The Boy in the Striped Pajamas
(Grades 6-8 ELA History, Holocaust)

Are people who ignore evil as much to blame as those who commit evil acts?
Can a person be a victim and a perpetrator at the same time?

Unit Developed by Amanda Bush
Mountain View School District
Grangeville Elementary and Middle School
Grangeville, Idaho

The Core Teacher Program
A program of the Idaho Coaching Network
Idaho Department of Education
Directions: Please type your name and unit title in the header. Then check each box that applies to your unit. Please note that while some categories were intentionally built into your unit via the online course modules (e.g. UDL and Webb’s DOK), others were not explicitly included and may not apply to your unit.

### Universal Design for Learning (UDL)
- [ ] Multiple Means of Engagement
- [x] Multiple Means of Expression
- [ ] Multiple Means of Representation

### Differentiated Instruction
- [x] Remediation
- [ ] ESOL
- [ ] Gifted/Talented
- [ ] Acceleration

### Webb's Depth of Knowledge - Level 1 (Recall)
- [ ] Label
- [ ] Recite
- [ ] Define
- [ ] List
- [ ] Recognize
- [ ] Identify
- [ ] Match
- [ ] Report
- [ ] Illustrate
- [ ] Measure
- [ ] Use

### Webb's Depth of Knowledge - Level 2 (Skill/Concept)
- [ ] Categorize
- [x] Estimate
- [ ] Observe
- [ ] Classify
- [ ] Graph
- [ ] Organize
- [ ] Collect and Display
- [ ] Identify Patterns
- [ ] Predict
- [x] Compare
- [ ] Infer
- [x] Summarize
Webb's Depth of Knowledge - Level 3 (Strategic Thinking)

- Assess
- Construct
- Critique
- Develop a Logical Argument
- Differentiate
- Draw Conclusions
- Explain Phenomena in Terms of Concepts
- Formulate
- Hypothesize
- Investigate
- Revise
- Use Concepts to Solve Non-Routine Problems

Webb's Depth of Knowledge - Level 4 (Extended Thinking)

- Analyze
- Apply Concepts
- Connect
- Create
- Critique
- Design
- Prove
- Synthesize

Bloom's Taxonomy

- Remembering
- Understanding
- Applying
- Analyzing
- Evaluating
- Creating

Grouping

- Heterogeneous grouping
- Homogeneous grouping
- Individualized instruction
- Large Group instruction
- Small group instruction
- Non-graded instructional grouping

Teaching Methods

- Cooperative learning
- Lecture
- Think Pair Share
Direct Instruction  
Lab  
Experiential learning  
Team teaching  
Hands-on instruction  

Gardner's Multiple Intelligences  

- Bodily-Kinesthetic  
- Linguistic  
- Naturalist  
- Interpersonal  
- Logical-Mathematical  
- Spatial  
- Intrapersonal  
- Musical
Unit Title: The Boy in the Striped Pajamas and Children of the Holocaust

Created By: Amanda Bush

Subject: English Language Arts

Grade: 6-8 Special Education

Estimated Length (days or weeks):
7 Weeks

The length of time that this unit encompasses is essential for this group of students. The number of activities is essential to using one piece of literature for an extended length of time. If this unit was used in a general education classroom some activities would be omitted and the reading could be completed more quickly and independently. In addition, the scaffolding and accommodations are built into the lesson itself, not as an afterthought. You will find all such activities incorporated in activities listed throughout, not at the end of the entire unit. My students will work on other work some days, for example spelling etc. This is why some days have fewer activities.

I meet with my students for 2 periods a day to focus on Reading and Language. I also see my students 1 period a day to work on remediation. This is an intense ELA course requiring several hours of instruction daily.

The Boy in the Striped Pajamas is a young adult, historical fiction book. Published in 2006, in Ireland, the story looks at the holocaust from the perspective of two children. One boy is the son of Nazi officer assigned to be the commandant of Auschwitz Concentration Camp. The other is a Jewish boy of exactly the same age, living on the other side of the fence, as a prisoner. The ending of this tale is unsettling as both boys are killed in the gas chamber together.

This book’s Lexile is recommending for grades 6-8. The sensitivity of the topic, and the extensive use of literary devices, historical references, irony, and metaphor make it appropriate for this age group. The moral and ethical issues associate with this time in history requires any discussion of this text within the resource room setting be teacher guided initially. This recommendation is especially necessary prior to close reading.

Unit Overview (including context):

This unit will look at the Holocaust through the eyes of a child. Terrible Things is an allegory told by a child. The Boy of the Striped Pajamas is told from a child’s perspective. The use of videos from “Children of the Holocaust” further explores this topic from the perspective of a child. This is essential, because the students are children, and they can best empathize with their same age peers. My special education students, often autistic need this tie to make the material accessible.
Targeted Standards:

Key Shift:
Reading, writing, and speaking grounded in evidence from texts, both literary and informational

<table>
<thead>
<tr>
<th>Central Standard:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCSS.ELA-LITERACY.RL.7.9</strong></td>
</tr>
<tr>
<td>Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Reading (Informational):</th>
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</thead>
<tbody>
<tr>
<td><strong>CCSS.ELA-Literacy.RI.7.7</strong></td>
</tr>
<tr>
<td>Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium’s portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).</td>
</tr>
</tbody>
</table>

| **CCSS.ELA-Literacy.RL.7.4** |
| Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings |

| **CCSS.ELA-Literacy.RI.7.10** |
| By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range. |

<table>
<thead>
<tr>
<th>Reading (Literature):</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCSS.ELA-Literacy.RL.7.2</strong></td>
</tr>
<tr>
<td>Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.</td>
</tr>
</tbody>
</table>

| **CCSS.ELA-Literacy.RL.7.6** |
| Analyze how an author develops and contrasts the points of view of different characters or narrators in a text. |

Essential Questions)/Enduring Understandings:

<table>
<thead>
<tr>
<th>Essential Questions/Enduring Understandings:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Is someone who ignores evil as guilty as someone who acts evilly?</td>
</tr>
<tr>
<td>Can someone be victim and a perpetrator?</td>
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<tr>
<td>How does point of view of author influences our opinions of historical events?</td>
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</tbody>
</table>

Measurable Outcomes:

Learning Goals:

<table>
<thead>
<tr>
<th>Measurable Outcomes:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Identify and summarize the major events in a narrative.</td>
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<tr>
<td>Use context cues to identify the meaning of unfamiliar words.</td>
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<tr>
<td>Describe the cause/effect of a particular event.</td>
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<tr>
<td>Identify patterns in events or behavior.</td>
</tr>
<tr>
<td>Identify author’s purpose</td>
</tr>
<tr>
<td>Compare and Contrast two character perspectives on one event in history.</td>
</tr>
</tbody>
</table>

Learning Goals:

<table>
<thead>
<tr>
<th>Learning Goals:</th>
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</thead>
<tbody>
<tr>
<td>Students will</td>
</tr>
<tr>
<td>Identify and summarize the major events in a narrative.</td>
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<tr>
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</tr>
<tr>
<td>Compare and Contrast two character perspectives on one event in history.</td>
</tr>
</tbody>
</table>
| Writing:  
CCSS.ELA-Literacy.W.7.1b  
Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. |
| Speaking and Listening:  
CCSS.ELA-Literacy.SL.7.1c Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.  
CCSS.ELA-Literacy.SL.7.2 Analyze the main ideas |
| Language:  
1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.  
   a. Explain the function of verbal's (gerunds, participles, infinitives) in general and their function in particular |

**Student-Friendly Learning Targets:**

I understand what point of view is.
I understand what position is.
I understand that historical fiction takes an issue, and puts fictitious characters in realistic events that occurred in history.
I understand the characters have motivations that can be explained by real events.
I understand that characters can have opposing perspectives on the same event and that historical evidence must be found to understand these.
I understand that I can develop my own opinions based on historical evidence, and influenced by historical fiction point of view.
<table>
<thead>
<tr>
<th><strong>CCSS.ELA-Literacy.W.7.1c</strong> Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CCSS.ELA-Literacy.W.7.2b</strong> Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples.</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.7.2c</strong> Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts.</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.W.7.2d</strong> Use precise language and supporting details presented in diverse media and formats (e.g., visually, quantitatively, and orally) and explain how the ideas clarify a topic, text, or issue under study.</td>
</tr>
<tr>
<td><strong>CCSS.ELA-Literacy.SL.7.3</strong> Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence.</td>
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</table>

<table>
<thead>
<tr>
<th>sentences.</th>
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<tbody>
<tr>
<td>b. Form and use verbs in the active and passive voice.</td>
</tr>
<tr>
<td>c. Form and use verbs in the indicative, imperative, interrogative, conditional, and subjunctive mood.</td>
</tr>
<tr>
<td>d. Recognize and correct inappropriate shifts in verb voice and mood.</td>
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</tbody>
</table>

2. Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.
   a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
   b. Use an ellipsis to indicate an omission.
   c. Spell correctly.

**Success Criteria:**
I can state the character's point of view.
I can support that point of view with historical evidence.
I can evaluate that evidence for credibility and position.
I can look at an issue from two perspectives.
I can align my opinion on an issue based on these contradictory positions.
I can write clearly and concisely my findings and my reasons for opinion citing credible sources.

See Following Rubric
and domain-specific vocabulary to inform about or explain the topic.

<table>
<thead>
<tr>
<th>Summative Assessment:</th>
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<tbody>
<tr>
<td>● Summative Assessment Description:</td>
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<tr>
<td>Teach writing how to develop a topic with relevant facts and quotations. Teach how to use transitions to make correct connections between ideas in writing. Use precise language to explain about topic. Teach how to identify different perspectives within one text, and within a larger historical context. Write with appropriate conventions a five paragraph essay that addresses essential questions.</td>
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<table>
<thead>
<tr>
<th>Depth of Knowledge (DOK) Explanation:</th>
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<tbody>
<tr>
<td>o Level One: Who What When Where Why (plot map), Label locations on map, Draw Setting</td>
</tr>
<tr>
<td>o Level Two: Use Context Clues, Summarize, Infer (Close Reading Activities)</td>
</tr>
<tr>
<td>o Level Three: Develop a Logical Argument, Compare, Cite Evidence,</td>
</tr>
<tr>
<td>o Level Four: Create (Symbols for each character), Prove, Analyze (Final Paper)</td>
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</table>

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<thead>
<tr>
<th>Rubric or Assessment Guidelines:</th>
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<tbody>
<tr>
<td>See Attached Rubric</td>
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**Central Text:** The Boy in the Striped Pajamas by John Boyd

**Text Complexity Analysis:**

<table>
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<tr>
<th>Quantitative:</th>
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**Associated Band Level:**

Grades 6-8
Range:
955-1155

Quantitative Measure of the Text:
1070

● Qualitative:

Text Structure:
Text Structure is Complex. The organization includes subplots, time shifts and more complex characters. There are many philosophical issues at play within the text and many implicit situations that require attention to detail and understanding of family and social dynamics.

Language Features:
The language is very complex and contains; dramatic, situational and verbal irony, metaphor, simile, hyperbole, personification, and onomatopoeia. In addition the story has symbolism throughout with a major symbol being the fence that lies between the two boys, but more subtle symbolism woven within time shifts, and flashbacks.
In addition the visual imagery is profound when discussing the detailed events of the subplots, and time shifts, all while using a child’s vocabulary to make the story more realistically told from the perspective of a child.

Meaning/Purpose:
This story was written to demonstrate the different perspectives on the holocaust from two innocent characters. This allows the reader to find some commonality with both sides of the issue, and evaluate the symbolism, and irony without a personal emotional response to either side of the issue. This text was written to extend the knowledge of the violence, and struggles of those whose lives were destroyed by the holocaust, but to also show the intelligence and humanity of the Jewish people who were the primary victims of this horrific time in history. By portraying the Jewish prisoners as the often more educated and knowledgeable, Boyne presents a question about what is superiority and why does one group believe that have it over the other. The ability to spot this argument under the childlike dialogue can be difficult, but with close reading and guidance is accessible by students of all reading levels. Boyne effectively calms the violence by allowing the readers imagination provide the details of many violent events, in so tempering these events by the readers own ability and readiness to comprehend them.
Knowledge Demands:
The story requires knowledge of WWII and the basic practices of the Nazi regime. The story discusses acts of violence as seen through the eyes of a child, and to make leaps of understanding that the primary character does not. This requires understanding of family dynamics, historical references and vocabulary, and contextual clues to relationships not usual to the families of today. This story requires some historical understanding of the relationship Jewish people have had in central Europe for most of history, and a grasp of why the author is using the perspective of a child, and what that means in detecting the implicit details of both main characters portrayals.

Other materials/resources (including images and videos): INTRODUCTION TO ENTIRE UNIT
All other online resources will be listed on unit plan.
http://www.ushmm.org/confront-antisemitism/european-antisemitism-from-its-origins-to-the-holocaust

Terrible Things by Eve Bunting Terrible Things Close Reading Activities
http://betterlesson.com/lesson/542591/close-reading-terrible-things

Text Codes for Low Readers

Close Reading Text (STUDENT COPY)
http://betterlesson.com/lesson/resource/2526204/TERRIBLE-things-text-docx

Lesson Example

Terrible Things Close Reading Activities FRED GROSS VIDEO
https://www.youtube.com/watch?v=gFxnkavcFzM&list=PLgRc87T-kWymWQZb9qXgQnfs-n-RP2mt3
Students Should Skip two pages in their Writer's Notebook, and create a title Page:
“The Boy in the Striped Pajamas”
Two pages can be used as a table of contents for this Novel Study.

<table>
<thead>
<tr>
<th>Instructional Sequence</th>
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<tbody>
<tr>
<td><strong>Frontloading/Anticipatory Set</strong></td>
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<tr>
<td>Lesson plan or outline:</td>
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<tr>
<td><strong>INTRODUCTION TO ENTIRE UNIT</strong></td>
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</tbody>
</table>

**Week One  CHAPTERS 1-3**

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Activities Located Associated with Chapter: .Mini Lessons in order of chapter follow main unit plan.</th>
<th>Formative Assessments</th>
<th>Target Vocabulary Academic: (<em>review words) Setting</em> Character* Exposition* Inciting-Incident* Context Clues Hyperbole</th>
<th>Instructional Notes</th>
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</thead>
<tbody>
<tr>
<td></td>
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<td>BY CHAPTER ALL JOURNALS Pg. 77-80 ALL TDQ Pg. 106-109 Optional Journal</td>
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<td>Review words have been covered within the last 6 weeks.</td>
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<tr>
<td><strong>Monday</strong></td>
<td><strong>FRONT LOADING</strong></td>
<td><strong>Tuesday</strong></td>
<td><strong>Close Reading 1</strong></td>
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<tr>
<td>Front Loading Video</td>
<td>Will Watch it twice. First time we will watch this without outcomes. Use video viewing Graphic Organizer for the second viewing.</td>
<td>Terrible Things an Allegory about the Holocaust Read</td>
<td>Use Performance Task Note Catcher Side pg. Use Plotline- scaffolding</td>
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<tr>
<td>Performance Task Note Catcher - end of unit Image 1 Image 2</td>
<td>Graphic Organizer- Performance Task Note Catcher</td>
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<td>TDQ independent answers.</td>
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<td></td>
<td>Students will fill out their Plot Line Exposition</td>
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<td><strong>Inference</strong></td>
<td><strong>Mood</strong></td>
<td><strong>Idioms</strong></td>
<td><strong>Point of View</strong></td>
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<td><strong>Discussion</strong></td>
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<td><strong>Imagery</strong></td>
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<td><strong>Cliff hanger</strong></td>
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<tr>
<td><strong>FRONTLOAD VOCAB:</strong></td>
<td>Will Watch it twice. First time we will watch this without outcomes. Use video viewing Graphic Organizer for the second viewing. One image will be evaluated as a class as an example. The second image will be done independently.</td>
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<td>Front Load</td>
<td>World War II Discrimination Freedom Religion Holocaust Anti-Semitism Genocide Fable</td>
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<tr>
<td>Wednesday</td>
<td>Holocaust Video 2</td>
<td>Use Performance Task Note Catcher Side pg. 32</td>
<td>TDQ independent answers from Group Discussion</td>
<td>Content: Commandant Restrictions Priorities Desolate</td>
<td>This content vocabulary will be accomplished as a group, with a class collage making, metaphor writing and sentences, as a scaffolding measure.</td>
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<tr>
<td>Close Reading 1</td>
<td>Group Discussion</td>
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<tr>
<td>Thursday</td>
<td>Read Chapter 1 Complete Exposition of Plot Line</td>
<td>Plot line Alternative plot line Activity Ch. 1B Activity Ch. 1C</td>
<td>Plotline Check 1</td>
<td>Characters will be given faces and characteristics on large class board as story proceeds.</td>
<td></td>
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<tr>
<td>Friday</td>
<td>Read Chapters 2-3</td>
<td>Vocabulary board will be on the wall, with picture collages.</td>
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<td></td>
<td>Vocabulary 3 Activity</td>
<td>Activity Chapter 2A Activity Chapter 2B</td>
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<td></td>
<td>Chapter 2 Journal</td>
<td>Chapter 3 Journal</td>
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<td></td>
<td>Vocabulary 1 Collage</td>
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**Content:**
- Inscription
- Conviction
- Efficiency
- Complementing
- Clambered
- Ergo
- Insolent
- Irritably
- Discarding
- Peckish
- Reverberated
- Frenzied

**Often students will get one or two words to make a collage. They then share all the collages with group at the end of the period. Collages go on world wall, to help with recall.**

**Comprehension/ TDQ Quiz**
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<tbody>
<tr>
<td>Monday:</td>
<td>Vocabulary 2 Activity</td>
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<tr>
<td>Tuesday:</td>
<td>Read Chapter 4</td>
<td></td>
<td>Chapter 4 Journal</td>
<td>While Journals exist for all chapters, not all Journals must be assigned. Some topics might be more appropriate for some students, and they can be assigned individually, omitted, or to the entire class.</td>
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<tr>
<td></td>
<td>Vocabulary 3 Activity</td>
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</tbody>
</table>
| Wednesday: | Read Chapter 5 | Activity 5A  
Activity 5B  
Some students will only complete one activity. | Chapter 5 Journal |
|---|---|---|---|
| Thursday: | Read Chapter 6 | Activity 5C pg.  
Activity 6A pg. | Chapter 6 Journal |
| Friday:  
Introduce Content Vocabulary | 5 minute video about Auschwitz. View to determine if it is appropriate for your students. [https://www.youtube.com/watch?v=biBT](https://www.youtube.com/watch?v=biBT) | Activity 6B | Vocabulary 1 Collage  
**Content:**  
Escapade  
Jumper  
Appalling  
Simpered  
Woozy  
Dominated  
Coincide  
Tolerant  
Hysterical | Comprehension/TDQ Quiz |
<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</th>
<th>Formative Assessments</th>
<th>Academic Vocabulary</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Monday:</td>
<td>Vocabulary Activity 2</td>
<td>Summative Assessment Chapters 1-6</td>
<td>Friendly Letter/Discussion/Non-Fiction Analysis Indirect Characterization</td>
<td>COMPREHENSION/ TDQ DAY-unrelated to Novel</td>
<td></td>
</tr>
<tr>
<td>Tuesday:</td>
<td>Read Chapter 7 Vocabulary Activity 3</td>
<td>Chapter 7 Journal</td>
<td>Select Students will: Use Plotline on quiz Use Student Glossary Use Character Map</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday:</td>
<td>Read Chapter 8 <a href="https://www.youtube.com/watch?v=AOdwHvtOmic">https://www.youtube.com/watch?v=AOdwHvtOmic</a> “How to write a friendly letter VIDEO”</td>
<td>Chapter 7A Activity “Friendly Letter” “Group Questions” Chapter 7B Activity Chapter 7C Metaphor Remediation 6</td>
<td>Chapter 8 Journal</td>
<td>Video can be used for remediation for lower or struggling students.</td>
<td></td>
</tr>
</tbody>
</table>
| Thursday: | Read Chapter 9 | Chapter 8A  
Chapter 8B  
Chapter 8C Activities | Chapter 9  
Journal |
| --- | --- | --- | --- |
| Friday:  
Introduce New Content Vocabulary | Leveled NewsELA Articles.  
Some Students can directly access the articles @ https://newsela.com/articles/holocaust-escape/id/730/  
Online Quiz available for students who are comfortable with this format. | Non-Fiction Analysis-  
Could be used anytime during the lesson. | Vocabulary 1  
Collage  
**Content:**  
Despair  
Forlorn  
Confirmation  
Crockery  
Extravagant  
Enunciating  
Ushered  
Disdain  
Snippets  
Contradiction  
For Students that are not comfortable with online reading, the articles with varied Lexile numbers are attached to this lesson plan. | Comprehension /TDQ Quiz |
<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</th>
<th>Formative Assessments</th>
<th>Target Vocabulary Activity</th>
<th>Instructional Notes</th>
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<td>Vocabulary 2 Activity</td>
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<td></td>
<td>Figurative Language Predictions Flashback Venn Diagram Compare and Contrast Rising Action Conflict</td>
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<tr>
<td>Tuesday:</td>
<td>Read Chapter 10</td>
<td>Activity Chapter 10A pg. 66 Activity Chapter 10B pg. 77</td>
<td>Chapter 10 Journal</td>
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<td>Wednesday:</td>
<td>Read Chapter 11 Vocabulary Activity 3 Independent Research Activity Chapter 11.</td>
<td>Chapter 11 Journal</td>
<td>Some students can complete basic research on a camp, while other students complete</td>
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<td>Days</td>
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<td>Thursday</td>
<td>Read Chapter 12</td>
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<td>Chapter 12 Journal</td>
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<td>Chapter 12</td>
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<td>Friday</td>
<td>Introduce Content Vocabulary.</td>
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<td>Comprehension/TDQ Quiz</td>
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<td>Sarcasm</td>
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<td>Flounce</td>
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<td>Week Five</td>
<td>CHAPTERS 13-14</td>
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<td>Activity/Strategy</td>
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<td>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</td>
<td>Formative Assessments</td>
<td>Targeted Vocabulary Dramatic and Situational Irony</td>
<td>Instructional Notes</td>
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<tr>
<td>Monday</td>
<td>Vocabulary 2 Activity</td>
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<td>Tuesday</td>
<td>Read Chapter 13</td>
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<td>Chapter 13 Journal</td>
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<tr>
<td>Wednesday:</td>
<td>Read Chapter 14 Vocabulary 3 Activity</td>
<td>Activity Chapter 14 Pg. 70</td>
<td>Chapter 14 Journal</td>
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<td>Thursday:</td>
<td>Poetry Activity Chapter 13-14 pg. 102-105 Lower students can do “I am Poetry” Lesson included. Higher students can model the poem “Boy with his Hands in the Air” <a href="https://www.youtube.com/watch?v=IzcAgCrD_kk">https://www.youtube.com/watch?v=IzcAgCrD_kk</a> <a href="https://www.cityofventura.net/files/file/community-service/if%20that%20painting%20could%20speak%20by%20Richard%20Newsham.pdf">https://www.cityofventura.net/files/file/community-service/if%20that%20painting%20could%20speak%20by%20Richard%20Newsham.pdf</a></td>
<td>By having different outcomes and lessons based on ability students can actually focus on more complicated poetry lesson for two full periods, while students working on “I Am” poems will have time for remediation on other areas of learning.</td>
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<td>Friday:</td>
<td>Introduce New Content Vocabulary</td>
<td>Vocabulary 1 Collage</td>
<td>Comprehension/TAQ Quiz</td>
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<td>Content: Anatomy Grimaced Inconsolable Persist Misshapen Dwindle Commit Indirect</td>
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<td>Exasperate</td>
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<td>Activity/Strategy</td>
<td>Texts and Resources</td>
<td>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</td>
<td>Formative Assessments</td>
<td>Targeted Vocabulary Academic: Context Clues, Hyperbole, Inference, Mood, Idioms, Point of View, Discussion, Imagery</td>
<td>Instructional Notes</td>
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<td>Monday:</td>
<td>Vocabulary 2 Activity</td>
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<td>Tuesday:</td>
<td>Read Chapter 15</td>
<td>Non-Fiction Analysis-Lexile Varied Article Could be used anytime during the lesson.</td>
<td>Chapter 15 Journal</td>
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<td>Wednesday:</td>
<td>Read Chapter 16</td>
<td>Activity Chapter 16 g. 71-72</td>
<td>Chapter 16 Journal</td>
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<td>Vocabulary 3 Activity</td>
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<td>Thursday:</td>
<td>Read Chapter 17</td>
<td>Critical Essay- Boy in the striped Pajamas. Activity</td>
<td>Chapter 17 Journal</td>
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<tr>
<td>Friday: Introduce New Vocabulary</td>
<td>Generate Outlines for Essential Questions</td>
<td>Vocabulary 1 Collage</td>
<td>Content: Coincide Prospect Squelch Random Implant Disturbance Dispatch Mercilessly</td>
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<td>Students in my room struggle to maintain a topic and separate points when writing an essay. To help them manage all their ideas students must generate three points in isolation for the body portion of their essays. Each outline is separate and on a separate sheet of paper. When composing body paragraphs only one paper is in front of them at a time. If the idea that they write isn’t on that paper, they have to justify that choice and first edit their outline.</td>
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<td>Students meet individually with teacher to explain</td>
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<td>their three main points BEFORE starting their outline. They must meet again with me when EACH page is complete.</td>
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<tr>
<td>Activity/Strategy</td>
<td>Texts and Resources</td>
<td>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</td>
<td>Formative Assessments</td>
<td>Targeted Vocabulary Academic: 5 Paragraph essay Introduction Body Conclusion Thesis Outline Topic Thesis</td>
<td>Instructional Notes</td>
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<td>Monday:</td>
<td>Vocabulary 2 Activity</td>
<td>ALL WEEK - Activity Sheets included: Essential Question Compositions-</td>
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<td>In my classroom some students will need direct instruction on each portion of the essay. These students will use alpha smarts to construct each paragraph separately.</td>
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<td>Tuesday:</td>
<td>Read Chapter 18</td>
<td>Writing an Introduction: Chapter 18 Journal</td>
<td>Paragraphs will be put on computers in groups of 4 with</td>
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</table>
They will then work to add transitions.

<table>
<thead>
<tr>
<th>Wednesday:</th>
<th>Read Chapter 19 Vocabulary 3 Activity</th>
<th>Chapter 19 Journals</th>
<th>an aid. They will then work to add transitions.</th>
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</thead>
<tbody>
<tr>
<td>Thursday:</td>
<td>Read Chapter 20 Focus on Body Paragraphs/Conclusion Rough Draft Due Monday.</td>
<td>Chapter 20 Journals</td>
<td>Students can complete the second essential activity in any format as long as it covers the required vocabulary and demonstrates student understanding. See Suggested Project list.</td>
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<tr>
<td>Friday:</td>
<td>Author Intent Power Point - Student must answer final essential question: How does point of view of author influences our opinions of historical events? In any format that they want.</td>
<td>Vocabulary Review- Words required to use in final essay. This will vary from student to student. Students will select 5 words from their</td>
<td>Summative Quiz- Novel Test</td>
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<td>Scaffolds and Extensions FOR ENTIRE UNIT</td>
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<td>PowerPoint led off discussion.</td>
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<td>individual Vocab lists.</td>
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<td>Comprehension/ TDQ Quiz</td>
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<td>WRAP UP ACTIVITIES AS NEEDED.</td>
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<td>Follow-Up Students will select a WWII book from their level to read in small groups. Students will follow literature circle roles. Titles would be far below grade level for most 6-8 graders. Some student will read short multi page articles. Some will watch a film as their primary text. Book List included in file.</td>
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<td>POST READING JOURNALS</td>
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**UDL Components: FOR REMEDIATION SMALL GROUPS**

**Universal Design for Learning Prezi**

<iframe src="http://prezi.com/embed/up5qbzldeqyj/?bgcolor=ffffff&lock_to_path=0&amp;autoplay=0&amp;autohideCtrls=0&amp;features=undefined&amp;token=undefined&amp;disabled_features=undefined" width="550" height="400" frameborder="0" webkitAllowFullScreen mozAllowFullscreen allowfullscreen"></iframe>

Compare Book to specific scenes:

http://www.filmeducation.org/theboyinthebustedpyjamas/clip_activities/clip1.html

Music Video of Images

https://www.youtube.com/watch?v=cgoRUZyj76I&list=PLqRc87T-kWymWQZb9qXgOnfs-n-RP2mt3

Website with many resources
http://audreytaylorholocaustproject.weebly.com/works-cited.html

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Support for students who are ELL, have disabilities or read well below grade level text band:

- All aspects unit will be delivered with these supports in place, because all students are requiring these supports.
- They will include:
  - All text will be provided in a format where notation is available.
  - All texts will be read aloud, in the close reading format.
  - Oral response will be available for some children, with teacher as a scribe.
- Expected conventions are based on each students IEP goals.
- All strategies such as notation, note catcher and graphic organizers, will be modeled prior to independent completion.
- A large plot map with illustrations and character descriptions on white board.
- Direct instruction of all figurative language elements will need to be taught. I use Figurative Language Resource Bundle from Teachers pay teachers. I cannot include that in this lesson.

**Metaphor Training Activity**

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Extensions for advanced students:

This is not be applicable because my student group is below grade level in all are content areas, and receiving instruction in the resource room environment.
Terrible Things An Allegory of the Holocaust by Eve Bunting

In Europe, during World War II, many people looked the other way while terrible things happened. They pretended not to know that their neighbors were being taken away and imprisoned in concentration camps. They pretended not to hear cries for help. The Nazis killed millions of Jews and others in the Holocaust. If everyone had stood together at the first sign of evil would this have happened? Standing up for what you know is right is not always easy. Especially if the one you face is bigger and stronger than you. It is easier to look the other way. But, if you do, terrible things can happen. —E. B. The clearing in the woods was home to the small forest creatures. The birds and squirrels shared the trees. The rabbits and porcupines shared the shade beneath the trees and the frogs and fish shared the cool brown waters of the forest pond. Until the day the Terrible Things came. Little Rabbit saw their terrible shadows before he saw them. They stopped at the edge of the clearing and their shadows blotted out the sun. “We have come for every creature with feathers on its back,” the Terrible Things thundered. “We
don’t have feathers,” the frogs said. “Nor we,” said the squirrels. “Nor we,” said the porcupines. “Nor we,” said the rabbits. The little fish leaped from the water to show the shine of their scales, but the birds twittered nervously in the tops of the trees. Feathers! They rose in the air, then screamed away into the blue of the sky. But the Terrible Things had brought their terrible nets, and they flung them high and caught the birds and carried them away.

The other forest creatures talked nervously among themselves. “Those birds were always noisy,” Old Porcupine said. “Good riddance, I say.” “There’s more room in the trees now,” the squirrels said. “Why did the Terrible Things want the birds?” asked Little Rabbit. “What’s wrong with feathers?” “We mustn’t ask,” Big Rabbit said. “The Terrible Things don’t need a reason. Just be glad it wasn’t us they wanted.” Now there were no birds to sing in the clearing. But life went on almost as before. Until the day the Terrible Things came back. “We have come for every creature with bushy tails,” roared the Terrible Things. “We have no tails,” the frogs said. “Nor do we. Not real tails,” the porcupines said. The little fish jumped from the water to show the smooth shine of their finned tails and the rabbits turned their rumps so the Terrible Things could see for themselves. “Our tails are

6. Why does Big Rabbit disagree with Little Rabbit when Little Rabbit wants to move?
7. How are the TERRIBLE Things described?
8. What verbs are used to describe their actions?

Group Discussion TDQ/VDQ (Scaffolding)

Finally, I will ask students to discuss and answer the following as a table:

1. What does the author want me to understand?
2. Are there any hard or important words?
round and furry,” they said. “By no means are they bushy.” The squirrels chattered their fear and ran high into the treetops. But the Terrible Things swung their terrible nets higher than the squirrels could run and wider than the squirrels could leap and they caught them all and carried them away. “Those squirrels were greedy,” Big Rabbit said. “Always storing away things for themselves. Never sharing.” “But why did the Terrible Things take them away?” Little Rabbit asked. “Do the Terrible Things want the clearing for themselves?” “No. They have their own place,” Big Rabbit said. “But the Terrible Things don’t need a reason. Just mind your own business, Little Rabbit. We don’t want them to get mad at us.” Now there were no birds to sing or squirrels to chatter in the trees. But life in the clearing went on almost as before. Until the day the Terrible Things came again. Little Rabbit heard the rumble of their terrible voices. “We have come for every creature that swims,” the Terrible Things thundered. “Oh, we can’t swim,” the rabbits said quickly. “And we can’t swim,” the porcupines said. The frogs dived deep in the forest pool and ripples spiraled like Corkscrews on the dark brown water. The little fish darted this way and that in streaks of silver. But the Terrible Things threw their terrible nets down into the

3. How does the author play with the language to add meaning?

4. How does this relate back to what I (the student) said about the gist of Fred Gross' video?
depths and they dragged up the dripping frogs and the shimmering fish and carried them away. “Why did the Terrible Things take them?” Little Rabbit asked. “What did the frogs and fish do to them?” “Probably nothing,” Big Rabbit said. “But the Terrible Things don’t need a reason. Many creatures dislike frogs. Lumpy slimy things. And fish are so cold and unfriendly. They never talk to any of us.” Now there were no birds to sing, no squirrels to chatter, no frogs to croak, no fish to play in the forest pool. A nervous silence filled the clearing. But life went on almost as usual. Until the day the Terrible Things came back. Little Rabbit smelled their terrible smell before they came into sight. The rabbits and the porcupines looked all around, everywhere, except at each other. “We have come for every creature that sprouts quills,” the Terrible Things thundered. The rabbits stopped quivering. “We don’t have quills,” they said, fluffing their soft, white fur. The porcupines bristled with all their strength. But the Terrible Things covered them with their terrible nets, and the porcupines hung in them like flies in a spider’s web as the Terrible Things carried them away. “Those porcupines always were bad tempered,” Big Rabbit said shakily. “Prickly, sticky things!” This time Little Rabbit didn’t ask why. By now he knew that the Terrible Things didn’t need a reason. The Terrible Things had gone, but the smell still filled the clearing. “I liked it better when there were all kinds of creatures in our clearing,” he said. “And I think we should move. What if the Terrible Things come back?” “Nonsense,” said Big Rabbit.
“Why should we move? This has always been our home. And the Terrible Things won’t come back. We are White Rabbits. It couldn’t happen to us.” As day followed day Little Rabbit thought Big Rabbit must be right. Until the day the Terrible Things came back. Little Rabbit saw the terrible gleam of their terrible eyes through the forest darkness. And he smelled the terrible smell.

“Why should we move? This has always been our home. And the Terrible Things won’t come back. We are White Rabbits. It couldn’t happen to us.” As day followed day Little Rabbit thought Big Rabbit must be right. Until the day the Terrible Things came back. Little Rabbit saw the terrible gleam of their terrible eyes through the forest darkness. And he smelled the terrible smell.

“Why should we move? This has always been our home. And the Terrible Things won’t come back. We are White Rabbits. It couldn’t happen to us.” As day followed day Little Rabbit thought Big Rabbit must be right. Until the day the Terrible Things came back. Little Rabbit saw the terrible gleam of their terrible eyes through the forest darkness. And he smelled the terrible smell.

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“We have come for any creature that is white,” the Terrible Things thundered. “There are no white creatures here but us,” Big Rabbit said. “We have come for you,” the Terrible Things said. The rabbits scampered in every direction. “Help!” they cried. “Somebody help!” But there was no one left to help. And the big, circling nets dropped over them, and the Terrible Things carried them away. All but Little Rabbit, who was little enough to hide in a pile of rocks by the pond and smart enough to stay so still that the Terrible Things thought he was a rock himself. When they had all gone, Little Rabbit crept into the middle of the empty clearing. “I should have tried to help the other rabbits,” he thought. “If only we creatures had stuck together, it could have been different.” Sadly, Little Rabbit left the clearing. He’d go tell other forest creatures about the Terrible Things. He hoped someone would listen.
1. Why do you think the author told the story of the Holocaust in this symbolic way? Who is this story directed to?

2. Why do you think the Terrible Things take away the animal’s one group at a time?

3. In an allegory, people, places, and events are used as symbols. What can the clearing in the woods stand for? What about the different animals? The Terrible Things?

4. What kind of excuses do the other animals offer to explain the fate of each group as it is taken away? How do these reactions help the Terrible Things?

5. How are the Terrible Things described? What verbs are used to describe their actions? How do the descriptions affect your feelings about the Terrible Things?

6. During the Holocaust, terrible things were done by real people, people with faces, names, and life histories. Why do you think the author shows the Terrible Things as anonymous?

7. What choices do the animals in the clearing have when the Terrible Things come?

8. What would you say to Big Rabbit’s statement, “We are the White Rabbits? It couldn’t happen to us”?
9. When the Terrible Things come for the rabbits, what do the rabbits do? What choice does Little Rabbit make? Why? What does this tell you about the Terrible Things?

10. Little Rabbit hopes someone will listen to him. Why might no one listen?

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<th>Close Reading Activity 2</th>
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<td>When will the close reading activity occur in the unit?</td>
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<td>The Boy in the Striped Pajamas</td>
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<td>Literary Device: Making Inferences</td>
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<th>Text Excerpt</th>
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<td>While reading, good readers make inferences. An inference is the act or process of forming logical conclusions by combining the text and past knowledge. In the first chapter, we must make several inferences to gain understanding. Read each of the following passages from the novel, and explain what is able to be inferred from each.</td>
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| 1. “...he was surprised to find Maria, the family’s maid – who always kept her head bowed and never looked up from the carpet – standing in his bedroom...” What does this passage let us know about Maria, the family maid? |

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<th>Text-Dependent Questions</th>
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<td>What does this passage reveal about Mother and Father?</td>
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‘What are you doing?’ he asked in as polite a tone as he could muster, for though he wasn’t happy to come home and find someone going through his sessions, his mother had always told him that he was to treat Maria respectfully and not just imitate the way Father spoke to her.”

3. “...because there were always so many visitors to the house – men in fantastic uniforms, women with typewriters that he had to keep his mucky hands off – and they were always very polite to Father and told each other that he was a man to watch and that the Fury had big things in mind for him.”

What does this passage reveal about Mother and Father?

What does this passage allow the readers to infer about father?
Only the first 2 close reading activities will use the “Close Reading” format. Because all reading will be done closely in a resource room setting, there is not time nor space to accommodate this lesson plan type format. Each activity will be listed by chapter for the remaining 20 chapters of the primary text.
Possible Plot Line/See student work to utilize more in-depth plot line development.
Mother - Bruno and Gretel's mother, snobby and knows what she wants and then gets it. Mother is tall with long red hair that is usually up. She is very dependent on their maid Maria. Did not speak of Father that much and tries to always look on the bright side. She also tries to hide what is going on from the children.

Maria - She is the family maid that they all take advantage of besides Bruno. Her and Bruno get along very well and enjoy talking to each other. Her mother knew Father when they were little. She worked for Bruno's grandmother with her cooking arrangements when she was in the concert. When her mother became very sick, Father took Marie into his household, and paid for all of the hospital care out of his own pocket. When she passed away he paid for all of the expenses for her funeral as well as the huge family dinners with them and worked on their behalf.

Pate - The butler of the house that had been placed there because he is Jewish. He helped Bruno patch up his knee once he felt from the ping.

Grandfather - Is former stage star who loves to sing for company. She and mother often disagree on what is important, and what is appropriate. She often put on plays with Bruno and Gretel. She was deeply ashamed of her son when he took the job out of "Out with".

Grandfather - Former restaurant owner who still spends a great deal of his time at the old restaurant. He is a former soldier and believes that his son is doing something honorable by helping his country regain its former glory.

Kurt Koller - A mean, strict eighteen year old that is in the military, hangs around Bruno's house and thinks that he controls it when Father is gone.

Liszt - He is Bruno's tutor that helps him with his education and wanted him to be less adventurous and more into school work.

Adolf Hitler - The father of Bruno and Gretel, a military commandant. He and his family were re-located out of Berlin and into Poland right outside a concentration camp. He is always out or in his office that no one is allowed in. Also, he does not spend much time with his family. His work takes up most of his time.
Literary Element: Characterization – Character map below

Characters in literature are revealed by what they say and do and by what others say about them. In the chart below, list important information you have learned about some of the characters in the book. Continue to fill in the chart as you read. You may also add characters to the chart.

**Character Physical Appearance Personality Traits Bruno**

<table>
<thead>
<tr>
<th>Character</th>
<th>Physical Appearance</th>
<th>Personality Traits</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gretel</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bruno’s Mother</td>
<td></td>
<td></td>
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<tr>
<td>Bruno’s Father</td>
<td></td>
<td></td>
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<tr>
<td>Lieutenant Kolter</td>
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</tbody>
</table>
### Character Analysis

<table>
<thead>
<tr>
<th>Character</th>
<th>Traits</th>
<th>Round/flat</th>
<th>Static/dynamic</th>
<th>Victim or Persecutor? Why?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bruno</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gretel</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Father</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shmuel</td>
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<td></td>
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<tr>
<td>--------------</td>
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<td>-------</td>
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<td></td>
</tr>
<tr>
<td>Pavel</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maria</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lieutenant Kotler</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>
INTEGRATED MINI LESSONS

The Boy in the Striped Pajamas: Literary Devices

ACTIVITY 1 (CLOSE READING 2) Chapter 1A

Literary Device: Making Inferences

While reading, good readers make inferences. An inference is the act or process of forming logical conclusions by combining the text and past knowledge. In the first chapter, we must make several inferences to gain understanding. Read each of the following passages from the novel, and explain what is able to be inferred from each.

1. "...he was surprised to find Maria, the family's maid – who always kept her head bowed and never looked up from the carpet – standing in his bedroom..." What does this passage let us know about Maria, the family maid?

2. "'What are you doing?' he asked in as polite a tone as he could muster, for although he wasn't happy to come home and find someone going through his possessions, his mother had always told him that he was to treat Maria respectfully and not just imitate the way Father spoke to her." What does this passage reveal about Mother and Father?

3. "...because there were always so many visitors to the house - men in fantastic uniforms, women with typewriters that he had to keep his mucky hands off - and they were always very polite to Father and told each other that he was a man to watch and that the Fury had big things in mind for him." What does this passage allow the readers to infer about father?
Literary Device: Context Clues Chapter 1 B

Often times, readers must use context clues to determine the meaning of an unknown word. Readers use words or phrases surrounding an unfamiliar word to gain understanding of the word. These words or phrases are referred to as context clues. If you become more aware of the words around the difficult words you encounter in your reading, you will save yourself many trips to the dictionary. You will be able to make logical guesses about the meaning of many words.

Use context clues to determine the meaning of the bolded word in each passage. In each passage, underline the word(s) that help you determine the meaning of the word.

1. “The new house, however, stood all on its own in an empty, desolate place and there were no other boys to play with, neither friends nor trouble.”

Desolate: ________________________________________________________________

2. “…a ground floor with a kitchen, a dining room, and a new office for Father (which he presumed had the same restrictions as the old one), and a basement…”

Presumed: ______________________________________________________________
What are idioms and hyperbole? Both an idiom and hyperbole are types of figurative language. Hyperbole is an extravagant exaggeration. For example, you have a mile-high ice-cream cone. You have a large ice-cream cone, but it is not a mile high! An idiom is a common expression that cannot be taken literally. For example, she is on cloud nine. This means that she is happy. No one would actually think she is on a cloud!

Read the following passages from the novel. Underline the figurative language in each and label it as hyperbole or idiom.

1. "...they had no time to stop, not today, not when they had a hundred and one things to do."

2. "I think the best thing to do would be to forget all about this and just go back home. We can chalk it up to experience,' he added."
ACTIVITY CHAPTER 2A

Literary Device: Point of View

The point of view of a story makes all the difference in the world. If a character is telling the story, the first person point of view is used. This point of view provides the reader with the advantage of really getting to know the character who is narrating. If none of the characters are telling the story, and an unseen narrator is telling it, the third person point of view is being used. If the narrator focuses on one character's perspective, the third person limited point of view is used. When the narrator allows the reader to see the story through the perspective of several characters, the third person omniscient point of view is used.

1. What point of view is used in The Boy in the Striped Pajamas?

2. Who is telling the story?

3. What are some things that we have already learned that we may not have learned if another point of view were used?
4. If it were told from a different character’s point of view, what are some things that we may know about that we do not know about now?

ACTIVITY CHAPTER 2B

Literary Device: Setting

In literature the setting is the time and place in which a story occurs. Setting is especially important in a historical novel such as this one.

What is the setting of this novel?
What details about the setting help make the characters’ times and lifestyles seem real?

Complete the Exposition Portion of your plot map for setting. Let someone look at it and compare your description to theirs. Initial each other’s plotline.
ACTIVITY CHAPTER 3

Literary Element: Mood

Although the author does not reveal the exact location of the family, the mood (emotions that you feel while you are reading) lets us know that it is not a pleasant place. Some literature makes you feel sad, others joyful, still others, angry. The mood of Chapter Three makes the reader feel uneasy. It is obvious that something is “not right”.

1. Find words and phrases in Chapter Three that create this uneasy mood. List them.

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pg. 51
ACTIVITY CHAPTER 4

Literary Device: Simile

A simile is a figure of speech in which two unlike objects are compared using the words “like” or “as”.

For example: “As they [the Nazi soldiers] left they stood in a row together like toy soldiers... “

1. What is being compared?

2. What does the comparison suggest about the Nazi soldiers?

"He felt as if he was about to cry again but stopped himself, not wanting to look like a baby in front of Maria." p. 19

Simile

3. What is Bruno afraid to be compared to?

4. What does this tell you about Bruno’s relationship with Maria?

“The flowers which grew in neat orderly sections in soil that looked as if it was tended very carefully by someone who knew that growing flowers in a place like this was something god that they could do, like putting a tiny candle of light in the corner of a huge castle on a misty moor on a dark winter's night.”

5. What two places are being compared in this quote?

6. What does this comparison tell you about “Outwith”? 
**ACTIVITY CHAPTER 5A**  
**Literary Elements: Imagery**

Imagery is language that creates a sensory impression within the reader's mind. Imagery consists of words and phrases that appeal to readers' senses. Writers use sensory details to help readers imagine how things look, feel, smell, sound, and taste. In Chapter Four, Boyne uses a great deal of imagery to create a contrast in the areas the children see out of Bruno’s window (pages 31 and 32).

1. On a separate sheet of paper, draw the scene from outside Bruno’s window. Be sure that you focus on the imagery in the novel to create the same sense of contrast in the two areas. To help you get started, make a list of the way the narrator describes the scene.

   The Area Surrounding Bruno’s House
   The Area On The Other Side Of The Fence

   ...a garden...a large one...full of flowers...in neat orderly sections.

   ...soil that looked as if it was tended very carefully...

   ...low huts and large square buildings dotted around and one or two smoke stacks in the distance.

2. When Gretel leaves Bruno’s room, she says she is going to her room to arrange her dolls. However, she does not. She instead sits on her bed and "a lot of things went through her head". Of the things they saw, which do you think she spent the most time thinking of? Which would have had the most impact on a young girl? Explain why you feel this way.
**ACTIVITY CHAPTER 5B**

Literary Device: Capitalization - When to capitalize family names (words such as mother, father, aunt)

Capitalize mother, dad, and other family names if they are being used as a formal name. Let's look at the author's use of these words in Chapter Five.

There was only one thing for it and that was to speak to Father. In this sentence, Father is capitalized because it is replacing the man's name. Hint: if you can replace the "mother/mom" or "father/dad" with the person's formal name (Betty, Jim, or Alice) "Mother/Mom" or "Father/Dad" should be capitalized. For example, the above sentence could be rewritten:

There was only one thing for it and that was to speak to Jim.

Now take a look at this sentence: "Yes, but I also knew that my father, your grandfather, knew what was best for me...." In this sentence, neither father nor grandfather is capitalized because neither is replacing a formal name. Thinking back to the earlier hint, this sentence would not make sense if we substituted Jim for father - reread it rewritten: "Yes, but I also knew that my Jim, your grandfather, knew what was best for me..." This sentence does not make sense rewritten. This suggests that "father" is a general term, not a formal name and should not be capitalized.

Practice the rule: read and rewrite each of the following sentences if it is incorrect.

1. My mother took me to Grandmother's house.

2. Sally, dad, and I went to the store.

3. Gena's mom is our art teacher.
4. Until now I thought mom was perfect.

Now write your own sentences where you use someone’s title should be capitalized.

1. __________________________________________________________________________

2. __________________________________________________________________________

3. __________________________________________________________________________

4. __________________________________________________________________________

5. __________________________________________________________________________
ACTIVITY JOURNAL Chapter 5C

Literary Element: Flashback

A flashback is a scene or series of scenes showing events that happened at an earlier time.

1. Indicate where and when the flashback begins and ends in Chapter Five.
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________

2. What purpose does this flashback serve?
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
_____________________________________________________________________________________________
ACTIVITY Chapter 6A

[link](https://www.youtube.com/watch?v=biBT)

Literary Element: Imagery

Remember that Imagery is language that creates a sensory impression within the reader's mind. Read back over the bottom of page 57 through the top of page 58 where Maria describes the garden at the Berlin home. List the words and phrases that are examples of imagery. Tell to which sense each example appeals.

<table>
<thead>
<tr>
<th>Words and Phrases that include Imagery:</th>
<th>Senses appealed to:</th>
</tr>
</thead>
<tbody>
<tr>
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ACTIVITY Chapter 6B

Literary Elements: Dramatic Irony

Dramatic Irony, a device used more often in plays that in fiction, refers to a time when one character is ignorant of something that the other characters and the reader understand. What examples of dramatic irony can you find in Bruno’s encounter with Pavel?

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________

_____________________________________________________________________________________________
Chapter 7A Activity

Writing Opportunity - Friendly Letter On a separate sheet of paper, write a friendly letter for Bruno to send to one of his three best friends back home (Karl, Daniel, or Martin). Be sure to describe life at Out-With through Bruno’s eyes. Tell how you feel about having to live at Out-With. You will be writing the letter from Bruno’s perspective, so what point of view will you be using? ________________________________

Use the following graphic organizer to organize Bruno’s descriptions of Out-With. Make sure you follow the correct friendly letter format.

- Smells
- Sees
- Hears
- Feels
- Tastes
Dear ______________________,

________________________________________________________________________________________
________________________________________________________________________________________
__________________________________________________
________________________________________________________________________________________
________________________________________________________________________________________
__________________________________________

Date:

Yours Truly,

____________________
August 22, 2006

Dear Mr. Childers,

I wanted to let you know how much I love third grade at Union Hill. We have so much fun in third grade. We get to read lots of books and take tests on the computer. We play a lot of games to help us learn about math. My favorite thing, however, about third grade is working on projects. I think third grade is the best grade ever! You should come to our class one day and be a third grader with us. I think it would be more fun than being the principal.

Your student,

Jane Doe
## Friendly Letter Rubric

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Possible Points</th>
<th>Points Earned</th>
</tr>
</thead>
<tbody>
<tr>
<td>• The letter is written from the perspective of Bruno.</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>• Information in the letter is based on Bruno’s descriptions of Out-Who from the novel.</td>
<td>25</td>
<td></td>
</tr>
<tr>
<td>• Bruno’s feelings are included in the letter.</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>• The point of view used is consistent.</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>• The letter is written in the correct friendly letter format.</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>• The letter is written neatly.</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>• Grammatical and spelling errors, if any, do not interfere with the meaning.</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100</strong></td>
<td></td>
</tr>
</tbody>
</table>
Chapter 7B Group Discussion Questions

Discussion

1. If you knew Lieutenant Kotler, how would you feel about him?
   ____________________________________________________________

2. Is he the type of person you would want to be friends with? ______________________
   Why? (Quote information from the text)
   ______________________________________________________________________
   ______________________________________________________________________

3. What about the character of Pavel? What type of person do you think he is?
   ______________________________________________________________________
   ______________________________________________________________________

4. Is Pavel the type of person you would want to be friends with? _________________
   Why? (Quote information from the text)
ACTIVITY Chapter 7C

Metaphor Resources follow.

Literary Device: Metaphor

A metaphor is a figure of speech in which a comparison between two unlike objects is suggested or implied. For example "If you ask me Bruno, we're all in the same boat and it's leaking."

1. What is being compared?

2. What does Bruno mean when he makes this comparison?
Metaphor Remediation for Autistic Students

Baseline/Post-training

I walked to school once during the winter, and forgot to wear gloves. There was snow everywhere. I didn’t see the big area of ice underneath all the snow and when I stepped on it, I slipped and fell.

My friend’s cat has black and white fur. It likes to sleep during the day but stays up late at night. The cat does not like to be picked up and if my friend tries, it runs away really fast.

I am very scared of public speaking. When I get up on stage to talk in front of a lot of people my mouth gets dry, I can hear my heart pounding very loudly in my chest, and my voice becomes really shaky.

Training

I had the worst luck last night. I went to a restaurant for dinner and had to wait more than an hour for the waitress to bring my food to the table. The bread on the table was not fresh and I chipped my tooth when I took a bite of it. After that, when I took a taste of my soup, I burned my tongue.

I went on a really fast roller coaster ride right after I ate lunch which was a big mistake. I felt so sick afterwards that my face turned white. My friend was so sweet and took care of me the rest of the day.

Usually, when I get home at night my dog starts barking really loudly and starts jumping up and down because he is so happy to see me. I love sitting down and petting him because his fur is so soft and fluffy.

1. The snow was a blanket. (Shared feature: covers)
2. My hands were icicles. (Shared feature: frozen)
3. The ice was a wet bar of soap. (Shared feature: slippery)

1. The cat is an owl. (Shared feature: awake at night)
2. The cat is lightning. (Shared feature: fast)
3. The cat is a zebra. (Shared feature: black and white)

1. My voice was an earthquake. (Shared feature: shaky)
2. My heart was a hammer. (Shared feature: pounding)
3. My mouth was a desert. (Shared feature: dry)

1. My waitress was a snail. (Shared feature: slow)
2. The bread was cement. (Shared feature: hard)
3. The soup was fire. (Shared feature: hot)

1. The roller coaster was a shooting star. (Shared feature: fast)
2. After the ride, I was a ghost. (Shared feature: white)
3. My friend was sugar. (Shared feature: sweet)

1. My dog’s bark is a siren. (Shared feature: loud)
2. My dog is a kangaroo. (Shared feature: jumps up and down)
3. My dog’s fur is cotton. (Shared feature: soft)
Comparing Metaphors Worksheet

A metaphor is a figure of speech that compares two things. It often uses the word “is or was.”

Directions: For each metaphor given below, write what is being compared.

Example A: The noise is music to his ears.
Answer: noise is compared to beautiful music

1. My dad was an angry beast when I brought home my poor report card.
   __________________________ is compared to _________________________

2. The lion at the show was a funny clown because it would play with its food.
   __________________________ is compared to _________________________

3. The teacher was a bear to deal with in the class because he was so strict.
   __________________________ is compared to _________________________

4. The boy has a heart of gold.
   __________________________ is compared to _________________________

5. The reading yesterday was a Shakespeare play because it was so difficult.
   __________________________ is compared to _________________________

6. He swam in the sea of diamonds.
   __________________________ is compared to _________________________

7. His belt was a snake curling around his waist.
   __________________________ is compared to _________________________

8. Her hair was bone white when she saw the angry lion.
   __________________________ is compared to _________________________

http://englishlinx.com/metaphors/#MS
Activity Chapter 8A

Literary Device: Indirect Characterization

In Chapter 8, the reader is introduced to Bruno's grandmother and grandfather. The author indirectly reveals these characters’ personalities through what they say, how they look, their behavior and what other characters say about them and how they act around them. Complete the following chart to examine each character.

Grandmother her name: _______________________________________________________

Her words tell you that she is: __________________________________________________

Her looks tell you that she is: __________________________________________________

Other characters tell you that she is: ____________________________________________

Her behavior tells you that she is: _____________________________________________

Grandfather His name: _________________________________________________________
His words tell you that he is:
____________________________________________________________________________

His looks tell you that he is:
____________________________________________________________________________

Other characters tell you that he is:
____________________________________________________________________________

His behavior tells you that he is:
____________________________________________________________________________
Activity Chapter 8B

Literary Element: Flashback

1. What is the purpose of the flashback in Chapter 8?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
                                                                                     
Activity Chapter 8C

Literary Elements: Metaphor

A metaphor is a figure of speech in which a comparison between two unlike objects is suggested or implied.

1. What is being compared in the following metaphor?

“I Grandmother was merely the blank wall to whom you Grandfather addressed your words.”

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

2. What does this reveal about the relationship between Bruno’s grandparents?

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________
Activity Chapter 10A

Literary Elements: Dramatic Irony

Dramatic Irony, a device used more often in plays than in fiction, refers to a situation where one character is ignorant of something that the other characters and the reader understand. What is ironic about Bruno thinking it is unfair that Shmuel has many friends while he has none? Your will share your answer with the class. Use the word Ironic in your response.

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________

______________________________________________________________________________
**Activity Chapter 10B**

Literary Device: Conflict

A conflict is a struggle between opposing forces. An external conflict is a character's struggle against an outside force, such as nature, society, or another person. An internal conflict is a personal struggle that takes place within a character's mind. In the chart below, list the conflicts that have occurred in the story so far. Indicate how some of these problems have been resolved.

<table>
<thead>
<tr>
<th>External Conflicts</th>
<th>Resolutions?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>External Conflicts</th>
<th>Resolutions?</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>External Conflicts</th>
<th>Resolutions?</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>
Activity Chapter 11

The Dinner Guest
In this chapter we are told by Gretel that their dinner guest “runs the country”. Thus, we infer that the Fury, as Bruno refers to him, is Hitler. Hitler was the Fuhrer (leader) of Germany during the Holocaust.

1. Is Bruno’s pronunciation of “the Fuhrer” as “the Fury” also an appropriate description of Hitler?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

2. Explain the way Hitler treats Eva. _______________________________________

3. Does the way “the Fury” treats Eva surprise you? __________ Why or why not?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
4. What descriptions does Bruno provide as to how Hitler looks?

________________________________________________________________________________

________________________________________________________________________________


Research Opportunity

Use the Internet or an encyclopedia to find out if Hitler actually had a person in his life by the name of Eva. If so, on a separate sheet of paper, record information about her and her relationship with Hitler. (Be sure to cite your source(s) correctly).
**Activity Chapter 12**  
**Shmuel’s Journey**

Complete the following chart. This will help you gain an appreciation of the tragedies of a young Jewish boy during the Holocaust. Be sure to include words and phrases to describe the way things looked, felt, sounded, etc. for Shmuel in each place.

| Shmuel’s Location | Words and Phrases Used to Describe the Location | Bruno’s Location  
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Shmuel’s life in the small flat above the watch shop</td>
<td></td>
<td>Bruno’s life in his Berlin.</td>
</tr>
<tr>
<td>his life in the one room behind the wall the solders built</td>
<td></td>
<td>Bruno’s life in the three story house.</td>
</tr>
<tr>
<td>the train ride to Out-With</td>
<td></td>
<td>Bruno’s train ride to Out-With</td>
</tr>
<tr>
<td>Shmuel’s arrival at Out-With</td>
<td></td>
<td>Bruno’s arrival in the car at “Out-With”</td>
</tr>
</tbody>
</table>

Bruno was very unhappy and upset during his move to “Out-With”. What would you feel about your trip if you were Bruno after hearing Shmuel’s story?

_____________________________________________________________________________________________  
_____________________________________________________________________________________________
Activity Chapter 14

Verbal irony involves a contrast between what is said or written and what is meant. Example: if you call a really tall person, “Shorty”

Situational irony occurs when what happens is very different from what is expected to happen. Example: A man who has been afraid to fly in a plane all of his life finally gets the courage to do it, and then the plane crashes.

Dramatic irony occurs when the audience or the reader knows something a character does not know. Example: The reader knows who the criminal is, but the characters do not know.

Return to the text

Go back to chapter fourteen and read starting at the bottom of page 150 that begins “Everyday Bruno”. Read through to the end of page 151 and finish reading at the words “wear striped pajamas all day long” on page 152.

After reading the definitions for the three types of irony, what type of irony is used in these passages?

___________________________________________________________________________________

_____________________________________________________________________________________________

Explain your answer.

_____________________________________________________________________________________________

_____________________________________________________________________________________________

A Secret to Cover up

What secret does Bruno reveal to Gretel in this chapter?

_____________________________________________________________________________________________

_____________________________________________________________________________________________

How does he cover up the secret? ____________________________________________
Do you feel that Bruno was right to lie to Gretel? ________________ Explain your answer.
___________________________________________
__________________________________________________
_________________________________
Activity Chapter 16

Discussion Questions
In this chapter we learn many things.

1. Why do Bruno and his family have to return to Berlin? __________________________________________

2. What things does Bruno learn as a result of this trip to Berlin?
   ________________________________________________________________________________
   ________________________________________________________________________________
   ________________________________________________________________________________

3. What do you think these things reveal about Bruno?
   ________________________________________________________________________________
   ________________________________________________________________________________
   ________________________________________________________________________________

4. What happens to Lieutenant Kotler? _________________________________________________

5. Why do you think this happened to Kotler?
   ________________________________________________________________________________
   ________________________________________________________________________________
   ________________________________________________________________________________

6. What does Gretel explain to Bruno?
   ________________________________________________________________________________
   ________________________________________________________________________________
   ________________________________________________________________________________

7. Who are the Opposites? ____________________________________________________________

pg. 79
8. What happens to Bruno and Gretel's hair?
______________________________________________________________________________

9. How does Bruno react to his head? _______________________________________________

10. What reaction does Shmuel have to Bruno's haircut? ________________________________

11. Is Bruno happy to look like Shmuel? _____________________________________________

12. Why do you think he feels this way?
______________________________________________________________________________
______________________________________________________________________________
DBI

Resources:

Article

Anti-Semitism European History

Fred Gross Video

Nazi Political Cartoons

Graphs of Deaths and modern numbers of Jewish people in the world today.

Video Links:

Anti-Semitism Video

http://www.ushmm.org/confront-antisemitism/european-antisemitism-from-its-origins-to-the-holocaust

Fred Gross Video

https://www.youtube.com/watch?v=gFxnkavcFzM&list=PLgRc87T-kWymWQZb9qXqOnfs-n-RP2mt3
Anti-Semitism: The Longest Hatred

Prejudice against or hatred of Jews—known as anti-Semitism—has plagued the world for more than 2,000 years. Early Christian thought held Jews collectively responsible for the crucifixion of Jesus. This religious teaching became embedded in both Catholic and Protestant theology during the first millennium, with terrible consequences for Jews.

Following many centuries of persecution and exclusion, the Jewish minority in Europe achieved some rights after the Enlightenment. As Europe became more secular and Jews integrated into mainstream society, political forms of anti-Semitism emerged. Jews were targeted for their ideas and their role in society. In the late nineteenth century, pseudo-scientific theories that legitimized a racial form of anti-Semitism became popular with some intellectuals and political leaders.

All of these centuries of hatred were exploited by the Nazis and their allies during World War II, culminating in the Holocaust, the systematic murder of Europe's Jews.

In recent years, there has been an increase in anti-Semitism in the form of hate speech, violence, and denial and distortion of the Holocaust. These incidents are occurring everywhere, but especially in the Islamic world and in lands where the Holocaust occurred.

In many Middle Eastern countries, anti-Semitism is promoted in state-controlled media and educational systems, and militant groups with political power, such as Hamas, use genocidal language regarding Jews and the State of Israel. The former president of Iran, Mahmoud Ahmadinejad, repeatedly declared the Holocaust a "myth" and that Israel should be "wiped off
the map.” In Europe, anti-Semitism is increasingly evident among both far-right and far-left political parties. And in the United States, some Jewish students on some college campuses are confronted by anti-Semitic hostility. Violence targeting Jews and Jewish institutions continues around the world. Denial and minimization of the Holocaust, along with other forms of hatred against Jews, is now widespread on the Internet in multiple languages. In the aftermath of the moral and societal failures that made the Holocaust possible, confronting anti-Semitism and all forms of hatred is critical.
Holocaust Deaths

- Soviet Prisoners of War: 20%
- Soviet Jews: 8%
- Politicals: 10%
- Yugoslavians: 3%
- Roma: 2%
- Disabled: 1%
- Other: 1%
- Ethnic Poles, Ukrainians, Belarusians: 22%
- Polish Jews: 24%
- Other Jews: 1%
- German Jews: 1%
- Hungarian Jews: 2%
- Czechoslovak Jews: 2%
- Romanian Jews: 4%

Size of Major Religious Groups, 2010

Percentage of the global population

- Christians: 31.5%
- Muslims: 23.2%
- Unaffiliated: 16.3%
- Hindus: 15.0%
- Buddhists: 7.1%
- Folk Religionists*: 5.9%
- Other Religions**: 0.8%
- Jews: 0.2%

*Includes followers of African traditional religions, Chinese folk religions, Native American religions and Australian aboriginal religions.

**Includes Bahai’s, Jains, Sikhs, Shintoists, Taoists, followers of Tenriko, Wiccans, Zoroastrians and many other faiths.

Percentages may not add to 100 due to rounding.

Pew Research Center’s Forum on Religion & Public Life •
Global Religious Landscape, December 2012
EACH STUDENT WILL RECEIVE ONE PICTURE TO WONDER and NOTICE ABOUT.

**Background:** These are cover cartoons from Julius Streicher’s *Der Stürmer*. Streicher, one of Hitler’s earliest followers, published the paper from 1923 to 1945. I also include two promotional flyers from the 1930s. During the Third Reich, *Stürmer* display cases were found all over Germany. Streicher was a thoroughly unsavory character, unpopular even with many fellow Nazis. Another page on the GPA has [caricatures from before 1933](http://research.calvin.edu/german-propaganda-archive/sturmer.htm).

For more information, see my [brief history](http://research.calvin.edu/german-propaganda-archive/sturmer.htm) of *Der Stürmer*, or my book on *Julius Streicher*. I also have an essay looking at [symbolic violence in Nazi anti-Semitic propaganda](http://research.calvin.edu/german-propaganda-archive/sturmer.htm) that uses some of these images.

---

**Caricatures from *Der Stürmer***

<table>
<thead>
<tr>
<th>Title: Away with Him</th>
</tr>
</thead>
<tbody>
<tr>
<td>The long arm of the Ministry of Education pulls a Jewish teacher from his classroom.</td>
</tr>
<tr>
<td>March 1933 (Issue #12)</td>
</tr>
<tr>
<td>Image</td>
</tr>
<tr>
<td>-------</td>
</tr>
</tbody>
</table>
| ![Cartoon](image) | This cartoon was published five months after Hitler took power. The title is “Revenge.” The Nazi who shoves the Jew over the cliff says: “Go where you wanted me to go, you evil spirit.” 

June 1933 (Issue #22) |
| ![Cartoon](image) | **Title:** Pan-Jewry  
**Caption:** “A frog sat in the green grass. He didn’t do this, he didn’t do that, he didn’t do anything at all. Blinded by the glitter of gold, everyone flew into his mouth. Taken loosely from Boozmann.” 

June 1933 (Issue #25) |
| ![Cartoon](image) | **Title:** Rescue Expedition  
**Caption:** Good God, let’s try to find one corner of the earth where no one reads *Der Stürmer.* 

May 1934 (Issue #18) |
| ![Cover](image) | This is the cover to the most infamous issue of *Der Stürmer,* the 1934 issue accusing Jews of practicing ritual murder to secure the blood of Christians to use in Jewish religious rituals. The headline reads: **Jewish Murder Plan against Gentile Humanity Revealed.** The issue actually got banned by the Nazis after it had been out for a while, not because of anti-Semitic content, but because it compared alleged Jewish ritual murder with the Christian sacrament of communion. A full English translation of the issue was published in the United States. |
in 1976 by a group in the “Christian Identity” tradition.

<table>
<thead>
<tr>
<th>Special Issue: May 1934</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title: Jewish Congress</td>
</tr>
<tr>
<td>Caption: “Let the Goyim believe that we can be Americans, Englishmen, Germans, or French. When our interests are at stake, we are always Jews, and nothing but.”</td>
</tr>
<tr>
<td>July 1934 (Issue #34)</td>
</tr>
<tr>
<td>Title: Brood of Serpents</td>
</tr>
<tr>
<td>Caption: “The Jew’s symbol is a worm, not without reason. He seeks to creep up on what he wants.”</td>
</tr>
<tr>
<td>September 1934 (Issue #40)</td>
</tr>
<tr>
<td>Title: The Curse in the Blood</td>
</tr>
<tr>
<td>Caption: “Every little Jewish baby grows up to be a Jew.”</td>
</tr>
<tr>
<td>November 1934 (Issue #45)</td>
</tr>
<tr>
<td>Title: Don’t Let Go!</td>
</tr>
<tr>
<td>--------------------</td>
</tr>
<tr>
<td>Caption:</td>
</tr>
<tr>
<td>Do not grow weary, do not loosen the grip,</td>
</tr>
<tr>
<td>This poisonous serpent may not slip away.</td>
</tr>
<tr>
<td>Better that one strangles it to death</td>
</tr>
<tr>
<td>Than that our misery begin anew.</td>
</tr>
</tbody>
</table>

March 1935 (Issue #10)

<table>
<thead>
<tr>
<th>Title: Legion of Shame</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caption:</td>
</tr>
<tr>
<td>Ignorant, lured by gold,</td>
</tr>
<tr>
<td>They stand disgraced in Judah’s fold.</td>
</tr>
<tr>
<td>Souls poisoned, blood infected,</td>
</tr>
<tr>
<td>Disaster broods in their wombs.</td>
</tr>
</tbody>
</table>

August 1935 (Issue #37)
<table>
<thead>
<tr>
<th><strong>Title:</strong> Loyalty</th>
<th></th>
</tr>
</thead>
</table>
| **Caption:** | The sword will not be sheathed.  
The Stürmer stands as ever  
In battle for the people and the fatherland.  
It fights the Jews because it loves the people. |
|  | November 1935 (Issue #48) |
| **Title:** Unfruitful |  |
| **Caption:** “She belongs to the church, she belongs to Satan. Both are lost to the German race.” |  |
|  | July 1936 (Issue #20) |
| **Title:** The Decent Jew |  |
| The cartoon shows a Jew politely asking for room on the bench, after which he shoves the previous inhabitant off. The poem notes that Jews behave the same way in other situations. |  |
|  | July 1936 (Issue #28) |
Title: Insatiable

The lead article is on the Moscow show trials. The cartoon caption: “Far be it from the Jews to enslave a single people. Their goal is to devour the entire world.”

October 1936 (Issue #41)

Title: The Answer to the Scribes and Pharasees

The Nazis conducted several campaigns against the Church during the 1930’s. The cartoon is titled “The ‘Holy’ Scripture.” The accompanying article complains that German schoolchildren learn more about Jewish history than they do of German history.

October 1936 (Issue #44)

Title: Priests and Pastors

This was another anti-Christian story. On an altar of the Star of David stands the Inquisition and and hammer and sickle, with gaves and skulls in the background.

November 1936 (Issue #46)
**Title: The Economy and Jewry**

This issue accuses Jews of every manner of economic misdeed. The cartoon is titled “Demon Money.” A Jewish monster, engraved with the Star of David and the symbols for the American dollar and British pound has its claws on the planet.

November 1937 (Issue #47)

**Title: The Land of Freedom**

The cartoon caption: “Where one is ruled by the Jews, freedom is only an empty dream.”

July 1939 (Issue #19)
<table>
<thead>
<tr>
<th>Title</th>
<th>The End of Judah</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The approaching tidal wave of 1940 is about to carry off the Jews.</td>
</tr>
<tr>
<td></td>
<td>December 1939 (Issue #52)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Title</th>
<th>Victory — Peace</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>The headline in red calls for the death penalty for a Jew accused of sexual relations with a German woman. The caption of the cartoon suggests that peace will prevail once the German sword has defeated the Jews.</td>
</tr>
<tr>
<td></td>
<td>April 1942 (Issue #14)</td>
</tr>
<tr>
<td>Title: Anxiety</td>
<td></td>
</tr>
<tr>
<td>----------------</td>
<td></td>
</tr>
<tr>
<td>The cartoon shows the world’s Jews fearful of the truth. The headline is on the racial defilement theme.</td>
<td></td>
</tr>
<tr>
<td>December 1942 (Issue #51)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Headline: The Mobilization of the People</th>
</tr>
</thead>
<tbody>
<tr>
<td>The cartoon shows a photograph of a Jew captioned “Satan.” Streicher regularly used the old religious argument that the Jews were in league with the Devil. This issue appeared as the last German troops in Stalingrad surrendered.</td>
</tr>
<tr>
<td>February 1943 (Issue #9)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>This is the freedom they promise us</th>
</tr>
</thead>
<tbody>
<tr>
<td>The freedom we see where Judah rules,</td>
</tr>
<tr>
<td>Behind prison walls and bars,</td>
</tr>
<tr>
<td>Within a dark prison sits</td>
</tr>
<tr>
<td>A humanity that longs for true freedom</td>
</tr>
<tr>
<td>Date</td>
</tr>
<tr>
<td>--------------------</td>
</tr>
<tr>
<td>17 June 1943</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>3 February 1944</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
</tbody>
</table>

6 April 1944 (Issue #14)
Title: Why?

Caption: Why, for what purpose is the blood flowing?

Behind the scenes, the Jew grins.

That makes the answer clear:

They bleed for the Jews.

18 May 1944 (Issue #29)

---

Title: The Jewish Beast

Caption: Defense.

14 September 1944 (Issue #37)
Title: Vermin

Caption: Life is not worth living

When one does not resist the parasite,

Never satisfied as it creeps about.

We must and will win.

28 September 1944 (Issue #39)

This promotional flyer from the 1930s has a cartoon depicting “The livestock Jew.” The text:

“Do you know him? Millions of German people’s comrades know him. They have all personally experienced what he is. He took everything they had.

There are many even today who are swindled by Jews. These are the ones to whom we are speaking. You must get to know him, the livestock Jew, and the Jew in general, if you are to understand the importance of the racial question.

People’s comrade! Be educated by reading the Stürmer. It is the best expert on the Jews. Read the Stürmer regularly and thoroughly and you will understand: The Jews are our misfortune!”
A second flyer from the period:

“This is how he came to Germany! They all looked like this when they came to Germany from the East. But things soon changed. They stuck their crooked noses into everything; they took over everything and before long they were in charge. Their goal is to establish Jewish world domination.

It is, therefore, absolutely necessary that each German leans the true face of Pan-Jewry so that he can understand how great the danger is that threatens our people from this race.

People’s comrade! The Stürmer educates you about Jewish racial laws. Read it regularly and thoroughly and you will soon be persuaded that the Jews are our misfortune.”
Performance Task Note Catcher: Anti-Semitism

Quick Write: What do you know about the Holocaust?

Word Associations: List Words you hear during the following video that are key to the understanding the beginnings of prejudice against the Jewish people.

Concept Map:
Video #1: European Anti-Semitism Video

1. When did Anti-Semitism begin?

2. What were some of the things done to limit Jews in society during the early 1900's?
<table>
<thead>
<tr>
<th>Political Cartoon: Image 1 COMPLETE AS A CLASS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notice:</td>
</tr>
<tr>
<td>Wonder:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Political Cartoon Image 2 INDEPENDENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Notice:</td>
</tr>
<tr>
<td>Wonder:</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Article #1 Confronting Anti-Semitism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Ideas</td>
</tr>
<tr>
<td>Supporting Details</td>
</tr>
</tbody>
</table>
Now you will complete a wondering and noticing on your own cartoon. You will share that with the class tomorrow.

Video #2: Fred Gross Video

1. Why does Fred Gross tell his story?

2. Who does Fred Gross believe saved him?

3. What does Fred Gross want us to do with our lives?

| Graph: Religions of the world today/Holocaust deaths by ethnic groups |
| Notice? | Wonder? |
Academic Vocabulary: Choose one word & create a simile or metaphor.

How does the Holocaust Effect Jewish people today?

Note Taking:
Article on Anti-Semitism:

What is Holocaust denial?
What are some of the challenges of prejudice Jewish people face even today?
Das Ungeziefer

Das sehen Sie nicht leidenwer, 
Wo man sich hier Schneeweise treibt, 
Das Zimmerlein hoppeefeln. 
Nie wissen und nie mehr zu liegen.
Literary Criticism Article Activity

The Boy in the Striped Pajamas Essay - Critical Essays
Literary Criticism and Significance

The Boy in the Striped Pajamas continues a literary tradition of exploring the evils of the Holocaust through the eyes of a child. In the same vein as Jerry Spinelli’s Milkweed, this novel contrasts the dichotomy of man’s inhumanity to man with man’s capacity to care and love.

Author John Boyne has said that he believes that the only way he could write about the Holocaust respectfully was through the eyes of a child. He does so masterfully in this novel, demonstrating how Bruno and Shmuel maintain the innocence of their childhood in spite of what is happening around them. Boyne acknowledges that the only people who can truly comprehend the horrors of the Holocaust are those who lived through it. Boyne’s novel gives a voice to the victims, especially the millions of innocent children who perished at the hands of the Nazis.

What makes The Boy in the Striped Pajamas so effective is that rather than examining the big picture of the Holocaust and its atrocities, the novel instead focuses on individual relationships and gives readers an intimate portrait of two innocent boys seeking the same thing: friendship. Readers are cautioned, however, that even though the novel is about two nine-year-old boys, the novel is most definitely not geared toward this age group. The novel’s devastating conclusion is not only beyond children’s ability to comprehend but also in defiance of their worldview.

Interestingly, Boyne classifies The Boy in the Striped Pajamas as a fable, a story that bears a moral lesson. This is a
fitting category for the novel as it imparts many lessons. Among these valuable lessons, perhaps the most significant is the final sentence which suggests that "nothing like that could ever happen again. Not in this day and age." It forces readers to confront the grim reality that hatred, discrimination, and intolerance remain potent forces in the world. Readers consequently consider their own prejudices and actions, perhaps wondering if they have been guilty of mistreating others. Additionally, some may even consider what their role might have been in the Holocaust: bystander, resister, perpetrator, or victim.

_The Boy in the Striped Pajamas_ has received much acclaim. The novel won two prestigious awards in Boyne's native Ireland:

Children's Book of the Year and People's Choice Book of the Year. In addition, the book was short-listed for numerous awards, including the Ottakar's Children's Book Prize, the British Book Award, the Paolo Ungari Prize, and the Border's Original Voices Award. Additionally, the novel spent 80 weeks at number one in Ireland and topped the _New York Times_ best-seller list. The film adaptation, released by Miramax in 2008, received many independent film awards and much critical praise.
Journal Topics

Chapter 1

If you had to move what are some things that you would miss and some things that you would be happy to leave behind? What are something Bruno will miss?
In Bruno’s home, what is "Out of Bounds At All Times and No Exceptions"?

Chapter 2

Describe Bruno’s father. What do you think of him thus far in the novel?
Chapter Two ends with a "cliff-hanger." What is a cliff-hanger, and why would an author use this device?

Chapter 3

Why do the soldiers look "nervously up at the house"?
What makes Gretel such a challenge for her family?

Chapter 4

How are you like and dislike the Character Bruno? Give specific examples from the text.
What do you think Bruno looks like? Draw Bruno using descriptions from our story. Draw things around Bruno to help explain his size and world.

Chapter 5

How does Gretel explain what they see?
Bruno’s father is referred to as "Commandant." What does this mean? What are his responsibilities?

Chapter 6

Why do you think Bruno has such a long conversation with Maria in this chapter, when he had never done so before? Why do you think Maria is so thoughtful and careful with her answers to Bruno?
Chapter 7

What astonishing piece of information does Pavel reveal about himself? How might this change in circumstances for Pavel have occurred?
Describe Bruno’s accident. Bruno’s mother doesn’t think they should talk about the war. Do you agree? Explain.

Chapter 8

Compare the two major characters, list three thing about each that are unique and 5 things that they have in common. Use specific evidence from the text.

Chapter 9

Bruno’s grandmother criticizes her daughter-in-law for valuing looks. In your opinion, what are some things about people that more important than looks?

Chapter 10

Describe how Bruno discovered Shmuel.

Chapter 11

You are now roughly half way through the novel. Using the space below, predict what will happen in the second half of the story.

Chapter 12

What does Bruno think of the two people who came for dinner?
What did Shmuel’s father do for a living?
Is Bruno smart not to tell his family about Shmuel? Why?
Is Shmuel smart not to tell Bruno everything about his side of the fence? Why?

Chapter 13
How does Maria react when Bruno asks why Pavel lied about being a doctor?
How is Shmuel’s appearance changing?

Chapter 14

It is never okay to lie. Agree / Disagree
Explanation:

Chapter 15

Video Journal: How are words important?

https://www.youtube.com/watch?v=aBc2kw8aHRM&list=PLgRc87T-kWymWQZb9qXgOnfs-n-RP2mt3&index=7

How does Bruno betray Shmuel? Why?
How does Bruno feel about his mother’s relationship with Kotler?
Do you agree with Bruno’s mother that he should stop talking to his imaginary friends? Explain.

Chapter 16

According to Gretel, who is on either side of the fence?
What do you think would happen if Bruno told his dad about making friends with Shmuel?
Why does Bruno’s family have to return to Berlin?

Chapter 17

What has happened to Shmuel’s father? How would you feel if you were unable to find someone who is important to you?

Chapter 18

What do the boys plan to do on Bruno’s last visit?
Describe Shmuel’s reaction when he learns that Bruno will soon be returning to Berlin.
Why does Mother become increasingly unhappy at Out-With?
Chapter 19

How are you feeling about our story? Do you have any emotions or concerns for Shmuel and Bruno? Predict how our story will be resolved. Use specific clues we have read this week to explain your prediction.

Chapter 20

The climax of a story occurs when the main problem or conflict is resolved. Describe the climax of this novel.

How does Bruno’s family react to his disappearance?
Describe Bruno’s reaction when he learns what life in the camp is like.
What do Shmuel and Bruno try to find together?
What two things are difficult for Bruno when he changes into the striped pajamas?

POST READING Journal TOPICS

1. Define what Nazi Germany, the Holocaust, the Furor, and the concentration camps were and explain how they came to be.

2. Explain the potentially dangerous consequences of silence and complacency.

3. Speak about the transformational power of friendship.

4. Discuss the potential dangers of blind obedience.

5. Understand the importance of keeping an open mind.
6. Discuss the symbolism of "fences," and point out other fences around the world.
Essential Question Options:

**Answering an Essential Question**

<table>
<thead>
<tr>
<th>Essential Question</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
</tbody>
</table>

**Part 1: Temporary Thesis Statement**

1. **Read** the essential question.
2. **Read** through the primary document(s).
3. Write down a statement that **answers** the question based on your first reactions to the evidence.
4. This statement is a **temporary thesis** and should help organize and guide your argument. However, you may **change** your thesis after analyzing the evidence.

Write your temporary thesis below:

_____________________________________________________________________________________________
_____________________________________________________________________________________________

**Part 2: Identifying Evidence**
1. Read through the primary document(s).
2. Actively read the document—underline/highlight sentences that you feel are related to the essential question.
3. Organize and analyze information in the chart below by writing a sentence in each box.

**Pre-Writing Chart**

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Content—Describe in detail what you see. Citation—Who is the author/creator? When was this created?</th>
<th>Context—What is going on in the world, the country, the region, or the locality when this was created?</th>
<th>Connections—Link the primary source to other things that you already know or have learned about.</th>
<th>Conclusions—How does the primary source contribute to our understanding of the essential question?</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>Evidence</th>
<th>Statement</th>
<th>Commentary</th>
<th>Commentary</th>
<th>Analysis</th>
</tr>
</thead>
</table>

**Part 3: Topic Sentence**
1. Look at the sentence you wrote in the “Conclusions” box. The idea presented in this sentence should be the foundation of your topic sentence.
2. The topic sentence should introduce the topic you are writing about in the paragraph and should summarize the argument you are going to make in the paragraph.

Part 4: Concluding Sentence

1. The concluding sentence should state your argument. Answer this question: Does the evidence discussed in the paragraph answer the essential question and support your temporary thesis?

Repeat Parts 2-4 for each paragraph in the body of the essay

Part 5: Revising the Thesis Statement

1. Reread the body paragraphs paying particular attention to the concluding sentences.
2. Answer the question: Do your concluding sentences refer to and support your temporary thesis?
3. If your concluding sentences do not support the thesis and answer the essential question, rewrite your thesis so it supports your conclusions.

<table>
<thead>
<tr>
<th>Thesis Statement Self-Check</th>
</tr>
</thead>
<tbody>
<tr>
<td>My thesis answers the essential question.</td>
</tr>
<tr>
<td>My thesis can be supported by evidence.</td>
</tr>
<tr>
<td>My thesis expresses one main idea.</td>
</tr>
<tr>
<td>My thesis is on a historical topic.</td>
</tr>
</tbody>
</table>
Part 6: Introductory Paragraph

1. The introductory paragraph should be built around the thesis statement.
2. The paragraph should be short and put the essential question into historical context. The ideas presented in the content standard for the unit may help you determine what is important for the topic being researched.
3. Do not make statements that go beyond the time period, the event, or the primary documents included in the research paper. Focus on what you know and the evidence you have to support your argument.
4. It is a good idea to write your introductory paragraph after you have written the body of the essay.

Part 7: Concluding Paragraph

1. Restate the thesis in a way that demonstrates your arguments have provided a response to the essential question.
2. The concluding paragraph should summarize the analysis of the evidence in the body paragraphs.
3. Do not introduce any new topics or arguments that were not discussed in the body of the essay.
## Essential Question Compositions

### CONTENT: Central Idea, Development, and Organization

**Key Questions:** Does the writer stay focused and respond to all parts of the task? Does the writer’s use of the text show an understanding of the passage and the writing task? Does the organizational structure strengthen the writer’s ideas and make the composition easier to understand?

<table>
<thead>
<tr>
<th>Score Point</th>
<th>4 Consistent, though not necessarily perfect, control; many strengths present</th>
<th>3 Reasonable control; some strengths and some weaknesses</th>
<th>2 Inconsistent control; weaknesses outweigh the strengths</th>
<th>1 Little or no control; minimal attempt</th>
</tr>
</thead>
</table>
| **CENTRAL IDEA** | • sharply focused central idea  
• shows a complete understanding of the task | • clear central idea  
• shows a general understanding of the task | • vague central idea  
• shows a partial understanding of the task | • unclear or absent central idea  
• shows a lack of understanding of the task |
| **USE OF THE PASSAGE AND DEVELOPMENT** | • includes ample, well-chosen evidence from the passage to support central idea  
• Evidence and ideas are developed thoroughly.  
• Details are specific, relevant, and accurate. | • includes sufficient and appropriate evidence from the passage to support central idea  
• Evidence and ideas are developed adequately (may be uneven).  
• Details are, for the most part, relevant and accurate. | • includes insufficient or no evidence from the passage, OR only summarizes/paraphrases passage information  
• Evidence and ideas are not developed adequately (list-like).  
• Some information may be irrelevant or inaccurate. | • includes minimal or no evidence from the passage and/or evidence shows a misunderstanding of the passage  
• minimal/no development  
• Information is irrelevant, inaccurate, minimal, confusing |
| **ORGANIZATION** | • Evidence of planning and logical order allow reader to easily move through the composition.  
• Clear beginning, middle, and ending contribute to sense of wholeness.  
• Effective transitions | • Logical order allows reader to move through the composition.  
• has a beginning and an ending  
• transitions | • attempt at organization  
• digressions, repetition  
• weak beginning and ending  
• may lack transitions | • random order  
• no beginning or ending  
• difficult for the reader to move through the response |

*A composition without evidence from the passage cannot receive a score higher than a 2 in Content.*
Analysis Frame: Informational Nonfiction

Basic Analysis
- Topic—What is this selection about?
- Main Idea—What is the author’s main idea or message about this topic?
  What is the most important thing the writer wants you to understand?
- Support—What key points or ideas support the main idea?
- Purpose—What appears to be the author’s primary purpose for writing this piece?
  Is the author’s goal to explain an idea, report a discovery, or describe a process?
- Evaluation—How clear, interesting, accurate, and thorough is the author’s coverage of this topic?

In-Depth Analysis
Examine Form, Content, and Organization
- What form of writing is this (news article, feature article, report, textbook)? Based on this form, what do you expect to find as you read further?
- What do the headings and subheadings tell you about the content and organization of the selection?
- What pattern(s) of organization does the author use (chronological, sequential, spatial, order of importance, cause and effect, problem and solution)?
- What do you learn from this selection?

Examine the Author’s Purpose and Perspective
- What is the author’s primary purpose—to inform or explain, persuade, entertain, or express ideas or feelings?
- What does the author want you to understand, think about, believe, or do?
- What does the author’s writing reveal about his or her values, feelings, beliefs, and experiences?

(continued on page D49)
Analysis Frame: Informational Nonfiction (Part 2)

(continued from page D48)

Examine the Writer’s Craft

- What level of language does the writer use (informal, technical, formal)? How well does the language suit the writer’s chosen form, topic, purpose, and intended audience?
- Describe the author’s tone or attitude toward the topic (for instance, sarcastic, concerned, amused, irritated)? What effect does this tone have on your response to the selection, author, or topic?
- Does the author have a noticeable style? If so, describe it.

Evaluate and Critique

- Does the author’s main idea, or message, come across clearly? If so, restate it in your own words. Is it adequately supported by the details in the selection? If not, where might more details be of help?
- Did any details strike you as unnecessary or confusing? If so, which ones?
- Did the selection cover the topic thoroughly enough to answer most of the questions it raised?
- Did the author’s language and style help sustain your interest in the topic? Did they ever interfere with your ability to understand the material? Provide examples to support your answers.
- Did the selection seem objective and unbiased? What details led you to form this opinion?
Leon Prochnik looks at exhibits at the Los Angeles Museum of the Holocaust. He just finished speaking to students from Fillmore High School and Fillmore Middle School about how his family fled Poland when the Nazis invaded, forcing them to give up their chocolate factory. Photo: (Gary Friedman/Los Angeles Times/MCT)

LOS ANGELES — His escape from the Nazis was more like “Willy Wonka & the Chocolate Factory” than “The Sound of Music,” Leon Prochnik admits.
Prochnik was 6 when his family fled Poland as Adolf Hitler’s army invaded the country in 1939. As they were smuggled out of the country, they left behind a luxurious life made possible by their Krakow chocolate-making business.

“There was this big, giant tub of chocolate in the factory” that was used in Milka candy bars, Prochnik said. “When nobody was looking, I’d stick my arm in up to my elbow and then lick off the chocolate.”

Now 80 and living in Los Angeles, Prochnik uses that vat of chocolate as a centerpiece during talks about the Holocaust that he gives to schoolchildren.

A Life Once Sweet

“Today’s kids could care less about the Holocaust. It does not register with them,” he said, referring to the mass killing and imprisonment of Jews in Europe during World War II. “But kids love chocolate, and they pay attention when I tell them how that tub of chocolate helped me get through that dark chapter in human history.”

His life was once as sweet as the chocolate the family produced, Prochnik tells his young audiences.

“It made us very well off. Life was very nice for me. We had a full-time nanny, a cook, and rode in limousines. We had a four-story house and lots of toys,” he tells them. “I was a very happy child.”

His family was on vacation when the Nazis swept into Poland. He recalled that his father received a telegram advising him that Hitler’s troops were rounding up Jews, and that the family should not return to Krakow. The news hit the family hard.

“You have your favorite things at your home, and you know you’re never going back there,” Prochnik tells youngsters. The family stayed with relatives in Chelm, Poland, but the good life was clearly over. “We were sleeping on straw pallets. Getting used to that was very hard,” he explains.

“I’d put myself to sleep at night by thinking about that chocolate tub at the factory. It became my sleeping pill.”

Escape Through Russia to Canada

When the Nazis began hunting down Jews in Chelm, family members used jewelry they had with them to pay smugglers to sneak them by horse-drawn hay cart and by boat into neighboring Lithuania, where they found themselves hiding in barns and filthy farm huts.

“We would stay in peasants’ quarters with goats and pigs in the room,” he said. “We’d been pampered in Krakow. It was like coming from Beverly Hills and finding yourself in a poor peasant’s house in Mexico, sleeping on the floor.”
One of Prochnik’s older cousins obtained a travel visa to allow the family to leave Lithuania for Russia and then on to Canada. But some of his Jewish school friends in Lithuania did not receive travel papers. Young Leon began having nightmares in which he was escaping the Nazis in a big vat of chocolate as his friends tried to get in with no success.

Another relative who had previously escaped to the West financed the family’s Trans-Siberian Railway trip across Russia, and then a sea voyage from Vladivostok to Vancouver, Canada. After a short stay, the family moved to New York City and established a new chocolate business.

His family was never able to return to their Krakow home or to the chocolate factory. German officials “claimed they had bought them from us” and even had fake bills of sale drawn up, Prochnik said.

Once in New York City, the then-7-year-old was reassured by his parents that they were all safe. “I was no longer physically looking over my shoulder,” he said. “But it took a couple of years in the United States before I stopped being afraid of the dark.”

Connecting With Students

As an adult, Prochnik became a writer, film editor and director. He first talked about his childhood experience with the Holocaust when his wife, Mia, invited him to speak to a class she was teaching at a Los Angeles elementary school. After that, the Museum of Tolerance, which teaches about the Holocaust and all forms of racism and prejudice, asked him to speak to visitors there. So far, about 1,000 children have heard about his escape from the Nazis and thoughts of that chocolate tub that helped him sleep.

Speaking one recent morning to a group of 67 Fillmore middle school and high school students touring the Los Angeles Museum of the Holocaust, Prochnik explained that his wife, who is Catholic, persuaded him to return in 2003 to Krakow for a visit. The family’s chocolate factory was gone, but Prochnik was invited into the family’s former mansion, he told the youngsters.

Jesus Mendoza, a 17-year-old senior at Fillmore High in Ventura County, said he could relate to Prochnik’s past because his immigrant family gave up a life in Mexico to come to this country for educational opportunities. Jesus’s father has a third-grade education; his mother finished second grade, he said.

“I’ve never heard anyone who actually went through what people like my parents have,” Jesus said. “I think people were shocked by the reality. For him, the chocolate tub symbolized safety and hope — it made him feel comfortable.”

Ninth-grader Aiyanna Pillado, 13, concurred. “The chocolate tub was his happy place,” she said.

Lingering To Ask Questions

Fillmore summer school coordinator Norma Magana said she was struck by the number of youngsters who lingered after Prochnik’s talk to ask him questions.

Teacher Doris Nichols said there were few Jewish people in the small community. She said she prepared youngsters for the museum trip by asking them what they would think if people of Mexican descent were persecuted as Jews had been by the Nazis.
Impressed by Prochnik’s presentation, she intends to invite him to Fillmore “to talk to the whole school.”

If asked, he’ll come, Prochnik promised.
Leon Prochnik looks at exhibits at the Los Angeles Museum of the Holocaust. He just finished speaking to students from Fillmore High School and Fillmore Middle School about how his family fled Poland when the Nazis invaded, forcing them to give up their chocolate factory. Photo: (Gary Friedman/Los Angeles Times/MCT)

LOS ANGELES — Leon Prochnik’s childhood escape from the Nazis during World War II could have been a movie. But it was more like “Willy Wonka & the Chocolate Factory” than “The Sound of Music,” he admits.

Prochnik was 6 when his family fled Poland as Adolf Hitler’s German army invaded the country. His family had lived a life of luxury made possible by their chocolate-making business. As they were smuggled out of the country, they left it all behind.
“There was this big, giant tub of chocolate in the factory” that was used in Milka candy bars, Prochnik said. “When nobody was looking, I’d stick my arm in up to my elbow and then lick off the chocolate.”

Now 80 and living in Los Angeles, Prochnik uses that vat of chocolate as a centerpiece during talks that he gives to schoolchildren. He discusses the Holocaust, when millions of Jewish people were killed or imprisoned in Europe during the World War II.

A Sweet Life Lost

“Today’s kids could care less about the Holocaust. It does not register with them,” he said. “But kids love chocolate, and they pay attention when I tell them how that tub of chocolate helped me get through that dark chapter in human history.”

His life was once as sweet as the chocolate the family produced, Prochnik tells his young audiences.

“It made us very well off. Life was very nice for me. We had a full-time nanny, a cook, and rode in limousines. We had a four-story house and lots of toys,” he tells them. “I was a very happy child.”

His family was on vacation when the Nazis swept into Poland. His father received a telegram advising him that Hitler’s troops were rounding up Jews, and that the family should not return to Krakow. The news hit the family hard.

“You have your favorite things at your home, and you know you’re never going back there,” Prochnik tells youngsters. The family stayed with relatives in Chelm, Poland, but the good life was clearly over. They even had to sleep on straw. “Getting used to that was very hard,” he explains.

“I’d put myself to sleep at night by thinking about that chocolate tub at the factory. It became my sleeping pill.”

Smuggled Out Of Poland

Then the Nazis began hunting down Jews in Chelm. Family members used jewelry they had with them to pay smugglers to sneak them by horse-drawn hay cart and by boat into neighboring Lithuania. There they found themselves hiding in barns and filthy farm huts.

“We would stay in peasants’ quarters with goats and pigs in the room,” he said. “We’d been pampered in Krakow. It was like coming from Beverly Hills and finding yourself in a poor peasant’s house in Mexico, sleeping on the floor.”

One of Prochnik’s older cousins obtained a document to allow the family to leave Lithuania for Russia. Then they went to Canada. But some of his Jewish school friends in Lithuania did not receive travel papers. Young Leon began having nightmares in which he was escaping the Nazis in a big vat of chocolate as his friends unsuccessfully tried to get in.
Another relative who had previously escaped to the West paid for the family’s Trans-Siberian Railway trip across Russia, and then a sea voyage from Vladivostok to Vancouver, Canada. After a short stay, the family moved to New York City and started a new chocolate business.

His family was never able to return to their Krakow home or the factory. German officials “claimed they had bought them from us” and even had fake bills of sale drawn up, Prochnik said.

Once in New York City, the then-7-year-old was reassured by his parents that they were all safe. “I was no longer physically looking over my shoulder,” he said. “But it took a couple of years in the United States before I stopped being afraid of the dark.”

“Safety And Hope” As an adult, Prochnik became a writer, film editor and director as well as a leader of consciousness-raising workshops. He first talked about his childhood experience with the Holocaust when his wife, Mia, invited him to speak to a class she was teaching at a Los Angeles elementary school. After that, the Museum of Tolerance asked him to speak to visitors there. So far, about 1,000 children have heard about his escape from the Nazis.

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Jesus Mendoza, a 17-year-old senior at Fillmore High in Ventura County, said he could relate to Prochnik’s past because his immigrant family gave up a life in Mexico to come to this country for educational opportunities. Jesus’s father has a third-grade education; his mother finished second grade, he said.

“I’ve never heard anyone who actually went through what people like my parents have,” Jesus said. “I think people were shocked by the reality. For him the chocolate tub symbolized safety and hope — it made him feel comfortable.”

Ninth-grader Aiyanna Pillado, 13, agreed. “The chocolate tub was his happy place,” she said.

Lingering After the Talk

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Teacher Doris Nichols said there were few Jewish people in the small community. She said she prepared youngsters for the museum trip by asking them what they would think if people of Mexican descent were persecuted as Jews had been by the Nazis.

Impressed by Prochnik’s presentation, she intends to invite him to Fillmore “to talk to the whole school.”

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A Holocaust survivor's sweet tale of escape during World War II

By Los Angeles Times, adapted by Newsela staff
08.08.13
Word Count 851 LEXILE 820

Leon Prochnik looks at exhibits at the Los Angeles Museum of the Holocaust. He just finished speaking to students from Fillmore High School and Fillmore Middle School about how his family fled Poland when the Nazis invaded, forcing them to give up their chocolate factory. Photo: (Gary Friedman/Los Angeles Times/MCT) LOS ANGELES — Leon Prochnik has told hundreds of
schoolchildren about his escape from the Nazis. It's a World War II story that sounds like a movie. But it's more like "Willy Wonka & the Chocolate Factory" than "The Sound of Music."

Prochnik was 6 when his family fled Poland. Adolf Hitler’s German army invaded the country in 1939. They had to be smuggled out of the country because of their religion. They left behind a luxurious life made possible by their chocolate-making business.

“There was this big, giant tub of chocolate in the factory” that was used in Milka candy bars, Prochnik said. “When nobody was looking, I’d stick my arm in up to my elbow and then lick off the chocolate.”

Today Prochnik is 80 and lives in Los Angeles. He uses that vat of chocolate to tell schoolchildren about a terrible time in history when Jewish people were killed or put in prison camps by the Nazis.

"Kids Love Chocolate"

Today's kids are not always interested in hearing about this part of history, he said. They don't have any way to relate to it. “But kids love chocolate, and they pay attention when I tell them how that tub of chocolate helped me get through that dark chapter in human history.”

Prochnik tells his young audiences that his life was once as sweet as the chocolate the family made. They had a full-time nanny, a cook, and rode in limos, he said. They had a four-story house and lots of toys.

His family was on vacation when Germany invaded Poland. His father received a telegram. It said that the Nazis were rounding up Jews, and that the family should not return home. The news hit the family hard.

“You have your favorite things at your home, and you know you’re never going back there,” Prochnik tells youngsters. The family stayed with relatives in another part of Poland, but the good life was over. They even had to sleep on straw. "Getting used to that was very hard,” he explains.

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A Rough Escape
Then the German army began hunting down Jews where they were staying. Family members used jewelry they had with them to pay smugglers to sneak them into Lithuania. There they hid in barns and filthy farm huts.

They stayed in rooms with goats and pigs, he said. "It was like coming from Beverly Hills" and living in poor people’s houses in Mexico, sleeping on the floor.

One of Prochnik’s older cousins got papers that let the family leave Lithuania for Russia. Then they went to Canada. But some of his Jewish school friends in Lithuania did not receive travel papers. Young Leon began having bad dreams. In the dreams, he was escaping the Nazis in a big tub of chocolate as his friends unsuccessfully tried to get in.

Another relative who had previously escaped to the West paid for the family’s trip across Russia and a boat trip to Canada. Then the family moved to New York City and started a new chocolate business.

His family was never able to return to their Krakow home or the factory. German officials “claimed they had bought them from us,” Prochnik said.

Once in New York City, the then-7-year-old was reassured by his parents that they were all safe. “I was no longer physically looking over my shoulder,” he said. “But it took a couple of years in the United States before I stopped being afraid of the dark.”

Speaking With School Kids

As an adult, Prochnik became a writer, film editor and director. He first talked about his wartime experience when his wife invited him to speak to a class she was teaching at an elementary school. After that, the Museum of Tolerance asked him to speak to visitors there.

The museum teaches about the war and the treatment of the Jews. It also informs visitors about racism and other forms of prejudice. So far, about 1,000 children have heard about his escape from Poland.

Prochnik’s wife, who is Catholic, persuaded him to return in 2003 to Poland for a visit. The family’s chocolate factory was gone. But Prochnik was invited into the family’s former mansion, he said.
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Ninth-grader Aiyanna Pillado, 13, agreed. “The chocolate tub was his happy place,” she said.
A Holocaust survivor's tale: a chocolate tub, and an escape to America

By Los Angeles Times, adapted by Newsela staff
08.08.13
Word Count 778 LEXILE 650

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LOS ANGELES — Leon Prochnik has told hundreds of schoolchildren about his World War II escape. It is a story that could be a movie. But it is more like “Willy Wonka & the Chocolate Factory” than "The Sound of Music."

Prochnik was born in Poland. His family owned a chocolate-making business that made them rich. But when he was 6 his family had to flee the country. It was 1939. Germany invaded Poland. They had to be smuggled out of the country because they were Jewish. They had to leave everything behind.

“There was this big, giant tub of chocolate in the factory” that was used to make candy bars, Prochnik said. “When nobody was looking, I’d stick my arm in up to my elbow and then lick off the chocolate.”

Prochnik is now 80 and lives in Los Angeles. He uses that tub of chocolate during talks about the war that he gives to schoolchildren. He tells them about how Jews in Europe suffered badly in the war.

A Chocolate Sleeping Pill

Today's kids don't really care about that part of history, he said. They don't have a way to really understand it, he explained. “But kids love chocolate, and they pay attention when I tell them how that tub of chocolate helped me get through that dark chapter in human history.”

Prochnik tells his young audiences about his life as a little boy. It was as sweet as the chocolate the family made. They had a full-time nanny and a cook. They road in limos. They had a four-story house and lots of toys.

His family was on vacation when Germany went to war against Poland. His father got a telegram. It said that the Germans were rounding up Jews, and that the family should not return home. The news hit the family hard.

“You have your favorite things at your home, and you know you’re never going back there,” Prochnik tells youngsters. The family stayed with relatives in another part of Poland. The good life was over. They even had to sleep on straw. “Getting used to that was very hard,” he explains.

“I’d put myself to sleep at night by thinking about that chocolate tub at the factory. It became my sleeping pill.”

From Russia to New York
Then the German army began hunting down Jews where they were staying. His family paid smugglers to sneak them into a country next door. There they hid in barns and filthy farm huts.

They stayed in rooms with goats and pigs, he said.

One of Prochnik’s older cousins got papers that let the family leave for Russia. Then they went to Canada. But some of his Jewish school friends in did not get to leave. Young Leon began having bad dreams. In the dreams, he was escaping the Germans in a big tub of chocolate as his friends unsuccessfully tried to get in.

Another relative who had previously escaped to the West paid for the family’s trip to Canada. Then the family moved to New York City. They started a new chocolate business.

His family was never able to return to their Krakow home or the factory. German officials “claimed they had bought them from us,” Prochnik said. Prochnik was 7 when he got to New York. His parents said that they were safe. "It took a couple of years in the United States before I stopped being afraid of the dark.”

A Thousand Young Listeners

Prochnik grew up to be a writer, movie editor and director. His wife invited him to speak to a class she was teaching. It was the first time he talked to kids about his experience during the war. Then the Museum of Tolerance asked him to speak to visitors there.

The Museum teaches about the Jews wartime experience. It also focuses on racism and prejudice. So far, about 1,000 children have heard about his escape from Poland.

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Activity Chapter 13-14

Holocaust “I Am” Poems

Directions: Follow the pattern of the “I Am” poem to write a poem about the Holocaust.

I Am
I am (choose something from the Holocaust...A Jewish boy/girl, A Commandant, An Armband, A Nazi Soldier, etc.)
I wonder (something you would be curious about if you were that person or thing)
I hear (a sound, real or imaginary, you would hear if you were that person or thing)
I see (a sight, real or imaginary, you would see if you were that person or thing)
I want (an actual desire that you would want if you were that person or thing) I am (the first line of the poem restated)

I pretend (something you would actually pretend to do)
I feel (a feeling you would have about something imaginary)
I touch (if you were this person, what is something you imaginarily touch)
I worry (something that would really bother you)
I cry (something that would make you very sad)
I am (the first line of the poem repeated)

I understand (something you would know is true) I say (something you would believe in)
I dream (something you would actually dream about)
I try (something you would really make an effort about)
I hope (something you would actually hope for)
I am (the first line of the poem repeated)
Such Innocent Words

Train camp shower
Gas furnace smoke
Bent and transfigured

Shoes hair soap
Mattress lampshade
Twisted defiled forever

Common words
Transmuted
Horror loss
I Lost My Mother Tongue in the War

"Only in the mother tongue can one speak his own truth." --Paul Celan

Did you say that my words sound queer?
I lost my mother tongue in the war.
I’m sorry I disturb your ear.

Some lose their limbs when they volunteer,
I lost my tongue, as I said before.
That’s why my words to you sound queer.

My tongue atrophied, fate brought me here.
The new tongue’s clumsy; wound’s still sore.
I’m sorry I disturb your ear.

The graft succeeded. Cost me dear.
It helped, but it could not restore.
I know my words to you sound queer.

Therapy goes on, and I fear
My case is hopeless evermore.
I’m sorry I disturb your ear.

Deprived of all that I held dear,
I went through insult, hunger, gore.
I know my words to you sound queer,
But I’ve stopped caring about your ear.
The Little Boy with His Hands Up

Your open palms raised in the air
like two white doves
frame your meager face,
your face contorted with fear,
grown old with knowledge beyond your years.
Not yet ten. Eight? Seven?
Not yet compelled to mark
with a blue star on white badge
your Jewishness.

No need to brand the very young.
They will meekly follow their mothers
You are standing apart
Against the flock of women and their brood
With blank, resigned stares.
All the torments of this harassed crowd
Are written on your face.
In your dark eyes—a vision of horror.
You have seen Death already
On the ghetto streets, haven’t you?
Do you recognize it in the emblems
Of the SS-man facing you with his camera?

Like a lost lamb you are standing
Apart and forlorn beholding your own fate.
Where is your mother, little boy?
Is she the woman glancing over her shoulder
At the gunmen at the bunker’s entrance?

Is it she who lovingly, though in haste,
Buttoned your coat, straightened your cap,
Pulled up your socks?
Is it her dreams of you, her dreams
Of a future Einstein, a Spinoza,
Another Heine or Halévy
They will murder soon?
Or are you orphaned already?
But even if you still have a mother,
She won’t be allowed to comfort you
In her arms.

Her tired arms loaded with useless bundles
Must remain up in submission.
Alone you will march
Among other lonely wretches
Toward your martyrdom.

Your image will remain with us
And grow and grow
To immense proportions,
To haunt the callous world,
To accuse it, with ever stronger voice,
In the name of the million youngsters
Who lie, pitiful rag-dolls,
Their eyes forever closed.

Published in To Tell the Story - Poems Of the Holocaust,
Holocaust Publications, NY
Text Dependent Questions (Some are repeats from Journal Entries)

Chapter Questions Chapter 1

1. The setting of a story includes not only where but when the story takes place. What is the setting of Chapter One?

2. Who is Gretel, and why do you think Bruno refers to her as a “Hopeless Case”?

3. Why does the family have to move?

4. What or who will Bruno miss the most when he moves away?

5. In Bruno's home, what is "Out of Bounds At All Times and No Exceptions"?

Chapter 2

1. What does Bruno think of his new home?

2. What does Bruno remember about life in Berlin?

3. List three things that show Bruno’s family is wealthy.

4. Describe Bruno's father. What do you think of him thus far in the novel?

5. Chapter Two ends with a "cliff-hanger." What is a cliff-hanger, and why would an author use this device?

Chapter 3

1. Why is Bruno a "little scared" of Gretel?

2. What makes Gretel such a challenge for her family?

3. Why do the soldiers look "nervously up at the house"?

Chapters 4-5

1. What do Bruno and Gretel see outside the window?

2. How does Gretel explain what they see?
3. What is extraordinary about the way all of the people are dressed?

4. Bruno's father is referred to as "Commandant." What does this mean? What are his responsibilities?

Chapter 6

1. Why do you think Bruno has such a long conversation with Maria in this chapter, when he had never done so before?

2. Why do you think Maria is so thoughtful and careful with her answers to Bruno?

3. Describe how Maria came to be the maid for Bruno's family.

Chapter 7

1. Bruno's mother doesn't think they should talk about the war. Do you agree? Explain.

2. What makes Franz act so strangely?

3. Describe Lieutenant Kotler. Use at least four adjectives.

4. Describe Bruno's accident.

5. Why might it be wise for Bruno’s mother to take credit for cleaning him up?

6. What name do you think Kotler calls Pavel?

7. What astonishing piece of information does Pavel reveal about himself? How might this change in circumstances for Pavel have occurred?

Chapters 8-9

1. Who does Bruno miss the most? Why?

2. How does Bruno's grandmother feel about her son's uniform and responsibilities?

3. Bruno's grandmother criticizes her daughter-in-law for valuing looks. In your opinion, what are some things about people that more important than looks?

4. What does Herr Liszt plan to focus on in Bruno's studies?

5. Why do think Bruno's parents forbid him from walking near the fence?

Chapter 10
1. Describe how Bruno discovered Shmuel.

2. What do Bruno and Shmuel have in common?

Chapters 11-12

1. According to Gretel, what was the main duty of the Fury (Fuhrer)?

2. What does Bruno think of the two people who came for dinner?

3. What impression did the Fury make on you in Chapter 11? Explain.

4. What did Shmuel's father do for a living?

5. Bruno compares his own situation to Shmuel's. Is this a fair comparison? Explain and provide examples.

6. Is Bruno smart not to tell his family about Shmuel? Why?

Chapter 13

1. How does Maria react when Bruno asks why Pavel lied about being a doctor?

2. How is Shmuel's appearance changing?

Chapters 14-15

1. Do you agree with Bruno's mother that he should stop talking to his imaginary friends? Explain.

2. How does Bruno talk his way out of trouble when he accidentally told Gretel about being with Shmuel?

3. How does Bruno feel about his mother's relationship with Kotler?

4. How does Bruno betray Shmuel? Why?

5. What is significant about the way Chapter 15 ends?

Chapter 16

1. Why does Bruno's family have to return to Berlin?

2. What household change brings Bruno great happiness? 3. What do you think would happen if Bruno told his dad about making friends with Shmuel?
4. According to Gretel, who is on either side of the fence? 

5. Describe what interrupts Bruno's conversation with his sister. 

Chapters 17-18 

1. Why does Mother become increasingly unhappy at Out-With? 

2. What important news does Father tell Bruno in Chapter 17? 

3. Describe Shmuel's reaction when he learns that Bruno will soon be returning to Berlin. 

4. What do the boys plan to do on Bruno's last visit? 

Chapters 19-20 

1. What almost ruins Bruno's plans to meet Shmuel one last time? 

2. What two things are difficult for Bruno when he changes into the striped pajamas? 

3. What do Shmuel and Bruno try to find together? 

4. Describe Bruno's reaction when he learns what life in the camp is like. 

5. How does Bruno's family react to his disappearance? 

6. The climax of a story occurs when the main problem or conflict is resolved. Describe the climax of this novel.
Map of Europe
Map of Europe Exemplar
Example of Weekly Photo Collage: Vocabulary 1 (Always)

Students have 15 minutes to find 4 images that represent the word’s definition. Then the students use the images to define the word. Teacher checks before images are printed out. This ensures that the students have selected images that will correctly guide them to the meaning of the word appropriate to the situation.
Symbolism

This is an example of student made plotline. Major Characters have symbol drawn for them. Fence acts as plot line with Bruno’s life on one side compared with Shmuel’s on the other side.
The Boy in Striped Pajamas

Yes, someone who ignores evil is as guilty as someone who does evil, because someone who pretends the victim is there and sees them in pain is...
The Boy in the Striped Pajamas

Characters:
Shmuel Marin
Bauke
Mother
Sister
Gretel
Bauke
Father
Grandfather
Grandmother

Setting:
Witzenburg

1. Is someone who ignores evil as guilty as someone who acts evil? Yes, because if you ignore evil you are in harm's way. If you do evil you are harming people. Is it worth it? No. Without the children who escaped the fence it is as if nothing happened. It is as if they are not allowed to exist.

2. This story was told from the perspective of a little boy.
1. Is someone who ignores evil as guilty as someone who does evil? Yes, because if you ignore evil, you are harming people. If you do evil, you are harming people too, either directly through action or through inaction.

2. This story was told from the perspective of a little boy. How does that impact the story? That impacts the story because a lot of people do not believe kids. Some kids lie, so it is hard to believe them. Kids are not as trusted as grown-ups. Kids hand writing is very hard to read.

3. How does historical fiction about an event help us understand the past? It helps us understand because if it is historical fiction, it is made in the past. We can understand the story more if it is historical fiction.
Panel cook
father Nazi
brothers
Gretel holocaust
mother died
make Maria maid
Lil Kehrer soldier
grandma
shmun a jerr

Settings
out with
World War II
Europe

Is someone who ignores evil
as guilty as someone who does
evil? Yes they are. Because when
something bad happened and you
don't do every thing. Also
when a person is mad to some


He thought. The house, secreted.
Grew went to the beach. Then
he say, the thing. The old idea.

They became friends.

Shmun force to more.
Taker cold
stand
in snow.

He moved to out with.
He takes they, it.

Three story.

Then he moved to out with.

He didn't see anyone of all days.

Then he moved to out with.

Bromo was moving.

They got the idea.
1 Some one who ignores evil is just as bad as doing evil. I think this because ignoring evil is ignoring the problem. Ignoring evil is just like saying evil is ok, evil is ok. I think that people that ignore evil is just as evil as someone who does evil.

2 The story was told from the perspective of a little boy. It impacted the story because then you can see what he thinks, instead of what you see. You can also hear about the perspective of what he thinks and know about the holocaust.

3 Historical fiction events can help us understand the past by explaining about what horrible things happened, and how people were too weak to try to stop this horrible event. Another thing that helps us understand the past because the mistakes that happened in the past can help fix our future.
1. Is someone who ignores evil as guilty as someone who does evil? Yes, because if you ignore evil, you are harming people. If you do evil, you are harming people too. Chemical weapons or shoot weapons are.

2. This story was told from the perspective of a little boy. How does that impact the story? That impacts the story because a lot of people do not believe kids. Some kids lie, so it is hard to believe them. Kids are not as trusted as grownups. Kids hand writing is very hard to read.

3. How does historical fiction about an event help us understand the past? It helps us understand the past because if it is historical fiction, it is made in the past. We can understand the story more if it is historical fiction.
1. Yes, a person who ignores evil is as guilty as someone who does it. The person that ignores evil is committing a crime because they are saying it is OK. If people were to have studied it, they would have not happened. Thus, properly would have not have happened.

2. When you read a story in a little boy's perspective it is different. The boy does not know what is going on most of the time. It is confusing. Little people think differently than adults.

3. Historical fiction helps us understand events in the past because they are real events. The reality event with made up people to help us understand. The people are like a real person in that time. They give you a link in to historical times. They think like the older civilized.
when a person is meant to sprengo
does and don't do anything that's evil. When you are in charge of evil things, you a evil to

2 This story told is a boy perspective
is good, because it helps
out a boy to under stand
what happens. It don't
be told it will be more
and tell how they killed, pass
them, and what later

3 Historical fiction tells us
more about the past. En
a person's perspective it tells
its what happen in a kid's
way. It helps out a kid to
understand it more.
1) Yes, someone who ignores evil is as guilty as someone who does evil because someone who pretends the victims are there and sees them in pain is just as evil as hurting them. They hurt them because there not like them or cause them not worth saving. The victims are always seem weak to the bully and can’t fight away the bully. It’s not ok to watch evil because if no one helps you when you’re in trouble then it will keep on happening, it will keep on happening to other people.

2) Yes, this story was told from the perspective of a little boy. How does it impact the story because a little boy is telling you the story if your a kid you may know what the little boy is telling you and if your an adult then you may not understand a child but if an adult is telling the story an adult can understand the story.

3) Yes, how historical fiction about an event help us understand the past because this all happened in the past and a child in the past went though this time. The book showed us what happened, that time of day and how they work of things and how they treated people. The person who is telling you the historical story the person is explaining it to you.
BOOK

1. Bruno walks by the fence.
2. Bruno finds a small boy to start.
3. Bruno is there for a year.
5. Bruno and Gretl get head lice.
7. Muns going to move to Berlin.
8. Bruno doesn't see Garten anymore for a week. Both.

MOVIE

1. They went to visit with.
2. They went to visit with.
4. Bruno brings the same food.
5. They find the clothes on the dead lost.
6. They spend 10 min. looking.
7. A person die in March.
8. They took off pajamas.
<table>
<thead>
<tr>
<th>Movie</th>
<th>Book</th>
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</thead>
</table>
| 1. They are nervous. They decide to go.  
2. They draw a line to cut with.  
3. Bruno asks Mansa if she likes it here.  
4. Bruno tells his parents about the striped pajamas.  
5. Bruno makes a wish.  
6. Father says the striped people aren't people really.  
7. Father says that Greta is hanging out with the children.  
8. Bruno falls off the swing.  
9. Mother says thank you.  
10. Before says the striped people aren't people really.  
11. Father says that Greta is hanging out with the children.  | 1. Bruno saw a house. Packing his things in his wardrobe.  
2. Bruno talks to mother about moving their family away from Berlin.  
3. Bruno sees a lot of Jews going on a train cart.  
4. Bruno and Gretel are upstairs unpacking the baggage.  
5. Bruno sees Littleton and Gretel by the house.  
7. They become friends.  
9. Bruno tells Shmuel about him and helping find papa. It rains and Bruno gets the striped pajamas.  
10. Bruno is marching and Bruno nears houses in the back. They enter a warm room and the doors are close. Smoke is in the warm room.  
11. Bruno marches with Jews. He is helped when papa Bruno puts on striped pajamas. Bruno digs a hole under the fence.  
12. Bruno enters a warm room and he locked in with his clothes taken.  |
BOOK

1. Bruno slides down the banister.
2. Shmuel is nine.
3. Bruno shared his bread because of bread rice.
4. Bruno said that he misses sliding down the banister.
5. Shmuel tells know that their hats are crooked.
6. The fence was darn sharp due.
7. The fence is not crooked.
8. Bruno and Shmuel say that they have the same birth dates.

MOVIE

1. Bruno rides a nice train.
2. Father's office is disnested.
4. Bruno's dad is a soldier.
5. Shmuel gets the polio.
6. Father said the time people on the other side of the fence one was human.
7. They will have dinner. When? So
8. Bruno lies to his mom.

BOTH

1. There is a creek by the fence.
2. Shmuel is eight.
3. Bruno brings a sandwich then drops it in the sled.
4. Shmuel prays in the train.
5. Bruno throws a ball off the fence,
6. Bruno had to dig under the fence.
7. They will have dinner. When? So
1. Mother tells him they are moving.
2. They told Grandpa and Bruno at Christmas that they are leaving.
3. Bruno is shorter than his friends.
4. There is two trains going the same way one with Jews and the other with Bruno family.
5. The fence was no exact prop and the ruler it up.
6. Nobody see Bruno leave to explore.
8. They got head lice and shaved Bruno head.
9. Father tells him they are moving.
2. They threw a party for father.
3. Bruno is taller than his friends.
4. There is no record of the train station.
5. There is a wall around Bruno's house.
6. Bruno's mom does not want him to explore.
7. Kolter washes the car.
8. Bruno gets a cloth cap for his head.
9. A. Bruno dug under the fence.
BOOK

1. They had a play at out with during Christmas.
2. grandmother could come to dinner.
3. Bruno knocked on his father's door to talk to him.
4. Bruno finds rope then asks for a fire.
5. Bruno found man's poaching his stuff up when he went in his room.
6. There was a train station.
8. Mother went back to the house to find Bruno.

The have the same birthday.

MOVIE

1. They moved to the new house.
2. Father permitted was still apparent.
3. Father still ran the camp.
6. Bruno still sneak into the camp.

They had a party before they left.
Their mother and greter went and fellow further when the new Bruno was missing.
Bruno had to dig under the fence to get on Samuel's side.
Bruno had to go throw a window to get the woods.
Their was a fence around the house.
The Y showed a film about the camp.
They landed Bruno wind of up.
They throw a ball over the fence.

They were all still living together.