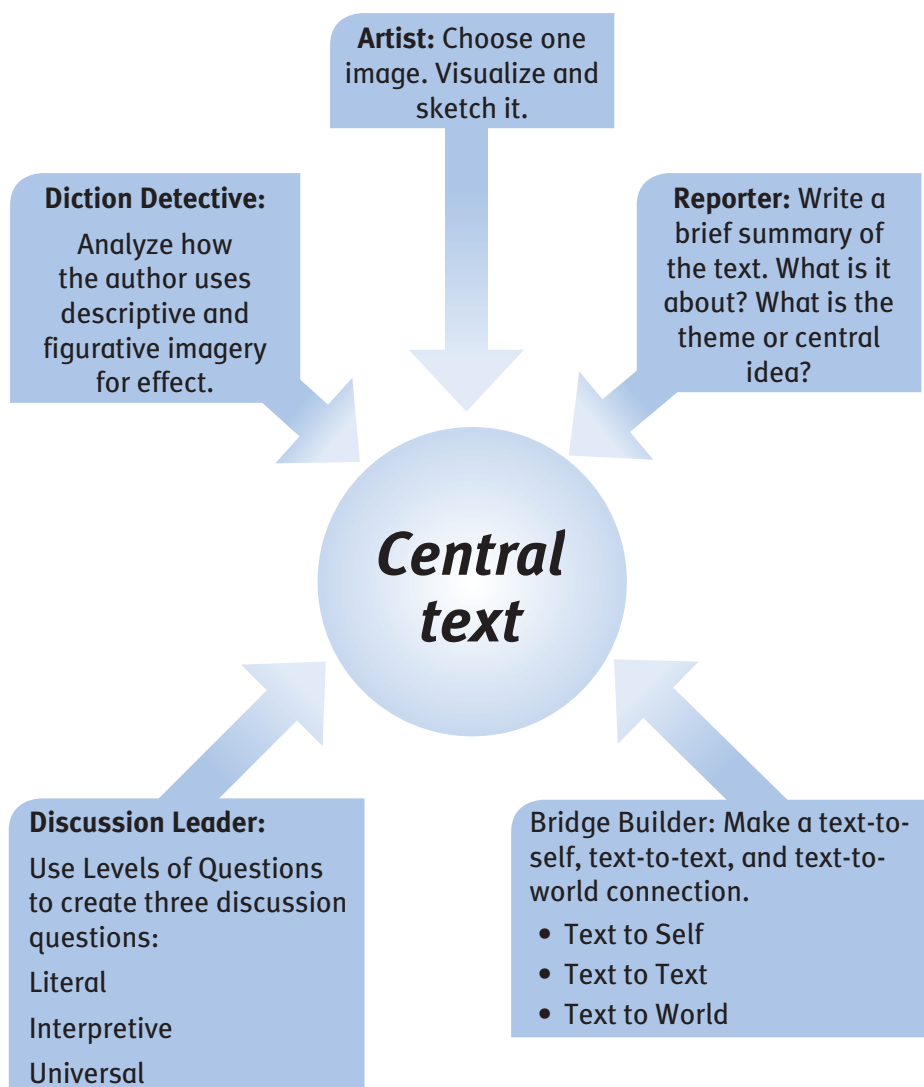
KEY IDEAS AND DETAILS

How does each stanza contribute to a developing sense of doom?

Making Thematic Connections

My Notes

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



Check Your Understanding

What did you learn about the Holocaust through these texts? Which text is more powerful? Explain.

Learning Targets

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

Before Reading

An **allegory** often uses symbols to represent abstract concepts, and it may use animals to represent humans. “O Captain, My Captain” was your first introduction to allegory.

1. Review the definition. With your class, brainstorm a list of more familiar allegories.

2. Why would authors choose to use an allegory to tell a story?

During Reading

3. As you listen to a dramatic reading of Eve Bunting’s *Terrible Things: An Allegory of the Holocaust*, take notes on the animals’ reactions to the Terrible Things. Use the graphic organizer on the next page for your notes.
4. Think about why a children’s story of the Holocaust is best told as an allegory.

LEARNING STRATEGIES:

Oral Interpretation, Think-Pair-Share, Graphic Organizer

My Notes

Analyzing an Allegory

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

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

After Reading

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

Check Your Understanding

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

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

My Notes

[illegible]

LEARNING STRATEGIES:

Graphic Organizer, Discussion Groups

ACADEMIC VOCABULARY

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

Learning Target

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

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

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

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

WORD CONNECTIONS

Roots and Affixes

Euphemism contains the Greek prefix *eu-*, meaning “well” or “pleasing,” and the Greek root *-pheme-*, which has the meaning of “speak.” A person who uses a euphemism speaks with pleasing words.

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

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

Check Your Understanding

Use at least six new words to explain what you have learned about the Holocaust. Read your explanation to a partner to practice fluency.

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



WORD CONNECTIONS

Roots and Affixes

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

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

Exploring the Museum

LEARNING STRATEGIES:

Oral Reading, Note-taking,
Discussion Groups, Graphic
Organizer, Summarizing

My Notes

Learning Targets

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

Researching the Holocaust

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

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

My Group's Topic:	
Topic 1:	Topic 2:
Notes for Talking Points:	Notes for Talking Points:
Summaries and Dates of Key Events:	Summaries and Dates of Key Events:

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

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

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

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

Exploring the Museum

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

My Notes

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

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

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

Check Your Understanding

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

Learning Targets

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

Researching the Holocaust

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

Victims:

Perpetrators:

Rescuers:

Bystanders:

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

Name:
Date of Birth:
Place of Birth:
Biographical Background:
Experiences from 1933–1939:
War Years:
Future and Fate:

LEARNING STRATEGIES:

Note-taking, Graphic Organizer, Drafting, Adding, Substituting, Oral Reading

My Notes

Presenting Voices

My Notes

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

Active Versus Passive Voice

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

Passive: Relocation camps were used to destroy whole villages.

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

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

Mood

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

For example:

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

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

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

Passive:

Active:

Conditional:

Subjunctive:

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

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

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

Presenting the Narrative

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

Literary Terms

Enunciation, like pronunciation, relates to how words are spoken. To **enunciate** is to pronounce words so they can be clearly understood by an audience. To **pronounce** is to say words correctly as well as clearly.

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

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

Check Your Understanding

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



WORD CONNECTIONS

Roots and Affixes

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

Finding Light in Film

LEARNING STRATEGIES:

Predicting, Graphic Organizer,
Drafting, Oral Reading,
Discussion Groups

My Notes

Learning Targets

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

Finding Light in the Darkness

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

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

2. Based on the information above, predict conflicts that the father might encounter as he tries to convince his son that the concentration camp is just a game.
3. Work in groups of four to take notes on setting, character, plot, and mood in each film clip. Share notes and trade jobs after each clip to complete the graphic organizer on the next page.

Setting	Character(s)	Plot	Mood
Clip 1			
Clip 2			
Clip 3			
Clip 4			

Finding Light in Film

My Notes

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

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

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

Check Your Understanding

Work with your group to transform your draft into talking points to guide a class discussion about the theme. After your class discussion, prepare talking points for a small group discussion on at least two of the following prompts. Be sure to include textual evidence from the film to support your opinion. During your small group discussion, create and use a graphic organizer like the one on page 169 to record and respond to the other speakers’ talking points.

Discussion Prompts:

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

Learning Target

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

Before Reading

1. Are there moments in your Holocaust narrative when the tone changes or shifts from the emotions that one usually associates with the Holocaust? Explain those moments or events.

2. Read the following information to set the context for the reading.

The following text includes a scene from the Pulitzer-Prize-winning play based on the actual diary of Anne Frank, a Jewish teenager in Amsterdam during World War II. She and her family and four other people avoided discovery by the Nazis for two years by living in a hidden attic.

3. In your group, assign roles for an oral reading of the scene.

During Reading

4. Prepare for an oral reading by skimming/scanning the scene independently, marking and annotating your character's lines:
 - Mark connotative diction and label the tone you intend to use in speaking lines of dialogue.
 - Mark words of the dialogue that you will emphasize with a shift in volume or pitch.
 - Place slash marks in places where you will pause for effect.
5. Conduct an oral reading in your group, using your marks and annotations as a guide.

Drama

from

The Diary of Anne Frank

by Frances Goodrich and Albert Hackett

Families living in the hidden attic:

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

Margot and Anne: sisters, 18 and 13 years old

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

Peter van Daan: their son

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

Others:

Miep Gies: close friend of the Frank family

Eisenhower: the voice of the American general

LEARNING STRATEGIES:

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

My Notes

Dramatic Tone Shifts

My Notes

KEY IDEAS AND DETAILS

Find Mrs. Frank's dialogue in which she uses the conditional mood. Why is it a particularly effective way to show her attitude toward Mr. van Daan in this scene?

KEY IDEAS AND DETAILS

Why is Mrs. Frank so angry?

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

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

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

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

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

Mr. van Daan: No, no. Quiet.

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

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

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

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

Mr. van Daan: Nothing.

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

Mr. van Daan: Never before! Never before!

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

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

Mr. Frank: Edith. Please.

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

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

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

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

Mrs. van Daan: Go? Go where?

Mrs. Frank: Anywhere.

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

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

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

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

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

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

Mr. van Daan: Never. I promise.

Mrs. Frank: I want them to leave.

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

Mrs. Frank: There are other hiding places. Miep will find something. Don't worry about the money. I'll find you the money.

Mrs. van Daan: Mr. Frank, you told my husband you'd never forget what he did for you when you first came to Amsterdam.

Mrs. Frank: If my husband had any obligation to you, it's paid for.

Mr. Frank: Edith, I've never seen you like this, for God's sake.

Anne: You can't throw Peter out! He hasn't done anything.

Mrs. Frank: Peter can stay.

Peter: I wouldn't feel right without Father.

Anne: Mother, please. They'll be killed on the street.

Margot: Anne's right. You can't send them away.

Mrs. Frank: They can stay till Miep finds them a place. But we're switching rooms. I don't want him near the food.

Mr. Dussel: Let's divide it up right now.

Margot: (*As he gets a sack of potatoes.*) We're not going to divide up some rotten potatoes.

Mr. Dussel: (*Dividing the potatoes into piles.*) Mrs. Frank, Mr. Frank, Margot, Anne, Peter, Mrs. van Daan, Mr. van Daan, myself... Mrs. Frank, Mr. Frank...

Margot: (*Overlapping.*) Mr. Dussel, please. Don't! No more. No more, Mr. Dussel! I beg you. I can't bear it. (*Mr. Dussel continues counting nonstop. In tears.*) Stop! I can't take it ...

Mrs. Frank: All this ... all that's happening ...

GRAMMAR & USAGE

Pronoun Antecedents

A pronoun takes the place of a noun or another pronoun, called its **antecedent**.

Mrs. Frank speaks the sentence "They have to!" To whom is she referring? The preceding part of the play indicates that Mrs. Frank is referring to the van Daans. How confusing would this be, however, if you did not know the antecedent (the van Daans in this example)?

When using pronouns in your writing, make sure you have clearly stated the nouns to which your pronouns refer. As you read, look for other examples of antecedents.

My Notes

KEY IDEAS AND DETAILS

Why is news of the invasion so important?

Dramatic Tone Shifts

GRAMMAR & USAGE Punctuation

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

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

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

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

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

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

My Notes

Mr. Frank: Enough! Margot. Mr. Dussel. Everyone—back to your rooms. Come, Edith. Mr. Dussel, I think the the potatoes can wait. (*Mr. Dussel goes on counting. Tearing the sack from Mr. Dussel, the potatoes spilling.*) Just let them wait! (*He holds out his hand for Mrs. Frank. They all go back to their rooms. Peter and Mrs. van Daan pick up the scattered potatoes. Not looking at each other, Mr. and Mrs. van Daan move to their separate beds. The buzzer rings frantically, breaking the silence.*) Miep? At this hour? (*Miep runs up the stairs, as everyone comes back into the main room.*)

Miep: (*Out of breath.*) Everyone ... everyone ... the most wonderful, incredible news!

Mr. Frank: What is it?

Miep: (*Tears streaming down her cheeks.*) The invasion. The invasion has begun! (*They stare at her, unable to grasp what she is telling them.*) Did you hear me? Did you hear what I said? The invasion! It's happening—right now! (*As Mrs. Frank begins to cry.*) I rushed to tell you before the workmen got here. You can feel it in the streets—the excitement! This is it. They've landed on the coast of Normandy.

Peter: The British?

Miep: British, Americans ... everyone! More than four thousand ships! Look—I brought a map. (*Quickly she unrolls a map of Normandy on the table.*)

Mr. Frank: (*Weeping, embracing his daughters.*) For over a year we've hoped for this moment.

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

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

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

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

Mrs. van Daan: Putti.

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

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

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

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

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

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

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

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

After Reading

6. Discuss how and when the tone shifted in the play. Did setting, character, or plot cause the shift in tone?

Check Your Understanding

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

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

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

KEY IDEAS AND DETAILS

How does Miep's news change the tone of the scene?

My Notes

The Wrong Side of the Fence

LEARNING STRATEGIES:

Marking the Text,
Note-taking, Graphic Organizer,
Close Reading, Outlining,
Summarizing, Rehearsal

My Notes

Learning Targets

- Analyze an excerpt of a Holocaust narrative and prepare talking points to present in a panel discussion.
- Deliver an oral reading of a passage that conveys a thematic idea.

Before Reading

1. **Quickwrite:** How does the theme “finding light in the darkness” connect to the subject of the Holocaust? Use examples from text(s) to support your response.
2. Why would an author write a Holocaust narrative from a child’s perspective? How would that change a reader’s understanding of the story?

During Reading

3. As you read, mark and annotate the text to indicate your analysis of the characters, setting, and event. After each chunk, record your notes in the graphic organizer or in your Reader/Writer Notebook. Your notes will later be used to prepare talking points.

Character 1:	Character 2:	Setting:
Plot		
Beginning:	Middle:	End:
Theme:		

ABOUT THE AUTHOR

John Boyne (1971–) is an Irish writer who began his writing career creating short stories. He published *The Boy in the Striped Pajamas* in 2006, and this novel proceeded to win multiple international awards. The novel also was made into a film.

Fiction

from **The Boy in the Striped Pajamas**

by John Boyne

1 Two boys were sitting on opposite sides of a fence.

2 “All I know is this,” began Shmuel. “Before we came here I lived with my mother and father and my brother Josef in a small flat above the store where Papa makes his watches. Every morning we ate our breakfast together at seven o’clock and while we went to school, Papa mended the watches that people brought to him and made new ones too. I had a beautiful watch that he gave me but I don’t have it anymore. It had a golden face and I wound it up every night before I went to sleep and it always told the right time.”

3 “What happened to it?” asked Bruno.

4 “They took it from me,” said Shmuel.

5 “Who?”

6 “The soldiers of course,” said Shmuel as if it was the most obvious thing in the world.

7 “And then one day things started to change,” he continued. “I came home from school and my mother was making armbands for us from a special cloth and drawing a star on each one. Like this.” Using his finger he drew a design in the dusty ground beneath him.

The star of David.



8 “And every time we left the house, she told us we had to wear one of these armbands.”

9 “My father wears one too,” said Bruno. “On his uniform. It’s very nice. It’s bright red with a black-and-white design on it.” Using his finger he drew another design in the dusty ground on his side of the fence.

A swastika.



10 “Yes, but they’re different, aren’t they?” said Shmuel.

11 “No one’s ever given me an armband,” said Bruno.

12 “But I never asked to wear one,” said Shmuel.

My Notes

KEY IDEAS AND DETAILS

Analyze the opening line.

Where do you predict the boys are? What is significant about this setting?

KEY IDEAS AND DETAILS

Analyze the description and dialogue. Why is the watch so important to Shmuel? What does it symbolize for him?

KEY IDEAS AND DETAILS

What does Bruno not seem to understand about their different situations, as shown in the conversation about the armbands?

The Wrong Side of the Fence

My Notes

KEY IDEAS AND DETAILS

Examine the paragraph that talks about “The Fury.” Who is this and why does Bruno call him “The Fury”?

KEY IDEAS AND DETAILS

Why is Bruno having such a hard time believing Shmuel’s story? What does the dialogue reveal about his character?

13 “All the same,” said Bruno, “I think I’d quite like one. I don’t know which one I’d prefer though, your one or father’s.”

14 Shmuel shook his head and continued with his story. He didn’t often think about these things anymore because remembering his old life above the watch shop made him very sad.

15 “We wore the armbands for a few months,” he said. “And then things changed again. I came home one day and Mama said we couldn’t live in our home any more.”

16 “That happened to me too!” said Bruno, delighted that he wasn’t the only boy who’d been forced to move. “The Fury came for dinner, you see, and the next thing I knew we moved here. And I *hate* it here,” he added. “Did he come to your house and do the same thing?”

17 “No, but when we were told we couldn’t live in our house we had to move to a different part of Cracow, where the soldiers built a big wall and my mother and father and my brother and I all had to live in one room.”

18 “All of you?” asked Bruno. “In one room?”

“And not just us,” said Shmuel. “There was another family there and the mother and father were always fighting with each other and one of the sons was bigger than me and hit me even when I did nothing wrong.”

19 “You can’t have all lived in the one room,” said Bruno. “That doesn’t make any sense.”

20 “All of us,” said Shmuel. “Eleven in total.”

Bruno opened to his mouth to contradict him again—he didn’t really believe that eleven people could live in the same room together—but changed his mind.

21 “We lived there for some more months,” continued Shmuel, “all of us in that one room. There was one small window in it but I didn’t like to look out of it because then I would see the wall and I hated the wall because our real home was on the other side of it. And this part of town was a bad part because it was always noisy and it was impossible to sleep. And I hated Luka, who was the boy who kept hitting me even when I did nothing wrong.”

22 “Gretel hits me sometimes,” said Bruno. “She’s my sister,” he added. “And a Hopeless Case. But soon I’ll be bigger and stronger than she is and she won’t know what’s hit her then.”

23 “Then one day the soldiers all came with huge trucks,” continued Shmuel, who didn’t seem all that interested in Gretel. “And everyone was told to leave the houses. Lots of people didn’t want to and they hid wherever they could find a place but in the end I think they caught everyone. And the trucks took us to a train and the train ...” He hesitated for a moment and bit his lip. Bruno thought he was going to start crying and couldn’t understand why.

24 “The train was horrible,” said Shmuel. “There were too many of us in the carriages for one thing. And there was no air to breathe. And it smelled awful.”

25 “That’s because you all crowded onto one train,” said Bruno, remembering the two trains he had seen at the station when he left Berlin. “When we came here, there was another one on the other side of the platform but no one seemed to see it. That was the one we got. You should have got on it too.”

26 “I don’t think we would have been allowed,” said Shmuel, shaking his head. “We weren’t able to get out of our carriage.”



My Notes

KEY IDEAS AND DETAILS

What are the similarities and differences between Bruno and Shmuel's experiences with trains? Why does Bruno not understand the difference?

- 27 "The door's at the end," explained Bruno.
- 28 "There weren't any doors," said Shmuel.
- 29 "Of course there were doors," said Bruno with a sigh. "They're at the end," he repeated. "Just past the buffet section."
- 30 "There weren't any doors," insisted Shmuel. "If there had been, we would have gotten off."
- 31 Bruno mumbled something under his breath along the lines of "Of course there were," but he didn't say it very loud so Shmuel didn't hear.
- 32 "When the train finally stopped," continued Shmuel, "we were in a very cold place and we all had to walk here."
- 33 "We had a car," said Bruno, out loud now.
- 34 "And Mama was taken away from us, and Papa and Josef and I were put into the huts over there and that's where we've been since."
- 35 Shmuel looked very sad when he told this story and Bruno didn't know why; it didn't seem like such a terrible thing to him, and after all much the same thing happened to him.
- 36 "Are there many other boys over there?" asked Bruno.
- 37 "Hundreds," said Shmuel.
- 38 Bruno's eyes opened wide. "Hundreds?" he said, amazed. "That's not fair at all. There's no one to play with on this side of the fence. Not a single person."
- 39 "We don't play," said Shmuel.
- 40 "Don't play? Why ever not?"
- 41 "What would we play?" he asked, his face looking confused at the idea of it.
- 42 "Well, I don't know," said Bruno. "All sorts of things. Football, for example. Or exploration. What's the exploration like over there anyway? Any good?"
- 43 Shmuel shook his head and didn't answer. He looked back towards the huts and turned back to Bruno then. He didn't want to ask the next question but the pains in his stomach made him.
- 44 "You don't have any food on you, do you?" he asked.
- 45 "Afraid not," said Bruno. "I meant to bring some chocolate but I forgot."

The Wrong Side of the Fence

My Notes

KEY IDEAS AND DETAILS

How does the following dialogue reveal theme:

“You’re on the wrong side of the fence though?”

Why do you think Boyne chose to write a novel about the Holocaust?

KEY IDEAS AND DETAILS

Why is Shmuel only now worried about getting in trouble?

46 “Chocolate,” said Shmuel very slowly, his tongue moving out from behind his teeth. “I’ve only ever had chocolate once.”

47 “Only once? I love chocolate. I can’t get enough of it although Mother says it’ll rot my teeth.”

48 “You don’t have any bread, do you?”

49 Bruno shook his head. “Nothing at all,” he said. “Dinner isn’t served until half past six. What time do you have yours?”

50 Shmuel shrugged his shoulders and pulled himself to his feet. “I think I’d better get back,” he said.

51 “Perhaps you can come to dinner with us one evening,” said Bruno, although he wasn’t sure it was a very good idea.

52 “Perhaps,” said Shmuel, although he didn’t sound convinced.

53 “Or I could come to you,” said Bruno. “Perhaps I could come and meet your friends,” he added hopefully. He had hoped that Shmuel would suggest this himself but there didn’t seem to be any sign of that.

54 “You’re on the wrong side of the fence though,” said Shmuel.

55 “I could crawl under,” said Bruno, reaching down and lifting the wire off the ground. In the centre, between two wooden telegraph poles, it lifted quite easily and a boy as small as Bruno could easily fit through.

56 Shmuel watched him do this and backed away nervously. “I have to get back,” he said.

57 “Some other afternoon then,” said Bruno.

58 “I’m not supposed to be here. If they catch me I’ll be in trouble.”

59 He turned and walked away and Bruno noticed again how small and skinny this new friend was. He didn’t say anything about this because he knew only too well how unpleasant it was being criticized for something as silly as your height, and the last thing he wanted to do was be unkind to Shmuel.

60 “I’ll come back tomorrow,” shouted Bruno to the departing boy and Shmuel said nothing in reply; in fact he started to run off back to the camp, leaving Bruno all on his own.

After Reading

4. Use your notes to prepare talking points that will guide a meaningful discussion of the text. Be sure to:

- Discuss how an individual (character), event (plot), or place (setting) contributes to the development of a theme.
- Include detail from text, commentary (analysis), and questions to spark discussion.

5. Work collaboratively to prepare the content of your panel discussion. Use the outline on the next page to organize your presentation. Draft an introduction and conclusion, select and arrange talking points into broader categories, and assign a speaker to each part of the presentation. This time, have at least two people present the dramatic interpretation of the text.

Organization of Presentation	Assignment
Introduction: Begin with a dramatic interpretation of an important section of the narrative, and preview what is to follow in the presentation.	Dramatic Interpretation: Preview:
Transition: Talking Point 1: Topic:	
Transition: Talking Point 2: Topic:	
Conclusion: Summarize the main points of your discussion. Connect the story to the theme of “finding light in the darkness.”	Brief Summary: Connection to Theme:

- Review the criteria from the Scoring Guide on page 204 to prepare the delivery of your panel discussion.
- After rehearsing your panel discussion, present it to another group. Use the Scoring Guide to provide specific feedback and suggestions for improvement (focus on the quality of speakers’ interpretation and evidence).

Check Your Understanding

Write a short, objective summary of the excerpt from *The Boy in the Striped Pajamas*, including its theme and how the characters, setting, and plot relate to the theme.

My Notes

Creating a Memorable Opening

LEARNING STRATEGIES:

Rereading, Close reading,
Oral Reading, Choral Reading,
Discussion Groups

My Notes

Learning Targets

- Transform a prose selection into a “found poem.”
- Present a dramatic interpretation.

Before Reading

1. In a previous activity, you read a play based on Anne Frank’s diary. What could you learn from her diary that you could not learn from the play?

During Reading

2. Independently read the entry below from *The Diary of Anne Frank*.

ABOUT THE AUTHOR

Anne Frank (1929–1945) is one of the Holocaust’s most famous victims. The Frank family fled Germany for Amsterdam, but eventually the Nazis also occupied the Netherlands. The family spent two years in hiding, during which Anne wrote of her thoughts and feelings to her imaginary friend, Kitty. The German authorities found the family’s hiding place and sent them to concentration camps, where Anne perished at age 15. Her diary was found years later, and it continues to be read today as a moving narrative from the Holocaust.

Diary

from **The Diary
of a Young Girl**
Wednesday, 13 January, 1943

by Anne Frank

Dear Kitty,

Everything has upset me again this morning, so I wasn’t able to finish a single thing properly.

It is terrible outside. Day and night more of those poor miserable people are being dragged off, with nothing but a rucksack and a little money. On the way they are deprived even of these possessions. Families are torn apart, the men, women, and children all being separated. Children coming home from school find that their parents have disappeared. Women return from shopping to find their homes shut up and their families gone.

The Dutch people are anxious too, their sons are being sent to Germany. Everyone is afraid.

And every night hundreds of planes fly over Holland and go to German towns, where the earth is plowed up by their bombs, and every hour hundreds and thousands of people are killed in Russia and Africa. No one is able to keep out of it, the whole globe is waging war and although it is going better for the allies, the end is not yet in sight.

And as for us, we are fortunate. Yes, we are luckier than millions of people. It is quiet and safe here, and we are, so to speak, living on capital. We are even so selfish as to talk about “after the war,” brighten up at the thought of having new clothes and new shoes, whereas we really ought to save every penny, to help other people, and save what is left from the wreckage after the war.

The children here run about in just a thin blouse and clogs; no coat, no hat, no stockings, and no one helps them. Their tummies are empty; they chew an old carrot to stay the pangs, go from their cold homes out into the cold street and, when they get to school, find themselves in an even colder classroom. Yes, it has even got so bad in Holland that countless children stop the passers-by and beg for a piece of bread. I could go on for hours about all the suffering the war has brought, but then I would only make myself more dejected. There is nothing we can do but wait as calmly as we can till the misery comes to an end. Jews and Christians wait, the whole earth waits, and there are many who wait for death.

Yours,
Anne

After Reading

3. The opening two paragraphs have been transformed into a **found poem**. With a partner, conduct an oral reading using choral reading for effect.

“Wednesday, 13 January, 1943”

Everyone is afraid:

It is terrible outside.

Day and night
more of those poor miserable people
are being dragged off.

Families are torn apart.

Children coming home from school
find that their parents
have disappeared.

Women

return from shopping to find
their homes shut up and
their families gone.

The Dutch people,
their sons are being sent
to Germany.

Everyone is afraid ...

My Notes

KEY IDEAS AND DETAILS

Why does Anne feel that she is fortunate?

Literary Terms

A **found poem** is verse that is created from a prose text by using the original words, phrases, images, and/or sentences, but manipulating them and reformatting them into poetic lines.

Creating a Memorable Opening

My Notes

4. The author of the found poem selected particular lines from the text and then transformed them into poetry. How does this transformation change the power of the language?

5. How does the structure of the lines in the found poem transform the text from prose to poetry? Which lines stand out? Why?

6. How would a dramatic interpretation of this found poem successfully open a panel discussion about the Holocaust?

Check Your Understanding

Reread the rest of the diary entry, highlighting words, phrases, and images you think are important. Then, transform the text into a found poem and plan a dramatic interpretation (i.e., oral reading) of the text. Present your oral reading to a partner, and listen and provide feedback to your partner's oral reading.

INDEPENDENT READING LINK

Choose a passage from the Holocaust narrative you are reading to transform into a found poem. Perform an oral reading of your poem at the final literature circle meeting.

Assignment

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

Planning: Discuss your ideas with your group to prepare a focus for your panel discussion.

- How was the theme or central idea of “finding light in the darkness” developed in your Holocaust narrative?
- How did supporting details such as character, plot, and setting contribute to the theme?
- How will you find a significant passage for your oral reading that will help communicate the idea of “finding light in the darkness”?
- How will you assign talking points to each group member to include an introduction, at least two supporting details, and a conclusion?

Drafting: Write a draft of your talking point(s) that includes details from the text, commentary (analysis), and discussion questions.

- How will the introductory talking point present a hook, summary of the text, and thematic statement?
- How will the supporting talking points explain how an individual, event, or place contributed to theme?
- How will the concluding talking point restate the theme, summarize the main points of the discussion, and elicit textual connections (text to self, text, or world) from the entire group?

Rehearsing: Rehearse and revise your panel discussion to improve the final presentation.

- How will you prepare notes to constructive feedback and build on ideas and questions presented by other group members?
- How will your group create smooth transitions between speakers?
- How will you include your oral reading as you introduce and develop your explanation?
- How will you use precise diction in order to establish and maintain a formal style?
- How will you use eye contact, volume, and pronunciation to express your ideas clearly?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- How was the theme or central idea of “finding light in the darkness” developed in the different Holocaust narratives that you heard about in the panel discussions?
- What did you learn from studying and discussing narratives about the Holocaust that you can apply to your own life?

My Notes

Technology TIP:

If possible, consider projecting an outline of your panel discussion to provide your audience with an “agenda” to follow.

Presenting Voices of the Holocaust

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The discussion</p> <ul style="list-style-type: none"> includes an effective oral reading of a significant text passage presents a variety of significant ideas to explain how literary elements contribute to the development of a theme provides relevant elaboration to develop the topic, including textual evidence, details, commentary, and questions. 	<p>The discussion</p> <ul style="list-style-type: none"> includes an oral reading of a text passage presents adequate ideas to explain how literary elements in a narrative contribute to the development of a theme provides sufficient elaboration to develop the topic, including textual evidence, details, commentary, and questions. 	<p>The discussion</p> <ul style="list-style-type: none"> includes an ineffective passage or reading of a passage presents unfocused or undeveloped ideas to explain how literary elements in a narrative contribute to the development of a theme provides insufficient or weak elaboration to develop the topic. 	<p>The discussion</p> <ul style="list-style-type: none"> does not include an oral reading of a passage does not explain how literary elements in a narrative contribute to the development of a theme provides minimal or irrelevant elaboration.
Structure	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates strong evidence of effective collaboration and preparation follows a logical and smooth organizational structure uses transitional strategies effectively and purposefully. 	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates sufficient evidence of collaboration and preparation follows an adequate organizational structure uses transitional strategies to create cohesion and clarify relationships. 	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates insufficient evidence of collaboration and preparation follows an uneven or ineffective organizational structure uses transitional strategies inconsistently. 	<p>The discussion</p> <ul style="list-style-type: none"> demonstrates little or no collaboration and/or preparation lacks any obvious organizational structure does not use transitional strategies.
Use of Language	<p>The speaker</p> <ul style="list-style-type: none"> communicates effectively with group members and the audience uses consistent precise diction and academic language demonstrates deep command of the conventions of standard English grammar, usage, and language (including active/passive voice). 	<p>The speaker</p> <ul style="list-style-type: none"> communicates appropriately with group members and the audience uses sufficient precise diction and academic language demonstrates adequate command of the conventions of standard English grammar, usage, and language (including active/passive voice). 	<p>The speaker</p> <ul style="list-style-type: none"> communicates inappropriately or inconsistently with group members and/or the audience uses insufficient precise diction and academic language demonstrates partial command of the conventions of standard English grammar, usage, and language. 	<p>The speaker</p> <ul style="list-style-type: none"> does not communicate well with the group of audience uses flawed, confusing, or basic diction and language has frequent errors in standard English grammar, usage, and language.

ACTIVITY 3.13

- Reflect on and make connections between the lessons of the Holocaust and “taking action.”
- Analyze the skills and knowledge needed to complete Embedded Assessment 2 successfully.

During your study of narratives of the Holocaust, you were asked to think about the concept of “finding the light in the darkness.” This idea is developed further in the last half of the unit by building on the idea of people taking action to create positive change in their communities and the world.

Reflect on your understanding of the relationship between the first Essential Question (*Why is it important to learn about the Holocaust?*) and the second Essential Question (*How can one person make a difference?*).

Return to the **Academic Vocabulary** and **Literary Terms** at the beginning of the unit. Using the QHT strategy, re-sort the words based on your new learning.

1. Compare this sort with your original sort. How has your understanding changed?
2. Select a word from the chart (or a Holocaust-related term) and write a concise statement about your learning. How has your understanding changed over the course of this unit?

Closely read the Embedded Assessment 2 Assignment and the Scoring Guide.

Develop a multimedia presentation that informs your peers about an issue of national or global significance and convinces them to take action. Work collaboratively to conduct and synthesize research into an engaging campaign that challenges your audience to make a difference.

Work with your class to paraphrase the expectations and create a graphic organizer to use as a visual reminder of the required concepts (what you need to know) and skills (what you need to do).

After each activity, use this graphic organizer to guide reflection about what you have learned and what you still need to learn in order to be successful in the Embedded Assessment.

QHT, Close Reading,
Paraphrasing, Graphic
Organizer

To support your learning in the second half of the unit, select a fiction or nonfiction narrative about someone who made a difference in the world or who tried to confront social injustice.

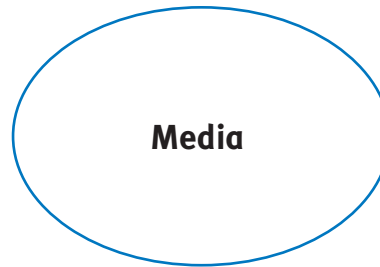
My Notes

Previewing Embedded Assessment 2 and Looking at Multimedia

My Notes

3. How would you define multimedia? Think of the meanings of each part of the word: “multi” and “media.” What is the connection between the word “medium” and “media”?

4. Work with a partner to create a web showing the different types of media that you use.



5. Explain how you use the different types of media and for what purposes.

Learning Targets

- Analyze visuals for purpose and effect.
- Evaluate how diverse media enhance presentations of information.

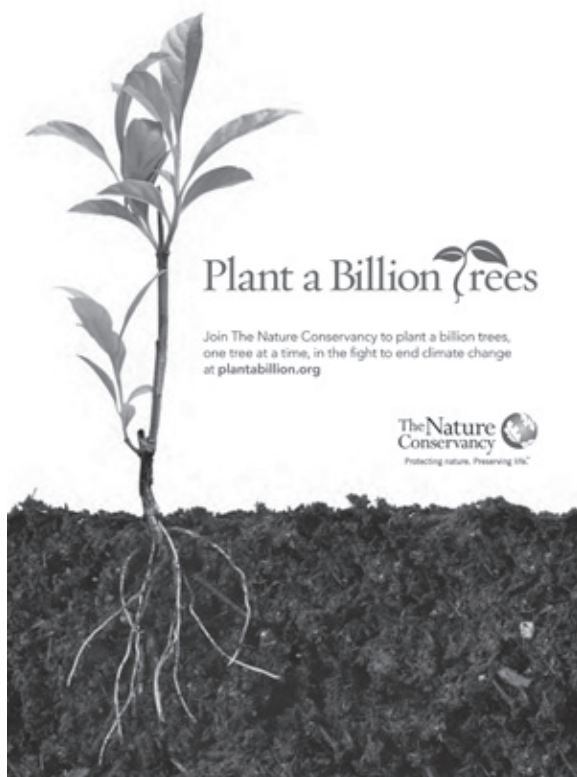
LEARNING STRATEGIES:
Discussion Groups

Communicating with Visuals

1. How effective are visuals in making a point about a significant issue? How do they compare with other media channels: speeches, articles, videos, radio announcements?
2. Look at the two images below. Each is intended as a “call to action” as part of a public service campaign to make a difference. Examine each of the visuals and determine its purpose. Note also that each image has text, including a **slogan**. How does a slogan help promote a goal?

ACADEMIC VOCABULARY

A **slogan** is a memorable phrase or motto used to identify or promote a product or group.



3. Evaluate the effectiveness of the imagery and the slogan. Each image is associated with a website. What can you tell about the sponsors of the visuals by the web addresses? In groups, explore the websites and find other images, text, and perhaps video associated with the campaigns.

Making a Difference

My Notes

- In addition to the websites on the previous page, explore the following government site, which has PSA (public service announcement) images and videos: <http://www.dhs.gov/if-you-see-something-say-something-campaign>. As you explore each website, analyze the purpose of the information presented. In your groups, discuss and evaluate the purpose or purposes of the information. Is it presented for social, commercial, public safety, or political purposes?
- Choose a recorder to capture the insights and conclusions of your group discussion.

Poster	Visit the website and take notes about the images, slogans, and additional media formats present. Describe how the purpose is enhanced by the media format.	Why has this visual been created? Is it for social, commercial, public safety, or political purposes?
1	http://www.nature.org/photosmultimedia/psas/index.htm	
2	http://www.dhs.gov/if-you-see-something-say-something-campaign	
3	Search wfp.org	

- Quickwrite:** What kind of music would you combine with these campaigns to make them memorable?

Language and Writer's Craft: Reviewing Participial Phrases

The **participle** forms of verbs can be used as adjectives. There are two participial forms: present (ending in *-ing*) and past (usually ending in *-d* or *-ed*). Look at these examples of participles used as adjectives.

rising world concern

widely *used* medium

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

Located 275 miles north of San Francisco, Arcata is

An introductory participial phrase must modify the noun or pronoun that follows it.

Learning Targets

- Analyze the purpose, audience, and tone of a speech.
- Analyze a speech for the elements of argumentation.

Before Reading

1. Preview the elements of the SOAPSTone strategy and the questions (page 211) before you read the speech. You will be asked to annotate the text for one specific element.

Reading

2. Use the SOAPSTone elements to guide your analysis of the speech. Annotate for your assigned element of SOAPSTone.

ABOUT THE AUTHOR

The Nobel Committee called Elie Wiesel a “messenger to mankind,” stating that through his struggle to come to terms with “his own personal experience of total humiliation and of the utter contempt for humanity shown in Hitler’s death camps,” as well as his “practical work in the cause of peace,” Wiesel had delivered a powerful message “of peace, atonement and human dignity” to humanity.

Speech

from **The Nobel Acceptance Speech Delivered by Elie Wiesel** in Oslo on December 10, 1986

1 I am moved, deeply moved by your words, Chairman Aarvik. And it is with a profound sense of humility that I accept the honor—the highest there is—that you have chosen to bestow upon me. I know your choice transcends my person.

2 Do I have the right to represent the multitudes who have perished? Do I have the right to accept this great honor on their behalf? I do not. No one may speak for the dead, no one may interpret their mutilated dreams and visions. And yet, I sense their presence. I always do—and at this moment more than ever. The presence of my parents, that of my little sister. The presence of my teachers, my friends, my companions ...

3 This honor belongs to all the survivors and their children and, through us, to the Jewish people with whose destiny I have always identified.

4 I remember: it happened yesterday, or eternities ago. A young Jewish boy discovered the Kingdom of Night. I remember his bewilderment, I remember his anguish. It all happened so fast. The ghetto. The deportation. The sealed cattle car. The fiery altar upon which the history of our people and the future of mankind were meant to be sacrificed.

LEARNING STRATEGIES:

SOAPSTone, Close Reading, Discussion Groups, Drafting, Rehearsal, Oral Reading

My Notes

KEY IDEAS AND DETAILS

In paragraphs 2–5, Elie Wiesel makes reference to or alludes to what central event? Why does he use fragments to evoke the memory?

Never Forget, Never Again

My Notes

KEY IDEAS AND DETAILS

Closely examine paragraphs 6 and 7. What is Wiesel saying about memory and silence?

Literary Terms

A **call to action** occurs at the end of an argumentative text. The purpose is to make clear what the writer or speaker wants the audience to think or do (i.e., clarify what future action they should take now that they have heard the argument).

5 I remember he asked his father: “Can this be true? This is the twentieth century, not the Middle Ages. Who would allow such crimes to be committed? How could the world remain silent?”

6 And now the boy is turning to me. “Tell me,” he asks, “what have you done with my future, what have you done with your life?” And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices.

7 And then I explain to him how naïve we were, that the world did know and remained silent. And that is why I swore never to be silent whenever wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. Sometimes we must interfere. When human lives are endangered, when human dignity is in jeopardy, national borders and sensitivities become irrelevant. Wherever men and women are persecuted because of their race, religion, or political views, that place must—at that moment—become the center of the universe.

8 There is so much injustice and suffering crying out for our attention: victims of hunger, of racism and political persecution—in Chile, for instance, or in Ethiopia—writers and poets, prisoners in so many lands governed by the Left and by the Right.

9 Human rights are being violated on every continent. More people are oppressed than free. How can one not be sensitive to their plight? Human suffering anywhere concerns men and women everywhere.

10 There is so much to be done, there is so much that can be done. One person—a Raoul Wallenberg, an Albert Schweitzer, Martin Luther King, Jr.—one person of integrity, can make a difference, a difference of life and death. As long as one dissident is in prison, our freedom will not be true. As long as one child is hungry, our life will be filled with anguish and shame. What all these victims need above all is to know that they are not alone; that we are not forgetting them, that when their voices are stifled we shall lend them ours, that while their freedom depends on ours, the quality of our freedom depends on theirs.

11 This is what I say to the young Jewish boy wondering what I have done with his years. It is in his name that I speak to you and that I express to you my deepest gratitude as one who has emerged from the Kingdom of Night. We know that every moment is a moment of grace, every hour an offering; not to share them would mean to betray them.

12 Our lives no longer belong to us alone; they belong to all those who need us desperately.

After Reading

3. How is Wiesel’s last sentence a “call to action?”

Introducing the Strategy: SOAPSTone

SOAPSTone stands for Speaker, Occasion, Audience, Purpose, Subject, and Tone. It is both a reading and a writing tool for analyzing the relationship between a writer, his or her purpose, and the target audience of the text. SOAPSTone guides you in asking questions to analyze a text or to plan for writing a composition.

- **Speaker:** The speaker is the voice that tells the story.
- **Occasion:** The occasion is the time and place of the story; it is the context that prompted the writing.
- **Audience:** The audience is the person or persons to whom the piece is directed.
- **Purpose:** The purpose is the reason behind the text or what the writer wants the audience to think as a result of reading the text.
- **Subject:** The subject is the focus of the text.
- **Tone:** Tone is the speaker's attitude toward the subject.

My Notes

- Review your notes from reading the speech and take notes on analyzing the argument in a SOAPSTone graphic organizer like the one below. Refer to the Resources section of your book for a SOAPSTone graphic organizer that you can copy and use for your analysis. The questions in the Analysis column below should help guide your analysis of the speech.

Element	Analysis	Textual Evidence
Speaker	Who is the speaker?	
Occasion	What event(s) or situation(s) prompted the creation of this text?	
Audience	Who is the intended audience?	
Purpose	What is the speaker's claim? What is the speaker's reason for creating this text? What is the speaker's call to action?	
Subject	How does the speaker appeal to logos (i.e., how does the speaker use facts, examples, statistics, research, and logical reasoning for effect)? How does the speaker use counterclaims or concession and rebuttal? How does the speaker appeal to pathos (emotion)?	
Tone	What is the speaker's attitude toward the subject? How does the speaker use connotative diction and/or imagery to create tone?	

Never Forget, Never Again

LEARNING STRATEGIES:

Think-Pair-Share, Marking the Text, Metacognitive Markers, Questioning the Text, Rereading, Close Reading, Discussion Groups, Socratic Seminar, Drafting

My Notes

Check Your Understanding

In discussion groups, analyze and evaluate Wiesel's argument:

- What is Wiesel's motive for writing his speech? Is it social, commercial, for public safety, or political? Provide textual evidence to support your response.
- How effective are Wiesel's appeals to logos (i.e., reasoning and evidence)? Provide textual evidence to support your response.
- How effective are Wiesel's appeals to pathos? Provide textual evidence to support your response.

Language and Writer's Craft: Reviewing Clauses

A **clause** is a group of words with both a subject and verb. Common clauses include adverbial and adjectival clauses.

Adverbial: An adverbial clause is a dependent clause that functions as an adverb. It modifies another clause in the sentence. The writer can place the adverbial clause in different parts of the sentence, depending on where it best adds to the desired effect. An adverb clause begins with a subordinating conjunction (such as *if, when, although, because, as*).

Example: "Experience is what you get *when you didn't get what you wanted*." (Randy Pausch, "The Last Lecture," 2008)

Adjectival: An adjectival clause is a dependent clause that is used as an adjective in a sentence. Since the adjectival clause modifies a noun, it cannot be moved around. An adjectival clause generally begins with a relative pronoun (*that, which, who, whom, whose*).

Example: "He *who can no longer pause to wonder and stand rapt in awe* is as good as dead." (Albert Einstein)

Argumentative Writing Prompt: Think about what you learned in the first half of the unit, and what you learned from the text in this activity. Why should students continue to learn about the Holocaust? Draft a speech or a letter to convince the school board that this is an important subject to study in school. Be sure to:

- Assert a clear claim and address a counterclaim.
- Support your claim by using evidence from texts you have read.
- Use subjunctive and conditional mood for effect, as well as adverbial and adjectival clauses.

To support your writing, create a visual to clarify information, strengthen claims and evidence, and/or to add interest. Then, rehearse and present an oral reading of your speech or letter to a partner, displaying your visual for effect. Evaluate your partner's speech and visual to provide feedback relating to ideas, language, and oral presentation.

As a last step, create an annotated bibliography (see page 149) that includes: (a) a statement about the main argument(s) in the text and the connection to your argument, and (b) a statement about the credibility of the source.

Learning Targets

- Evaluate a variety of multimedia campaigns.
- Generate ideas for research in preparation for creating an original campaign.

Before Reading

1. What is a campaign? What is a multimedia campaign?

During Reading

2. Read the following text from DoSomething.org to predict what kinds of kids are featured and how they have made a difference.

Informational Text

from

Do Something!

A Handbook for Young Activists

Listen up! You don't have to be a rock star or the president or even have a driver's license to change the world. You can do something important right now—like, before your head hits the pillow tonight—that can make a difference in someone's life, change something for the better, or fix an important problem.

Young people rocking change isn't just possible; it's happening every day. Like the 12-year-old who registered over 10,000 people to donate bone marrow for people with cancer. Or the 7-year-old who taught other kids to swim. Or the 10-year-old who raised \$30 by selling lemonade—and it was enough to buy dog food at a shelter for one night. If they can do it, so can you.

► Facts About DoSomething.org in 2012

1. 2.4 million young people took action through our campaigns in 2012.
2. We have 1,666,208 members doing stuff to improve their communities and the world.
3. Our 977,781 mobile subscribers take action and text us all about it.
4. We gave young people \$240,000 in scholarships in 2012.
5. Our members collected 1,020,041 pairs of jeans for homeless youth through our Teens for Jeans campaign.
6. Our members recycled over 1.2 million aluminum cans through our 50 Cans campaign.
7. Our members donated 316,688 books to school libraries through our Epic Book Drive.
8. 67,808 members stood up to bullying through our Bully Text campaign.

LEARNING STRATEGIES:

Predicting, Marking the Text, Summarizing, Brainstorming, Graphic Organizer, Note-taking

ACADEMIC VOCABULARY

Media is the plural of *medium*, which is a means of expression or communication. **Media channels** are specific types of media outlets, such as newspapers, television, Internet, and radio.

My Notes

Students Taking Action

My Notes

During Reading

3. Mark the text of the following campaign summaries to identify the what, why, and how of each issue.

- What is the issue or problem the student wanted to do something about?
- Why did the student care about this issue?
- How did the student make a difference?

Student 1: Sarah Cronk State: IA Issue: Disability Rights

Sarah watched her older brother Charlie struggle to fit in during high school because of his disabilities. He was depressed and anxious, until the captain of the swim team invited him to join. Suddenly the cool kids welcomed him, and he found a new group of friends. Inspired by Charlie, Sarah co-founded the first high school-based inclusive cheerleading squad in the nation. Today, the Sparkle Effect has generated 26 squads in 15 states and South Africa, encouraging a culture of acceptance in every community.

Student 2: Danny Mendoza State: CA Issue: Foster Care

While in college, Danny learned that his 9-year-old cousin, Roger, was living in a car. After lots of maneuvering Danny helped him move from the Honda to a house, but was deeply disturbed by how little control Roger had over his own situation. Danny took action and created Together We Rise, a youth-led organization dedicated to running programs that not only bring a sense of normalcy and stability to children in foster care, but also allow foster children to make their own choices. Through programs like music lessons, mentoring, sports and athletics, résumé building, and job readiness, Together We Rise provides the resources for foster kids to prepare for success at age 18, when they are kicked out of the foster care system and left to fend for themselves. Together, Danny and Together We Rise have reached 3,000 foster care youth through these programs, providing a better opportunity for long-term success.

Student 3: Jordan Coleman State: NJ Issue: Education

Jordan was angry when he learned that fewer than half of African American boys graduate from high school. He's an actor, so he decided to make a movie called *Say It Loud* (at age 13) to raise awareness about the importance of education. He toured with the film to spread his message to young people in community centers and schools around the country. He even got to speak at an education rally during the Presidential Inauguration in 2009!

Student 5: Evan Ducker State: NY Issue: Discrimination

Evan was born with a large birthmark on his face. At age 14, he decided to educate the public about the medical and psychological issues facing kids born with these kinds of birthmarks through his book, *Buddy Booby's Birthmark*, and his annual International *Buddy Booby's Birthmark* Read-Along for Tolerance and Awareness.

GRAMMAR & USAGE Commas

A comma after an introductory element in a sentence indicates a pause before the main part of the sentence. Look at these examples.

Introductory participial phrase:
Inspired by Charlie, . . .

Introductory adverbial phrase: **While in college, . . .**

Introductory prepositional phrase: **At age 14, . . .**

Look for introductory elements like these as you write, and use a comma to punctuate them.

After Reading

4. In the Student Notes section, summarize the kinds of kids that are featured and how they have made a difference.
5. Form a personal response to connect to the text by answering these questions:
 - To which student do you most relate? Why?
 - Which student do you most respect? Why?
6. Create a web to brainstorm issues of community, national and global significance that you are aware of and/or care about.
7. Choose a cause from the website dosomething.org to explore as a group.

Our Cause:

8. Have each person in your group focus on a different issue related to your cause. For example, if your cause is “Animals,” you can have one person research animal testing, another animal cruelty, and a third animal homelessness. (You will find links to different issues under each cause.)

My Issue:

- Complete the first row of the graphic organizer on the next page by taking notes on the what, why, and how of your issue. Add your own ideas as well as the ones you find on the website.
- Present your issue to your group members. As group members present their issues, take notes in the graphic organizer.

My Notes

[illegible]

Students Taking Action

9. Reflect on your research: Is there an issue that stands out to your group as a potential subject for your multimedia campaign? If so, where can you find more information about it?

“Do Something” Graphic Organizer

WHAT is the issue or problem? List informative and compelling facts.	WHY should you care? Record appeals to logos, pathos, and ethos.	HOW can you make a difference? Record a clear and reasonable call to action.
Issue: _____		
Issue: _____		
Issue: _____		

Our cause:

Learning Targets

- Analyze informational texts about efforts that have made a difference on a global scale.
- Create a webpage to represent a campaign to make a difference.

Before Reading

1. What is the meaning of the slogan “Think Globally, Act Locally”?

During Reading

2. As you read the following texts, use metacognitive markers to indicate your thinking and to guide future discussion:

? = questions

! = reactions/comments

* = connections

Informational Text

Wangari Maathai

Wangari Maathai rose to prominence fighting for those most easily marginalized in Africa - poor women.

1 The first African woman to win the Nobel Peace Prize (2004) was praised by the awarding committee as “a source of inspiration for everyone in Africa fighting for sustainable development, democracy and peace.”

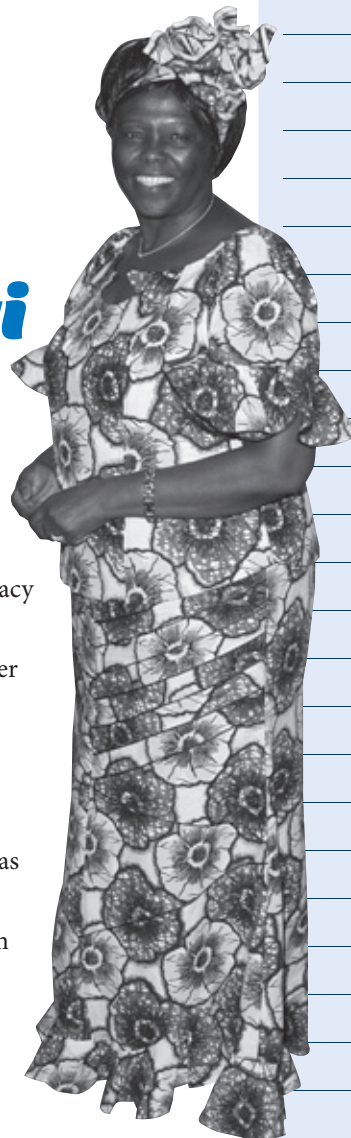
2 A pioneering academic, her role as an environmental campaigner began after she planted some trees in her back garden.

3 This inspired her in 1977 to form an organization—primarily of women—known as the Green Belt Movement aiming to curtail the devastating effects of deforestation and desertification.

4 Her desire was to produce sustainable wood for fuel use as well as combating soil erosion.

5 Her campaign to mobilize poor women to plant some 30 million trees has been copied by other countries.

6 Speaking as recently as Wednesday on the BBC’s Africa Live program, she said her tree planting campaign was not at all popular when it first began.



LEARNING STRATEGIES:

Metacognitive Markers,
Diffusing, Rereading,
Summarizing, Discussion
Groups, Graphic Organizer,
Drafting

My Notes

From Vision to Action

My Notes

KEY IDEAS AND DETAILS

What were some of the obstacles Wangari Maathai struggled against in creating and campaigning for the Green Belt Movement?

KEY IDEAS AND DETAILS

Why do you think the Nobel Peace Prize committee praised Wangari Maathai for thinking globally and acting locally?

7 “It took me a lot of days and nights to convince people that women could improve their environment without much technology or without much financial resources.”

8 The Green Belt Movement went on to campaign on education, nutrition, and other issues important to women.

Political role

9 Mrs. Maathai has been arrested several times for campaigning against deforestation in Africa.

10 In the late 1980s, she became a prominent opponent of a skyscraper planned for the middle of the Kenyan capital’s main park—Uhuru Park.

11 She was vilified by Kenyan President Daniel arap Moi’s government but succeeded in thwarting the plans.

12 More recently, she evolved into a leading campaigner on social matters.

13 Once was beaten unconscious by heavy-handed police. On another occasion she led a demonstration of naked women.

14 In 1997, she ran for president against Mr. Moi but made little impact.

Esteem

15 But in elections in 2002, she was elected as MP with 98% of the votes as part of an opposition coalition which swept to power after Mr. Moi stepped down.

16 She was appointed as a deputy environment minister in 2003.

17 Mrs. Maathai says she usually uses a biblical analogy of creation to stress the importance of the environment.

18 “God created the planet from Monday to Friday. On Saturday he created human beings.

19 “The truth of the matter is ... if man was created on Tuesday, I usually say, he would have been dead on Wednesday, because there would not have been the essential elements that he needs to survive,” she told the BBC.

20 The Nobel Peace Prize committee praised her for taking “a holistic approach to sustainable development that embraces democracy, human rights and women’s rights in particular.”

21 She thinks globally and acts locally, they said.

22 She was born in 1940 and has three children.

23 Her former husband, whom she divorced in the 1980s, was said to have remarked that she was “too educated, too strong, too successful, too stubborn and too hard to control.”

About Freerice.com

- Provide education to everyone for free.
- Help end world hunger by providing rice to hungry people for free.

F R E E
Rice

Informational Text



Free Rice Online Quiz Game

Already, the site has raised enough rice to feed over 1.5 million people for a day. The game has been embraced by young and old alike, proving to be an excellent tool for prepping for the SATs or to brush up on vocabulary words. Teachers have been using the game to teach both vocabulary and the value of helping others in need.

3. Wangari Maathai and Freerice.com each made a difference on a global scale by organizing their goals around a specific mission and taking action. Use the chart on the next page to evaluate different elements from the homepages of their websites.

[illegible]

From Vision to Action

My comments:	Wangari Maathai	World Food Programme
Organization Name	The Green Belt Movement	World Food Programme Freerice
Logo		
Slogan		
Mission Statement		
Call to Action		

Check Your Understanding

Draft a website homepage for the issue you researched in the previous activity. Use campaign features (organization name, logo, slogan, mission statement) for effect, and be sure to include a clear and reasonable call to action.

Learning Targets

- Identify and explain how specific media types appeal to different target audiences.
- Evaluate multimedia campaigns.
- Sketch a visual that shows how to use persuasive appeals in different types of media to convince a target audience to take action.

Before Reading

1. Brainstorm types of media you could use to raise awareness and encourage action about an issue of national or global significance.
2. What is meant by a **target audience**? How does audience affect how an argument is developed and presented?

During Reading

3. As you read the following informational text, mark the text to highlight key information about public service announcements (PSAs).

Informational Text

Public Service Announcements

Broadcast media—radio and television—are required by the Federal Communications Commission (FCC) to serve “in the public interest.” Most stations use PSAs as one of the ways they meet this requirement. While they aren’t required to donate a fixed percentage of air time per day to PSAs, stations do have to state in their licensing and renewal applications how much air time they plan to devote to PSAs. Most stations donate about a third of their commercial spots to non-commercial causes; in other words, if a station has 18 minutes of commercials in a given hour, six minutes of that will probably be devoted to PSAs.

Public service announcements, or PSAs, are short messages produced on film, videotape, DVD, CD, audiotape, or as a computer file and given to radio and television stations. Generally, PSAs are sent as ready-to-air audio or video tapes, although radio stations sometimes prefer a script that their announcers can read live on the air.

Since World War II, public service announcements (PSAs) have informed and attempted to persuade the public about a variety of issues.

If people find an ad or PSA entertaining enough, they might talk about it with a friend or share it online. When this happens, many more people will receive the intended message.

LEARNING STRATEGIES:

Graphic Organizer, Note-taking, Discussion Groups, Sketching

ACADEMIC VOCABULARY

A **target audience** is the specific audience a writer or speaker is trying to convince. The audience is often defined by age, gender, education, interests, experiences, and so on.

My Notes

KEY IDEAS AND DETAILS

How do you know that public service announcements are not intended for commercial purposes?

Examining Media Campaigns

ACADEMIC VOCABULARY

To **evaluate** means to make judgments based on criteria and standards to determine the value of something.

4. Research examples of public service announcements and campaigns. You might use the Internet, listen to radio, watch television, or look at newspaper or magazine ads to find examples. Find at least three examples that appeal to you, and **evaluate** them for the clarity of their messages, use of visuals and multimedia elements, and effectiveness.

Description of PSA	Clarity of Message	Use of Visuals / Multimedia Elements	Effectiveness
Name: Purpose: Audience: Content:			
Name: Purpose: Audience: Content:			
Name: Purpose: Audience: Content:			

My Notes

5. Analyze the campaigns' use of persuasive appeals for effect. How did each campaign use pathos, ethos, and logos to convince the target audience to take action? Give examples from your research.

Pathos:

Ethos:

Logos:

6. Of the different media and appeals used, which would you use in your own multimedia campaign? Who is your target audience? Which type of media would appeal to them? What type of ads would you create (magazine, newspaper, poster, billboard, web banner), and where would you put them in order to reach your target audience?

Check Your Understanding

Choose one of the public service campaigns you researched and identify the various types of media it uses to get the word out. For each type of media used in the campaign, analyze the use of persuasive appeals for effect. Do the various ads in this campaign appeal to pathos, ethos, logos, or a combination of these? Are these appeals effective?

Public Service Announcement Campaign:		
Sponsor Organization:		
Volunteer Agency:		
Type of Media	Target Audience	Types of Appeals Used / Effectiveness

7. Revisit the target audiences and types of media you are considering for your campaign. How can you use persuasive appeals in different types of media to convince your target audiences to take action? Sketch a visual to show your thinking. Think about these guidelines for creating a PSA:
- Aim for a sticky slogan.
 - Use one powerful image.
 - Use one shocking statistic.
 - Search for images by idea or create your own images.
 - Include a “Works Cited” or “Credits” slide for images as well as content. Please document with this text: “This image is used under a CC license from [insert URL back to image].”

My Notes

LEARNING STRATEGIES:

Diffusing, Graphic Organizer, Note-taking, Collaborative Discussion

My Notes

KEY IDEAS AND DETAILS

What can you predict about this article based on the title and the byline? Does the title appeal to logos, pathos, or ethos? Explain.

KEY IDEAS AND DETAILS

How do the authors open the argument?

GRAMMAR & USAGE

Verb Tenses

The present progressive verb tense describes an ongoing action that is happening at the same time the statement is written. This tense is formed by using *am*, *is*, or *are* with the verb form ending in *-ing*. For example, look at the last sentence in paragraph 2. “But two war crimes ... **are leading** to the biggest killer of all: famine.” The words “are leading” show that the action was happening when the writer wrote this article.

Learning Target

- Evaluate the effectiveness of arguments in print and non-print texts.

Before Reading

- Celebrities often champion particular causes in order to raise money, awareness, or both. Do you think celebrities can inspire others to take action about an issue? Which celebrities do you associate with issues of national or global significance?
- In the following article, actor George Clooney and his co-author present an argument relating to the crisis in Sudan. What do you know about George Clooney? What do you know about this crisis?

During Reading

- As you read, analyze key elements of the argument.

Article

Famine as a Weapon: It's Time to Stop Starvation in Sudan

from *Time*

by George Clooney and John Prendergast



1 “We left our homes with not even a cup like this one,” recounted the woman from a Sudanese refugee camp in Ethiopia last month, gesturing toward a red plastic cup lying in the dirt next to her foot. Asma, a name we are using for her to help ensure her safety, said the Sudanese government’s Antonov planes bombed her village and government soldiers, supported by ethnic militia, chased and killed civilians. They did not spare children and pregnant women, she said angrily. “It’s all because we are black,” Asma told our colleagues in the Satellite Sentinel Project. She said that the militias were shouting, “Grab the slaves!” Her subsequent weeklong journey with 50 other women to the refugee camp was harrowing. “Many of the women had to leave their babies in their cribs.”

2 Incredibly, Asma and the tens of thousands of Sudanese who have run for their lives across international borders are the lucky ones. Those left behind in the war zones within Sudan—places like Blue Nile, South Kordofan, Abyei and Darfur—are subject to a regime whose war tactics break every international law on the books. But two war crimes in particular—aerial bombing against civilians and blocking humanitarian aid—are leading to the biggest killer of all: famine.

3 The strategy of using starvation as a weapon or means of social control is one of the oldest and most effective tactics of war. Around 400 B.C., the Spartans ended the

Peloponnesian wars by starving the Greeks into submission in their siege of Athens. Two centuries later, after Rome defeated Hannibal's army, Roman troops plowed Carthage with salt to render it infertile.

4 You'd think by the second decade of 21st century—with the development of international accountability and prevention mechanisms—that the use of starvation would have disappeared from the arsenal of war weapons because it bears too high a cost for the perpetrator. The people of Sudan would beg to differ.

5 These war tactics are a backdrop to the renewed threat of war between Sudan in the north and South Sudan, which became independent of the Khartoum regime in July after an internationally supported referendum on self-determination. If that conflict explodes, it would easily become the largest conventional war on the face of the earth. After the extraordinary success of South Sudan's peaceful birth four months ago, the Sudan that was left behind has burned as the Khartoum regime has lit every dry bush it can find to see what catches fire, an extension of the divide-and-destroy policy it has successfully pursued to maintain power since a coup in 1989. The US and broader international community should use the cross-border bombing and threat of starvation as a vehicle to re-energize peace and protection efforts.

6 First, famine must be prevented. Counterintuitively, sending aid into Sudan by any means necessary—backed by heavy international pressure for humanitarian corridors—might be the best way to compel the regime to lift its aid embargo. That strategy worked in the late 1980s. A cross-border operation from Kenya and Uganda embarrassed a previous Sudanese government and eventually it agreed to a UN plan that allowed aid to flow. Doing the same today from willing bordering countries is necessary to prevent full-scale famine until Khartoum allows full humanitarian access. In the meantime, the regime cannot be allowed to block aid access to Darfur—the largest aid operation in the world—as “punishment” for aid flowing into the border areas.

7 Second, aerial bombing must be stopped. At the height of the Darfur killings, the UN Security Council imposed a ban on offensive military flights by the Sudanese government that was never enforced. Now that Khartoum has bombed a neighboring country, and a refugee camp at that, the threats to international peace and security that the UN was created to counter would justify expanding that ban on offensive flights to other parts of Sudan bordering South Sudan. This time, though, mechanisms must be created to enforce the ban.

8 Third, peace efforts must be enhanced. Two parallel high-profile diplomatic initiatives—building on existing processes—should focus on a comprehensive peace deal with all the rebelling regions inside Sudan on the one hand, and lasting political and security arrangements between Sudan and South Sudan on the other.

9 Without robust international action, the default option is protracted war both within Sudan and between Sudan and South Sudan. From her new home in the refugee camp, Asma embodied this reality. “The government attacked their own people. If we were not attacked, we would be at home right now. That was wrong. We have to defend ourselves and get what is ours.”

The authors are co-founders of the Satellite Sentinel Project (SSP), a partnership between the Enough Project, Harvard Humanitarian Initiative and DigitalGlobe. The SSP has documented evidence that forces aligned with the government of Sudan razed five towns and villages and bombarded civilians in the border areas of Abyei, South Kordofan and Blue Nile state.

My Notes

KEY IDEAS AND DETAILS

What is the claim?

KEY IDEAS AND DETAILS

Summarize the three major parts of authors' plan to end the destruction of life in Sudan.

How have the authors depended on logical reasoning and relevant evidence (logos)?

KEY IDEAS AND DETAILS

How do the authors conclude their argument?

GRAMMAR & USAGE Punctuating with Commas

A comma after an introductory element in a sentence indicates a pause before the main part of the sentence. Notice the comma after the transitional words “First,” “Second,” and “Third” in paragraphs 6, 7, and 8. Also look at the introductory phrase at the beginning of paragraph 9: “Without robust international action, . . .” and notice the comma that follows it.

Check your writing for similar introductory elements, and use commas to punctuate them correctly.

Raising Awareness

My Notes

After Reading

4. Who is the article's target audience? How do you know?

5. Based on the target audience, use your analysis to evaluate each element of the authors' argument.

6. Overall, is the argument effective? Why or why not?

7. Find an online site (probably an ".org") that advocates help for Sudanese refugees. For instance: <http://actforsudan.org/2011/12/10/its-time-to-stop-starvation-in-sudan/>. Use the organizer below to take notes on the website you find and the elements of a multimedia campaign to create change.

Logos Facts used to help me understand the issue.	Pathos Images used to create emotion and to convince me to act.

Check Your Understanding

How does the text use ethos to raise awareness of the crisis in Sudan? How can you use ethos in your own multimedia campaign?

Assignment

Develop a multimedia presentation that informs your peers about an issue of national or global significance and convinces them to take action. Work collaboratively to conduct and synthesize research into an engaging campaign that challenges your audience to make a difference.

Planning and Researching: Collaborate with a group of peers to select and gather information on an issue for your campaign.

- Which of the issues from the list your class has developed are of interest to you?
- Where could you look online to find out about more issues of national or global significance?
- How will you evaluate the credibility and timeliness of sources?
- How will you investigate what others are doing about your issue in order to evaluate possible solutions to incorporate into your call to action?
- How will you give credit for information found in your sources and prepare a Works Cited page or an Annotated Bibliography?

Drafting: Collaborate with your group to design a multimedia campaign.

- How will you use rhetorical appeals (pathos, logos, and ethos) to persuade your audience to care?
- How can you raise awareness by informing your peers about compelling facts related to your issue?
- What will be your group's name, mission statement, logo and/or slogan?
- What media channels will you use in your presentation, such as presentation tools, audio/visual components, social media, or others?
- How will you organize talking points to inform your audience about the issue, convince them to care, and provide a call to action (what, why, and how)?

Rehearsing and Presenting: Use effective speaking and listening to prepare, present, and observe.

- How can you use feedback from a dress rehearsal to improve your presentation?
- How will you use the scoring guide to provide feedback on your own and others' presentations?
- How will you listen and take notes on the what, why, and how of each multimedia presentation?

Reflection

After completing this Embedded Assessment, think about how you went about accomplishing this task, and respond to the following:

- Which presentations were effective in convincing you to care about the issue, and why?
- What were the most effective media channels you observed, and what were the strengths of each?

My Notes

Technology TIP:

Using a presentation tool such as Prezi or PowerPoint can help organize your presentation, but be careful to focus on your audience instead of the screen. Using note cards can help you maintain eye contact instead of reading directly from your slides.

Presenting a Multimedia Campaign

SCORING GUIDE

Scoring Criteria	Exemplary	Proficient	Emerging	Incomplete
Ideas	<p>The presentation</p> <ul style="list-style-type: none"> • supports a clear claim and addresses counterclaim(s) with relevant reasons and evidence from a variety of accurate sources • uses persuasive appeals effectively • integrates engaging multimedia and campaign features to clarify ideas. 	<p>The presentation</p> <ul style="list-style-type: none"> • supports a claim and addresses counterclaim(s) with sufficient reasons and evidence from reliable sources • uses persuasive appeals (logos, pathos, and ethos) • includes adequate multimedia and campaign features to clarify ideas. 	<p>The presentation</p> <ul style="list-style-type: none"> • has an unclear or unsupported claim, addresses counterclaim(s) ineffectively, and/or uses research from insufficient or unreliable sources • uses persuasive appeals unevenly • includes inadequate multimedia and campaign features. 	<p>The presentation</p> <ul style="list-style-type: none"> • has no claim or counterclaim, and/or shows little or no evidence of research • does not use persuasive appeals • lacks multimedia or campaign features.
Structure	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates extensive evidence of collaboration and preparation • has an introduction that engages and informs the audience • sequences ideas and quotations smoothly with transitions • concludes with a clear call to action. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates adequate evidence of collaboration and preparation • has an introduction that informs and orients the audience • sequences ideas and embeds quotations with transitions • includes a conclusion with a call to action. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates insufficient or uneven collaboration and/or preparation • has a weak introduction • uses flawed or illogical sequencing; quotations seem disconnected • includes a weak or partial conclusion. 	<p>The presentation</p> <ul style="list-style-type: none"> • demonstrates a failure to collaborate or prepare • lacks an introduction • has little or no evidence of sequencing or transitions • lacks a conclusion.
Use of Language	<p>The speaker</p> <ul style="list-style-type: none"> • communicates to a target audience with a persuasive tone and precise diction • demonstrates command of the conventions of standard English grammar, usage, and language (including correct mood/voice) • cites and evaluates sources thoroughly in an annotated bibliography. 	<p>The speaker</p> <ul style="list-style-type: none"> • communicates to a target audience with appropriate tone and some precise diction • demonstrates adequate command of the conventions of standard English grammar, usage, and language (including correct mood/voice) • cites and evaluates sources in an annotated bibliography. 	<p>The speaker</p> <ul style="list-style-type: none"> • communicates to a target audience inappropriately; may use basic diction • demonstrates partial command of the conventions of standard English grammar, usage, and language • begins to cite and/or evaluate sources in an annotated bibliography; may use improper format. 	<p>The speaker</p> <ul style="list-style-type: none"> • does not communicate clearly; uses vague or confusing diction • has frequent errors in standard English grammar, usage, and language • lacks an annotated bibliography.