Grade 9 ELA *Night* by Elie Wiesel

To what extent are we all witnesses of history and messengers to humanity? Do individuals have a responsibility to bear witness to atrocities so others may be informed?

*Night* by Elie Wiesel

Unit Developed by Kathy Baxter
Moscow High School
Moscow School District
Moscow, Idaho

The Core Teacher Program
A program of the Idaho Coaching Network
Idaho Department of Education

Universal Design for Learning (UDL)

- Multiple Means of Engagement
- Multiple Means of Expression
- Multiple Means of Representation
Differentiated Instruction

- Remediation
- ESOL
- Gifted/Talented
- Acceleration

Webb's Depth of Knowledge - Level 1 (Recall)

- Who, What, When, Where, Why
- Define
- Identify
- Illustrate
- Label
- List
- Match
- Measure
- Recite
- Recognize
- Report
- Use

Webb's Depth of Knowledge - Level 2 (Skill/Concept)

- Categorize
- Classify
- Collect and Display
- Compare
- Construct
- Estimate
- Graph
- Identify Patterns
- Infer
- Interpret
- Observe
- Organize
- Predict
- 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
- Creating

Grouping

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

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
Idaho Core Teacher Network Unit Plan

**Unit Title:** *Night* by Elie Wiesel Unit

**Subject:** English Language Arts

**Grade:** 9

**Estimated Length:** 3 - 6 weeks depending on supplementary activities included.

**Unit Overview (including context):**

This unit is based on the memoir *Night* by Elie Wiesel. The unit requires students to not just read and respond to the primary text, but contemplate experiences from multiple perspectives asking students to imagine themselves as part of history. In addition, students take on the role of teacher during the reading of *Night*. This particular piece of literary nonfiction is one of many pieces that students should engage with on multiple levels during their high school careers, and which will feed into their college readiness with an understanding of world literature and world history. The unit is built around a short piece of literature with a high interest level during an extremely traumatic time, less than a year in Wiesel's life, at a similar age range of the students reading this material. It has the potential to cover a plethora of standards using several types of media from text to audio to artwork to video to websites. The time period, the Holocaust, is explored at the same time in world history classes during the last six weeks of the school year so students will gain some background information about the the events and experiences of those involved in two disciplinary areas. Prior to teaching this unit students have been taught and most would be proficient at how to make and “support claims” with “relevant and sufficient evidence” “using valid reasoning” as described in the Common Core writing standards and the Schaffer Model paragraph format.

**Unit Rationale (including Key Shift(s)):**

This unit works from the premise that as a survivor’s memoir, a record of witness, *Night* is a valuable piece of literature for understanding our shared history and the importance of an individual’s responsibility to act as a witness for the future of humanity as the Essential Questions inspire: “To what extent are we all witnesses of history and messengers to humanity?” and “Do individuals have a responsibility to bear witness to atrocities so others may be informed?” According to Facing History, “memory is...the keeper of” humanity's “deepest hopes and fears.” While students will actively
engage in lessons and activities that are based on CCSS through participation in reading, writing, speaking and listening that is grounded in evidence from the text and across the curriculum, they will also contemplate historical perspectives and their own place in the world around them.

<table>
<thead>
<tr>
<th>Targeted Standards:</th>
<th>Essential Question(s)/Enduring Understandings:</th>
<th>Measurable Outcomes:</th>
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</thead>
<tbody>
<tr>
<td><strong>Central Standard:</strong></td>
<td>Essential Questions:</td>
<td>Learning Goals (Desired Results):</td>
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<tr>
<td>CCSS.ELA-LITERACY.W.9-10.1</td>
<td>To what extent are we all witnesses of history and messengers to humanity?</td>
<td>Each standard is chosen to support deep comprehension of the texts and media included in the unit.</td>
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<tr>
<td><strong>Reading (Informational):</strong></td>
<td>Do individuals have a responsibility to bear witness to atrocities so others may be informed?</td>
<td>Students will learn about human cruelty and endurance as well as what it means to bear witness through examination of various medias including the central text, <em>Night</em> by Elie Wiesel.</td>
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<tr>
<td>CCSS.ELA-LITERACY.RI.9-10.1</td>
<td>Post EQs in a highly visual area in the classroom that can be referenced throughout the unit.</td>
<td>Students will also gain other perspectives, such as artist, Samuel Bak and how both Bak and Wiesel act as messengers to humanity.</td>
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<tr>
<td>Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.</td>
<td>Essential Understandings:</td>
<td>Lastly, students will submit a revised persuasive essay/letter/presentation using evidence from primary and secondary documents, the central text, as well as any other sources encountered through unit and World History class to convince the United Nations to</td>
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<tr>
<td>CCSS.ELA-LITERACY.RI.9-10.2</td>
<td>First, my goal is for students to show/apply their understanding of content and research skills through demonstration of the central standard: “CCSS.ELA-LITERACY.W.9-10.1, Write arguments to</td>
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<td>Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).</td>
<td>Measurable Outcomes:</td>
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<td>CCSS.ELA-LITERACY.RI.9-10.4</td>
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<td>Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (e.g., a section or chapter).</td>
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<td>CCSS.ELA-LITERACY.RI.9-10.5</td>
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<td>Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or</td>
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<tr>
<td>CCSS.ELA-LITERACY.RI.9-10.6</td>
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</table>
**purpose.**

**CCSS.ELA-LITERACY.RI.9-10.7**
Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

**CCSS.ELA-LITERACY.RI.9-10.8**
Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

**Writing:**

**CCSS.ELA-LITERACY.W.9-10.1**
Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

**CCSS.ELA-LITERACY.W.9-10.4**
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

**Speaking and Listening:**

**CCSS.ELA-LITERACY.SL.9-10.1**
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9-10 topics, texts, and issues, building on others’ ideas and expressing their own clearly and persuasively.

**CCSS.ELA-LITERACY.SL.9-10.4**
Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

**Language:**

**support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.**

Second, I believe what is most worth understanding and enduring concerning content is a) literature and literary works are one way to express cultural and personal values and b) how sharing our experiences with others transforms relationships and deepens understandings among people.

Ultimately, if these understandings occur with my students, they will possess a wider worldview considering various perspectives to clearly articulate, and reasonably argue for their beliefs and values. This skill is transferable into other disciplines and into student’s personal lives making it relevant.

**intervene and stop the Nazis “acts of genocide”**

**Success Criteria (Evidence):**

In collaboration with World History, students will learn about the Holocaust during the reading of the central text. Students will be reading, summarizing, generating questions, and predicting throughout the central text. At the end of the unit students will be expected to identify, evaluate, and synthesize appropriate and relevant sources into their final summative assessment.
<table>
<thead>
<tr>
<th>CCSS.ELA-LITERACY.L.9-10.1</th>
<th>Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.</th>
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</thead>
<tbody>
<tr>
<td>CCSS.ELA-LITERACY.L.9-10.2</td>
<td>Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.</td>
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<tr>
<td>CCSS.ELA-LITERACY.L.9-10.3.A</td>
<td>Write and edit work so that it conforms to the guidelines in a style manual (e.g., MLA Handbook, Turabian's Manual for Writers) appropriate for the discipline and writing type.</td>
</tr>
<tr>
<td>CCSS.ELA-LITERACY.L.9-10.4</td>
<td>Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9-10 reading and content, choosing flexibly from a range of strategies.</td>
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**Summative Assessment:**

- **Summative Assessment Description:**
  Inspired by the Essential Questions: “To what extent are we all witnesses of history and messengers to humanity?” and “Do individuals have a responsibility to bear witness to atrocities so others may be informed?” students use the central text, *Night* by Elie Wiesel and two United Nations documents: “Convention on the Prevention and Punishment of the Crime of Genocide” and the “8 Stages of Genocide” as the foundation for a persuasive essay/letter/presentation to the United Nations to intervene and stop the Nazis “acts of genocide”. Students may also bring in other sources encountered throughout the unit, and information gained from their World History class to form an argument that the Holocaust is indeed genocide and intervention and punishment is warranted according to the UN Convention.

- **Rubric or Assessment Guidelines:**
  High School English English Seven Trait Rubric (pdf). Note: Students have been using this rubric all school year [see attached].

**Central Text:** *Night* by Elie Wiesel

**Text Complexity Analysis:**

Text Type: Literary Nonfiction
**Night** is the memoir by Elie Wiesel and his experiences in the Nazi German concentration camps at Auschwitz and Buchenwald in 1944-1945, at the height of the Holocaust toward the end of the Second World War. Wiesel writes about his changing relationship with his father, his disillusionment with God and faith, his understanding of the brutality of humanity, and his own introspective ideas of himself.

### What is your final recommendation based on quantitative, qualitative, and reader-task considerations? Why?

Teaching this book gives the opportunity to help students understand the historical implications of genocide and how brutality affects individuals as well as discover their own interpretations of how people survive under extreme circumstances. The text also offers teachers and students the opportunity to examine various literary elements such as figurative language, word choice, literal and connotative meaning, poetry, and imagery. The mature content, organizational structure, and cultural focus makes this book appropriate for 9-12 grades.

### Mark all that apply:
- **Grade Level Band:**
  - K-5 □
  - 6-8 □
  - 9-12 □
  - PD □
- **Content Area:**
  - English/Language Arts (ELA) X
  - Foreign Language (FL) □
  - General (G) □
  - Health/Physical Education (HPE) □
  - History/Social Studies (HSS) X
  - Humanities (H) □
  - Math (M) □
  - Professional Development (PD) □
  - Professional/Technical Education (PTE) □
  - Science (S) □
### Quantitative Measure of the Text:

| 570L |

### Range:

| 420L-820L |

### Associated Grade Band Level:

| Grades 2-3 |

### Qualitative Measures

#### Text Structure (story structure or form of piece):
The text is primarily in chronological order with a few flashbacks that interrupt the sequential telling of experiences. Adding in the Preface and the exploration of a section that is poem-like adds to the complexity, yet the text is largely straightforward and evident for students.

#### Language Clarity and Conventions (including vocabulary load):
The word choice and conventions are quite clear and easy to understand. The one area that becomes complex is domain-specific language that includes many terms associated with Judaism and German pronounced words. A study of those terms prior to reading will deepen the understanding of Wiesel’s conflictive feelings and attitudes between his questioning love and loss of faith. There are several examples of figurative language and literary elements such as irony and metaphor that enhance the reading for an older audience.

#### Levels of Meaning/Purpose:
The purpose of writing the text is laid out in the Preface but implied throughout the rest of the text. Students, by the end of the reading, understand through character experience and novel development the depth of Wiesel’s commitment to why he shares his experiences. There are multiple themes (faith, silence, inhumanity, fathers/sons) that can be rendered through this text. Symbols (night, fire), and motifs (tradition, religious observances) are utilized frequently to drive meanings and themes. The historical and social implications are very complex because the book discusses first-hand experiences with concentration camps. Readers must be mature enough to deal with dissecting complex, emotional and violent situations.

#### Knowledge Demands (life, content, cultural/literary):
Readers should have a working knowledge of the events leading to WWII, Hitler’s rise to power, and the Nazi concentration camps.

### Considerations for Reader and Task

#### Major Instructional Areas of Focus (include 3-4 CCS Standards) for this Text:

**CCSS.ELA-Literacy.RI.9-10.1** Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

Students need to use specific details from the text to make inferences regarding Wiesel’s changing personal struggle with his faith and where his God is during this time.

**CCSS.ELA-Literacy.RL.9-10.2** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.
The reader is asked to examine themes such as silence and faith that are demonstrated in the way in which the main character balances his own need to survive, love for his family, and the social expectations of his community.

CCSS.ELA-Literacy.RI.9-10.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone.

Students need to decipher technical meanings that is specific to one culture/religion as well as determine meaning of connotative and figurative language. For example, the students are left with the image of the author changing to 3rd person voice, “From the depths of the mirror, a corpse gazed back at me. The look in his eyes, as they stared into mine, has never left me.” They must unpack all the experiences revealed to determine the depth of meaning in this last sentence.

CCSS.ELA-Literacy.RI.9-10.7 Analyze various accounts of a subject told in different mediums (e.g., a person’s life story in both print and multimedia), determining which details are emphasized in each account.

Students are introduced to the Holocaust through the artwork of Samuel Bak and later through ID Cards provided by the United States Holocaust Memorial Museum while reading Night in hopes that students will get a fuller picture of various experiences of those who survived and perished during this historical period.

Below are factors to consider with respect to the reader and task:
Potential Challenges this Text Poses:
Differentiation/Supports for Students:

At the beginning of each “section” (Night is not in chapters so I chunk it out myself) the teacher reads important passages from the section out loud to the class for discussion of text-based questions and historical impact.

Students are encouraged to access the audio version of Night (YouTube or Learn Out Loud) for individual reading tasks.

At the beginning of the book, the teacher models for the students a close reading of the preface and completion of reciprocal teaching notes from section 1 (pages 3-22). Then students are put into groups for the duration of the reading of the text in which they are asked to read and complete reciprocal teaching notes on their own, then work in small groups (3-4) to discuss the reading and best questions to pose to the class for discussion to facilitate deeper understanding of the text (questions of fact, interpretation, open-ended).
Additionally, before small group and large group discussion of sections, the students are allowed to ask the teacher any questions regarding the text, time period, or historical impact. This allows for a better understanding of the text as it relates to setting.

I also encourage students to use the internet resources, Shmoop and Sparknotes, for summary descriptions of sections to help their understanding.

Students who are ELL or struggle greatly with comprehension are given handouts with section summaries printed out to use as an alternative to reading the book.

Students are introduced to the Holocaust through the artwork of Samuel Bak, two documentaries, photographs, and later through ID Cards provided by the United States Holocaust Memorial Museum while reading *Night* in hopes that students will get a fuller picture of various experiences of those who survived and perished during this historical period.

### Vocabulary Instruction

<table>
<thead>
<tr>
<th><strong>Targeted Academic Vocabulary</strong> &amp; Unit days that they are taught, revisited, and assessed:</th>
<th><strong>Targeted Content Area Vocabulary</strong> &amp; Unit days that they are taught, revisited &amp; assessed:</th>
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<tr>
<td>Throughout the school year and this unit students are given weekly ten Greek and Latin Stems from <em>The Word Within the Word</em> (<a href="http://www.rfwp.com/series/vocabulary-word-within-the-word-program-by-michael-clay-thompson">http://www.rfwp.com/series/vocabulary-word-within-the-word-program-by-michael-clay-thompson</a>) and five academic vocabulary words from Marzano’s Tier 2 Academic Terms: Cognitive Verbs and Tier 3 Domain-Specific Terms: English Language Arts (<a href="http://www.kuhio.k12.hi.us/Kuhio_Elementary/Links_files/CCSS%20Tier%202%20and%203%20Vocab.pdf">http://www.kuhio.k12.hi.us/Kuhio_Elementary/Links_files/CCSS%20Tier%202%20and%203%20Vocab.pdf</a>) and their meanings to memorize and quiz (see worksheet and quiz examples attached as &quot;Example Stem...&quot;). This activity continues through the <em>Night</em> unit. By the time this unit is taught, the teacher is</td>
<td>For this unit there are many novel terms throughout <em>Night</em> that are related to aspects of Judaism or Jewish culture as well as terms specific to the Holocaust. Students are first given a preliminary list of words and definitions specific to <em>Night</em> to support them while reading.</td>
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<tr>
<td>In addition to this list, as students read the assigned sections of <em>Night</em> and complete their reciprocal teaching notes for each section, students are given the opportunity to ask for clarification of words or concepts in their reading from the teacher. The clarification is part of their required assignment completion of Reciprocal Teaching Notes for each section (see attached). Class discussion time begins with allowing students to ask for any type of clarification they recorded during assigned readings including defining and explaining student generated</td>
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about three-fourths into the Tier II Cognitive Verbs.

Many of these stems and words come up in other class readings and are then revisited through articles of the week, content readings, discussions, and audio and/or video clips.

Later in the unit (prior to summative assessment), students are given an additional vocabulary activity to support academic vocabulary for research writing. Students are given the following list of words and use Four Squares Vocabulary Organizer (see attached) to interact with the words:

1. Quote/Quotation
2. Paraphrase
3. Plagiarism
4. MLA Format
5. Works Cited Page
6. Cite
7. Citation
8. In-text Citation
9. Parenthetical Citation
10. Source
11. Credible
12. Reliable
13. Bias
14. Relevance
15. Synthesize
16. Investigation
17. Inquiry
18. Research
19. Periodical
20. Copyright Page

words or concepts. The teacher first asks class for their input on student generated vocabulary or concept; if students respond with accurate information, the teacher moves on to the next task. If the class cannot accurately answer student generated words or concepts, the teacher answers or the class looks them up together.

This is a list of the content specific words:

**Novel Terms:** Throughout *Night*, Wiesel uses vocabulary and terminology that relates to aspects of the Jewish religion or culture, or the time period—Holocaust. This glossary lists many such words; use it to help clarify your understanding as we read the text.

1. **Hasidic:** A sect founded in Poland in 1700s focused on mysticism, prayer, ritual strictness, religious zeal and joy.
2. **Moishe the Beadle:** A beadle helps organize a religious prayer service
3. **Synagogue:** Jewish house of worship; similar to a church
4. **Temple:** Synagogue; Jewish house of worship
5. **Maimonides:** Spanish philosopher and Jewish Scholar in the Middle Ages; established Jewish law in the Talmud
6. **Zohar:** The foundational book of Jewish mysticism in Kabbalah
7. **Talmud:** Ancient rabbinic writings on Jewish law and tradition
8. **Zionism:** Political and cultural movement calling for the return of the Jewish people to their Biblical home (Israel)
9. **Passover:** Jewish holiday that commemorates the Jew's liberation from slavery in Egypt.
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<tr>
<td><strong>11. Pentecost</strong>: Jewish holiday of Shavuot; commemorates the anniversary of the day God gave the Torah (the law of God as revealed to Moses and recorded in the first five books of the Hebrew scriptures) to Moses and the Israelites at Mount Sinai</td>
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<td><strong>12. Gestapo</strong>: Secret State Police in Germany; used brutal methods to investigate Nazi enemies</td>
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<td><strong>13. Phylacteries</strong>: Small leather wrappings that contain texts from the Hebrew Scriptures and are worn by Jewish men during morning prayer services</td>
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<td><strong>14. Rabbi</strong>: Leader of a Jewish congregation; similar to the role of a priest or minister.</td>
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<td><strong>15. SS</strong>: Schutzstaffel (Protection Squad); Hitler’s personal guard</td>
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<tr>
<td><strong>16. Auschwitz; Birkenau</strong>: Largest concentration camp consisting of both labor and extermination camps; located in Poland</td>
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<td><strong>17. Kaddish</strong>: The central prayer in the Jewish prayer service</td>
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<td><strong>18. Rosh Hashanah</strong>: The Jewish new year</td>
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<td><strong>19. Noah</strong>: Hebrew patriarch who saved himself, his family, and animals by building an ark in which they survived 40 days and 40 nights of rain and flooding</td>
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<td><strong>20. Sodom</strong>: An ancient city that was destroyed by God for the wickedness of its inhabitants</td>
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<td><strong>21. Yom Kippur</strong>: Jewish Day of Atonement; the holiest of Jewish holidays. Observers traditionally fast and confess their sins to God.</td>
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<td><strong>1. The Red Army</strong>: National army of the Soviet Union</td>
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<td><strong>2. Prophets</strong>: A biblical leader with the ability to communicate with God or predict the future</td>
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<td><strong>3. Aden</strong>: A former Middle Eastern British colony, now part of Yemen</td>
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### Instructional Sequence:

<table>
<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Instructional Notes (including Sequencing &amp; Scaffolding formative assessments, integrated literacy lessons, and days that target vocabulary)</th>
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</thead>
<tbody>
<tr>
<td><strong>Frontloading</strong></td>
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<td><strong>The quest for the beginning days is to try to establish what students know about the time period and practice analyzing and interpreting visual images for meaning related to the experiences during the Holocaust to build student empathy.</strong></td>
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<td>Day(s) 1-2:</td>
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<td><strong>Teacher begins by stating:</strong> “We will examine several painting by surrealist artist, Samuel Bak.”</td>
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<td>Activities/Strategies:</td>
<td>PowerPoint, Analyzing Artwork worksheet, Article: Samuel Bak Surrealist Painter</td>
<td><strong>Teacher projects famous example:</strong> Salvador Dali and <em>The Persistence of Memory</em> painted in 1931 (Slide 1 of [Samuel Bak Paintings PowerPoint]).</td>
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<tr>
<td>Gallery Walk of 20 paintings by Samuel Bak as introduction to the experiences of the Holocaust.</td>
<td><strong>So to begin: What is surrealism? Surrealism was an artistic and literary movement (20th century), dedicated to expressing the imagination as revealed in dreams and the subconscious through fantastical, nonsense imagery. Similar to a metaphor, surrealism makes a comparison of unlike things or objects that have some characteristics in common for the purpose of expressing a message.</strong></td>
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Teacher circulates and prompts students for depth of understanding and prior knowledge of time period.

Homework: Students are assigned a biographical reading of Samuel Bak for class discussion the next day.

The 20th-century avant-garde movement in art and literature sought to release the creative potential of the unconscious mind, for example by the irrational juxtaposition of images. Juxtaposition: The fact of two things being seen or placed close together with contrasting effect.

Teacher continues with Samuel Bak Paintings PowerPoint and introduces artist (Slides 2,3) and type of imagery that will be viewed (Slide 4).

At this point instruct students to do a silent mock gallery walk of 20 paintings by Samuel Bak. Explain that if the class was able to go to a gallery, we would all respectively and quietly move through the gallery space making observations.

Move PowerPoint through each slide leaving each painting on the screen for 3 seconds.

When arrive at Slide 21 (*The Family*) teacher leads discussion analyzing the painting. Teacher begins by asking students what they notice using the vocabulary from the worksheet, Analyzing Artwork: 1. Describe what you see (images, colors, composition), 2. Identify what questions do you have about this picture? (teacher answers questions and/or points out imagery of interest asking students what they think and what they see),
3. Interpret meaning of image. What message do you think the artist is trying to express? 4. Evaluate artist’s purpose of painting, 5. Reflect on possible impact of the image. How might this artwork influence viewers? (see attached Analyzing Artwork worksheet)

Next, show students close-up images and ask if their observations or interpretations change?

This is a very organic process. It can be supported by teacher background knowledge of artist, elements of art, Judaism, and the Holocaust, but is just as effective when done without any extra knowledge.

This lesson works as an anticipation guide, an opportunity for teacher to support vocabulary and meaning of time period, and a Know and Want to Learn activity in which the teacher can add in missing pieces throughout the unit to support student knowledge.

At this point students are paired or grouped and given one hardcopy of a color slide from PowerPoint and an analyzing artwork worksheet. At teacher discretion, students may be required to complete as pairs or small group or individually. I prefer to ask each student to fill out the analyzing artwork worksheet while discussing categories as a group. It gives students the opportunity to
record their ideas even if they are uncomfortable speaking about them.

It is important for the teacher to circulate throughout the classroom prompting students and encouraging deeper thinking.

This ends this activity. Ask students to turn in worksheet and assign reading for discussion next day, Samuel Bak Surrealist Painter [see attached]. The discussion includes EQ.

| Day(s): 2 Optional Activities/Strategies: |
| Requires rent/purchase from Flixfling (https://www.flixfling.com/movie/17650) as of 06/14/2016. |
| Next class period, teacher facilitates class discussion of information on Samuel Bak focusing on why he paints the Holocaust and how he bears witness as noted on handout. Transition into next activity. Students watch and take structured notes on the documentary: Lesson Plan: The Story of the Third Wave. Documentary description: “In 1960's California, young history teacher Ron Jones wanted to deter his students from the allure of totalitarianism and groupthink. His daring social experiment succeeded beyond his wildest expectations, creating a fascist state on campus. Replete with salutes and Gestapo-like informants, 30 students grew to 200 as this exercise in fascism spiraled out of control” (Amazon). |
Teacher asks students to record the mottos used by the Third Wave and focus notes on what actions Mr. Jones took with students each day the “experiment” took place (see attached “Lesson Plan: The Third Wave Worksheet).

While watching the documentary the teacher models notes on the board for Day 1.

After the documentary is finished. Teacher pairs students to work through the series of five questions.

Teacher circulates to support thoughtful responses.

Teacher brings class together and asks students to share out answers to questions 1-5.

Students turn in structured notes.

<table>
<thead>
<tr>
<th>Day(s) 1: Optional Activities/Strategies:</th>
<th>Computer with internet access and projection ability.</th>
<th>Lesson adapted from USHMM: <a href="http://www.ushmm.org/educators/lesson-plans/organizing-the-history">http://www.ushmm.org/educators/lesson-plans/organizing-the-history</a></th>
</tr>
</thead>
<tbody>
<tr>
<td>Organizing History: United States Holocaust Memorial Museum Photograph Analysis and Photographic Timeline.</td>
<td>Review lesson from USHMM: <a href="http://www.ushmm.org/educators/lesson-plans/organizing-the-history">http://www.ushmm.org/educators/lesson-plans/organizing-the-history</a></td>
<td>NOTE: Students are studying WWI and WWII in their World History classes while this unit is being taught. To provide historical context for students, view the animated map: World War II and The Holocaust. (<a href="http://www.ushmm.org/">http://www.ushmm.org/</a>)</td>
</tr>
</tbody>
</table>
Print out USHMM organized history-teacher-resource for close-up student work with USHMM Photo Analysis (Tip: create PowerPoint or Google Slides presentation from pdf to print out larger scale photos for students).

Print out USHMM Photo Captions.

Cut and glue Photo Captions to back of USHMM photographs.


30 black and white photographs depicting the Holocaust with captions glued to the back of each photograph.

Tape for photographs to be hung on walls around classroom.

After viewing the animated map, have students brainstorm about how they would define the Holocaust and write definition on board as students define.

Use the following definition to encourage student responses:

“The Holocaust was the state-sponsored, systematic persecution and annihilation of European Jewry by Nazi Germany and its collaborators, between 1933 and 1945. Jews were the primary victims – six million were murdered. Roma (Gypsies), physically and mentally disabled people and Poles were also targeted for destruction or decimation for racial, ethnic, or national reasons. Millions more, including homosexuals, Jehovah's Witnesses, Soviet prisoners of war, and political dissidents also suffered grievous oppression and death under Nazi tyranny” (USHMM).

Distribute individual photographs to the class (photographs are placed in clear sheet protectors with captions glued to the reverse side of each photo) and USHMM Photograph Analysis Worksheet (see attached: 1. USHMM organized history..., 2. USHMM Photo Captions, 3. USHMM Photo Analysis).

View the photographs at:
Explain that these photographs are from the United States Holocaust Memorial Museum’s collections. Each photograph is in the Museum or its collections because it uniquely tells a part of the story. It does not necessarily tell the whole story, but the photographs are really witnesses or evidence of part of Holocaust history.

Give the students four-six minutes to work on Photo Analysis Worksheet. Tell them that their answers should only be a sentence or two. Teacher should circulate to support and encourage student thoughts on photographs.

Introduce the next part of the lesson by explaining that by itself each photograph tells only part of the history, but all of the pictures taken together tell a more complete story. It is a visual story of the Holocaust.

Tell students the task is to create a historical or human timeline of the Holocaust using these photographs.

Have students stand with their photographs. Use four corners strategy to begin to form a human timeline or pictorial history of the Holocaust using the pictures.
Organize students around the room in four corners in the following categories: Life in Germany before the war, life in the ghettos, concentration camps, and after the war plus undated. Ask students to group based on caption date and photograph content.

Some of the photographs have no specific date attached to them and thus can be placed in numerous spots. Help the students think about where such pictures work best in order to tell the history.

Once students are in the smaller groups have them determine the order, individually and through discussion beginning with before the war and continuing until after the war. The undated photographs should fill in where they think their photograph fits best.

Once the photographs are arranged, hand out tape and have students hang their photographs in order around the room to be viewed throughout the unit.

Summarize what has just happened: relate that what the students just did is what historians and museums do when they create exhibitions and history books—using the facts and primary sources, they create a version or an account of the history.
SUGGESTED CHRONOLOGICAL ORDER OF PHOTOS:

PRE-1933:
11. German Jewish children
23. Berlin department store

1933–39:
24. Anti-Jewish poster–boycott
9. Public humiliation (could be throughout this period)
21. Hollerith machine for census
22. Nazi rally
2. Morning after Kristallnacht
14. Passengers on the St. Louis
1. German conquest of Poland
6. Execution of priest
18. Buchenwald lineup (could be later)
27. Hadamar hospital (could be later)

1940–45:
15. Roma at Belzec
28. Market in Lodz ghetto
13. Einsatzgruppen shooting
17. Mauthausen camp stairs
<table>
<thead>
<tr>
<th>Day(s): 2-3</th>
<th>Photocopy of the Preface to <em>Night</em> by Elie Wiesel (see attached) for each student to annotate.</th>
<th>To further support and investigate EQs (To what extent are we all witnesses of history and messengers to humanity? Do individuals have a responsibility to bear witness to atrocities so others may be informed?) pass out photocopies of the Preface.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities/Strategies:</td>
<td>Copies of content based vocabulary.</td>
<td>Hand out copies of content based vocabulary list (see attached: Vocabulary_Night).</td>
</tr>
<tr>
<td>Close Reading of Preface to <em>Night</em> by Elie Wiesel</td>
<td>Copies of Text-Dependent Questions</td>
<td></td>
</tr>
</tbody>
</table>
Explain to students that the Vocabulary list is a “dictionary” of terms most students need to fully understand the text we are about to read. Students should keep the vocabulary list through the course of the unit.

Remind students that they will be tested on the vocabulary at the end of reading of *Night*. The words on the list come up throughout the memoir.

Ask students to read text independently as homework annotating text for focus question: What is Elie Wiesel’s purpose in writing *Night*? (write clearly on board)

Next day, teacher should read text aloud while students follow along continuing to annotate text for focus question: What is Elie Wiesel’s purpose in writing *Night*? (write clearly on board)

Teacher should stop and model through think aloud how the text that helps answer the focus question.

Next, handout text-dependent questions (See attached: Text-dependent questions Preface Night). Group students to work together on questions 1-11 in small groups of 2-3. Allow enough work time for students to answer all questions.
Teacher should circulate to help clarify student questions and gently guide toward conclusions that will best benefit them for the culminating task.

Bring class together for a whole group discussion and proceed to ask students their thoughts/answers to specific questions that support culminating task. Use questions 2, 5, 8, 11.

Ask students to do the culminating task (12) independently.

Have students turn in annotated Preface and text-dependent questions with culminating Schaffer Model paragraph.

This assignment works as a formative assessment of student reading comprehension and claim, evidence, reasoning writing.

<table>
<thead>
<tr>
<th>Day(s): 10-15</th>
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</thead>
<tbody>
<tr>
<td><strong>Activities/Strategies:</strong></td>
</tr>
<tr>
<td>“Make meaning” of each section of <em>Night</em> by Elie Wiesel (pages 3-22, pages 23-46, pages 47-65, pages 66-84, pages 85-115) through (guidelines are pre-taught) Reciprocal Teaching Notes. (<a href="http://www.readwritethink.org/">http://www.readwritethink.org/</a>)</td>
</tr>
<tr>
<td>Copy of <em>Night</em> by Elie Wiesel for each student.</td>
</tr>
<tr>
<td>Copies of Reciprocal Teaching Notes on one side and the Reciprocal Discussion Questions Guidelines on the other side for each student and for the 5 sections of <em>Night</em>.</td>
</tr>
<tr>
<td>Individual copies for each student of</td>
</tr>
<tr>
<td>After students have their own copy of <em>Night</em>, the teacher describes how the rest of reading of the text will be facilitated.</td>
</tr>
<tr>
<td>Students independently listen to and/or read the assigned sections of <em>Night</em> filling out structured Reciprocal Teaching Notes for each section [see attached].</td>
</tr>
</tbody>
</table>
| Working in small groups, students use reciprocal teaching strategies to discuss Holocaust survivor Elie Wiesel’s memoir. Everyone in the classroom takes a turn assuming the
Reciprocal Teaching Guidelines.

“teacher” role, as the class works with four comprehension strategies: summarizing, clarifying, question generating, and predicting.

Write strategies on board and ask students to brainstorm definitions. Guide students as necessary to gain general meanings:
Summarize - brief statement of the main points;
Clarifying – to make understandable
Generating Questions – to design questions/inquiries to elicit important information considering how the question helps best learn the material;
Predicting – to indicate what might happen next or in the future.

Pass out the Reciprocal Teaching Guidelines (see attached), and read through the information. Connect to the basic definitions that students have provided.

Pass out Reciprocal Teaching Notes. Suggestion: Copy Reciprocal Teaching Notes on one side and the Discussion Question Guidelines (see attached) on the other side for easy student reference.

NOTE: Instruct students to summarize reading section in their own words, note any information, words, phrases, or concepts that they need clarification of from the reading section, generate two questions for each of the three types of questions: fact, interpretation,
open-ended, and to predict what they think will happen next.

For the first section (pages 3-22) of Night the teacher and/or students read aloud the section stopping to model thinking related to summarizing, clarifying, generating questions and predicting.

Then teacher models through class questioning and participation how to complete the first Reciprocal Teaching Notes Worksheet, with special focus on types of questions.

Notes for completing Reciprocal Teaching Notes:
pages 3 – 22 from Shmoop Chapter 1

- Moishe the Beadle, a poor Jew in the town of Sighet where Eliezer Wiesel lives. Moishe the Beadle is given charity while setting up for church services.
- Eliezer, Jewish, is very religious. He studies the Talmud and goes to the temple every night, but he also wants to study Kabbalah.
- Eliezer confides in Moishe his desire to learn Kabbalah, and Moishe starts to teach him.
- Hungarian police expel all the foreign Jews from Sighet. Moishe the Beadle is a foreigner, so he and the
others like him are packed into train cars like cattle.

- The Jews of Sighet think it’s a shame that the foreigners are carted away, but quickly forget, clearly not seeing this as a warning for their own futures.

- Many months pass and Moishe the Beadle returns. He tells Eliezer his story: he and the other foreign Jews were carted off into Poland, where the Gestapo took over and forced them to dig their own graves. Moishe escaped because he was shot in the leg and left for dead.

- Moishe warns the people of Sighet to leave because death is coming their way.

- Nobody listens. This is at the end of 1942.

- Spring of 1944 and the people of Sighet listen with incredulity to radio reports. How could one man (Adolf Hitler) possibly wipe out an entire people?

- Germans arrive.

- People celebrate Passover and as the celebration ends, the restrictions begin. First, Jews cannot leave their houses for three days or they’ll die. Then, Jews are no longer allowed to keep valuable items, or they’ll die. Next, Jews must wear the yellow star.
• Important community members come to talk with Eliezer’s father (who has connections with the Hungarian police) about what should be done about the situation. Eliezer’s father is optimistic.

• The police set up two ghettos and move all the Jews there.

• The Sighet Jews become optimistic again. A Jewish Council, Jewish police force, a welfare agency, a labor committee, and health agency are appointed within the ghetto.

• Eliezer’s father is summoned to a special Council meeting. The news is terrible: deportation, starting tomorrow.

• Everyone can take only one bag of belongings. They’ll board trains and driven to an unknown destination.

• The ghetto is a bustle of activity: women cooking food for the trip, people packing, Eliezer’s father consoling friends.

• The police show up to the ghetto at 8 am and call all of the Jews out. The police empty the houses, club people with their guns, and do a roll call.

• The Jews are marched to the synagogue and searched for valuables.
The Wiesel’s are not in the first groups to leave; they will first be moved to a smaller ghetto to await transport, but they still have to go through the roll call and leave their home.

The police start clubbing Jews and force the whole group to run. Eliezer realizes that he hates the Hungarian police as their first oppressors.

The Wiesel’s former maid, Maria, comes to see them. She says she’s prepared a hiding place for them in her town. Eliezer’s father won’t go into hiding but gives Eliezer and his older sisters the choice of leaving. The family refuses to be separated.

Optimism returns, again. Some think that the Germans are only out to steal the Jews’ valuables, so they’re sending the Jews on "vacation" while they snag their stuff. Others think they’re being deported "for our own good."

They all go to the synagogue, which has been converted into a sort of over-crowded train station, to await transport. It’s the Sabbath, they wait for a full 24 hours.

The next morning, the Hungarian police load the Jews (80) into cattle cars,
seal the cars, and check to make sure the bars on the windows are secure.

- The train begins to move.

**Generating Questions:**

**Fact:**
Name the members of Elie’s family?
Why was Moishe the Beadle one of the first expelled from Sighet?
How many were crammed into cattle cars?

**Interpretation:**
What is Elie’s relationship with his father?
Why does Elie cry when he prays?
What does it say about his character? Faith?
What is ironic about Elie’s father’s words, “The Yellow Star. So What? It’s not lethal…”?
After the ghettos some felt is was a “good thing.” What does Wiesel mean by this?
What does Wiesel mean by “the ghetto was ruled by neither German nor Jew; it was ruled by delusion”?
Why does Elie’s father refuse to go with Maria while they were in the unguarded second ghetto?

**Open-ended:**
Are humans inherently good or evil?
How does environment affect behavior? Morality?
What changes a person from one of high morals to per person who takes advantage of others?
Does trauma or crisis show a person’s true character?
Students turn in completed worksheet: Reciprocal Teaching Notes for participation credit.

Assign next section of reading and handout new Reciprocal Teaching Notes worksheet. Ask students to fill out Notes during and after reading.

Note: Clearly post reading sections and due dates to help students stay on track.

Assign groups of four that will remain groups throughout the rest of the reading of *Night*.

During the following class when reading is completed students discuss in assigned small groups the reading and Reciprocal Teaching Notes choosing the best two (2) questions that promote learning of selected text to present to whole class.

One “leader” (every group member takes a turn) from each group presents questions and the other class members provide answers to each group’s questions.

Each session is facilitated by teacher but expectation is for students to guide meaningful discussion toward answers of chosen questions. Teacher intervenes with ideas on how to improve questions and depth of answers ensuring understanding of text.
The relationship between the note sheets and class participation will indicate student’s depth of knowledge of material as well as how well students are empathizing with the main character.

Students continue assigned readings and Reciprocal Teaching Notes for the following sections. Students develop their own questions completing Reciprocal Teaching Notes based on the material that promote the strongest and best understanding of the text.

As student’s complete readings, group students for discussion. Once the groups finish, ask them to choose two questions that sparked discussion within the group to share with the whole class.

When all groups are ready, gather the class and ask each group to share the two questions that they have chosen. Ask the entire class to respond.

Continue process through end of text.

Use Reciprocal Teaching Notes as formative assessment to gage student understanding of text and time period grading summary for content.

As often as possible, remind students of EQs. Bring up how Elie Wiesel is a
witness and how Wiesel expresses his responsibility as a witness.

**Suggest intermixing following three (3) activities to support student engagement during reading of *Night*.**

<table>
<thead>
<tr>
<th>Day(s) 1-5:</th>
<th>Activity is intended to be used as supplementary to the reading and reciprocal teaching notes. Consider assigning over the course of a week.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Activities/Strategies:</strong></td>
<td>&quot;Never Shall I Forget&quot; Parallel Poems</td>
</tr>
<tr>
<td></td>
<td>Copies of “Never Shall I Forget” assignment handout.</td>
</tr>
<tr>
<td></td>
<td>After reading through page 34 of <em>Night</em> assign students to write a parallel poem based on Wiesel’s “<em>Never Shall I Forget</em>.”</td>
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<tr>
<td></td>
<td>Project and reread the poem with students.</td>
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<td></td>
<td>Explain that they will be creating their own poem based on an unforgettable memory using Wiesel’s prose as a template.</td>
</tr>
<tr>
<td></td>
<td>Handout packet (<a href="#">see attached: Never Shall I...</a>)</td>
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<tr>
<td></td>
<td>Ask students to look at rubric with you. Read together adding in any examples or details that fit your classroom. Remind students that you want a final draft attached to the packet.</td>
</tr>
<tr>
<td></td>
<td>Encourage students to work through the brainstorming process.</td>
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<tr>
<td></td>
<td>Circulate to support students brainstorming phase of assignment.</td>
</tr>
<tr>
<td></td>
<td>Have students turn in completed packet and final draft. Grade with rubric.</td>
</tr>
</tbody>
</table>
Day(s) 1-2:

Activities/Strategies:

Activity is intended to be used as supplementary to the reading and reciprocal teaching notes. Consider using one day during a week's worth of readings.

Documentary: *Auschwitz Death Camp* with Oprah and Elie Wiesel

DVD of *Auschwitz Death Camp: Oprah and Elie Wiesel* (47 minutes)

Note: Available through library checkout and YouTube (currently May 2016).

Copies of *Auschwitz Death Camp* documentary viewing guide (see attached: *Auschwitz Death Camp*...).

After students have finished page 46 (chapter 3), use a class period to view the documentary produced by Oprah as she and Wiesel revisit Auschwitz.

Tell students that it is very difficult for us today to imagine what Elie and the other prisoners experienced.

Share with students that according to the Facing History website,

“Oprah Winfrey and Elie Wiesel walk through the grounds of Auschwitz, where Wiesel was interned at the age of fifteen. Wiesel describes his personal experiences at Auschwitz, as well as the process by which people were brought there, families were separated, and all those unable to work were sent to the gas chambers and crematoria. Winfrey provides additional historical information. The video includes graphic archival footage and photographs, excerpts of Wiesel reading from his autobiographical book *Night*, a visit to the museum at Auschwitz, and reflections. Note: This graphic film is not recommended for younger viewers.”

Handout viewing guide and tell students to make notes as they are comfortable but it is more important to focus on the words and images.

After the viewing, have students work together in pairs to complete guide.
<table>
<thead>
<tr>
<th>Day(s) 1: Activities/Strategies:</th>
<th>Audio/visual of Wiesel’s This I Believe statement: <a href="https://www.youtube.com/watch?v=MWtBdaDEsyI">https://www.youtube.com/watch?v=MWtBdaDEsyI</a></th>
<th>When completed, have students turn in guide for participation grade.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activity is intended to be used as supplementary to the reading and reciprocal teaching notes.</td>
<td>Copies of <em>A God Who Remembers</em> transcript and speaker, purpose, audience assignment (copied back to back).</td>
<td>Begin by explaining to students that today we will be exploring speaker, purpose and audience through a broadcast for NPRs program “This I Believe.”</td>
</tr>
<tr>
<td>NPRs <em>This I Believe: A God Who Remembers</em> by Elie Wiesel</td>
<td></td>
<td>Write speaker, purpose, audience on the board. Ask students to brainstorm definitions. Add student comments to the board to create definitions for each term.</td>
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<tr>
<td></td>
<td></td>
<td>Note: most of my students have taken speech by this time and have been exposed to these concepts. This assignment reinforces and revisits these concepts.</td>
</tr>
<tr>
<td></td>
<td><strong>Teacher Notes:</strong></td>
<td></td>
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<tr>
<td></td>
<td><strong>Speaker</strong> – Look for narrative voice and personality (not always the author as he or she is currently) including attitudes, beliefs, feelings, character traits, political views, religious views, how he/she views the world, and biographical details.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Purpose</strong> - Reason for writing or speaking: inform, entertain, explain, teach, or persuade AND why he or she is writing or speaking.</td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>Audience</strong> - Who is reading or listening or viewing and WHY? Who cares about this text? Think about</td>
<td></td>
</tr>
</tbody>
</table>
age, gender, interests, education level, political views, ethnicity, and geographical location.

After definitions are developed tell students, we will first just listen to the broadcast to get a sense of what Wiesel’s main points are.

Explain that we will read the transcript together annotating for information related to speaker, purpose, audience.
Lastly, we will work together to identify who the speaker is, what the speaker’s purpose is, and whom the speaker is attempting to reach as an audience.

Handout “A God Who Remembers” transcript and speaker, purpose, audience assignment (see attached) (copied back to back).

Play audio: Wiesel’s This I Believe statement: https://www.youtube.com/watch?v=MWtBdaDEsyl

After listening, tell students to follow along and highlight any words or phrases that help them identify speaker, purpose, and audience while teacher reads the transcript.

Note: This mini-speech addresses speaker in the first two paragraphs, purpose in the next three paragraphs and audience in the last three so it is relatively easy for students to annotate while teacher is reading.
After reading aloud and annotating ask students for any clarification they need regarding vocabulary, concepts, or structure. After students have exhausted any questions, pair students up to answer the three questions on the back.

Teacher circulates during this time to help support students in recording details about speaker, purpose, and audience.

When most of the class seems to be finished pull class together and ask students to share their ideas and notes.

Tell students that this is a good time to add details to their answers as students share their ideas.

Once students have shared their ideas, require that students have recorded three to five aspects for speaker, purpose, and audience to gain credit for assignment.

Have students turn in assignment. Grade for understanding of each concept.

Lastly, give students a sticky note and ask them to answer the EQs (To what extent are we all witnesses of history and messengers to humanity? Do individuals have a responsibility to bear witness to
atrocities so others may be informed?) as Elie Wiesel.

Have students share their answers with the class.

<table>
<thead>
<tr>
<th>Day(s): &gt;1</th>
<th>Copies of <em>Night</em> Vocabulary Quiz (<a href="#">see attached</a>)</th>
<th>Give students warning of quiz date and time to study the 25 content based vocabulary words.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Activities/Strategies:</td>
<td><em>Night</em> Vocabulary Quiz</td>
<td>Administer quiz.</td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
<tr>
<td>Day(s): over the course of a week</td>
<td>Copies of four square vocabulary research (<a href="#">see attached</a>)</td>
<td>Assign students the twenty-word four-square vocabulary packet and make due several days later.</td>
</tr>
<tr>
<td>Activities/Strategies:</td>
<td>Four Square Vocabulary for research words.</td>
<td>Project worksheet and read directions together as class. Work through word 8 (in-text citation) together as a model to complete the packet (this will help support students later when writing paragraph for next lesson).</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Explain to students that for this assignment they will have to “research” many of the terms to define, find examples, and non-examples. There will not always be a dictionary definition.</td>
</tr>
</tbody>
</table>

**Teacher Notes:**

In-text citation: purpose of the **in-text citation** is to lead the reader to an exact item in the works cited page, so the first entry in the works cited (usually author’s last name, sometimes title if no author is listed) is what is included in the in-text citation.
Examples: Used in all academic papers to tell the reader where the writer got the information he/she is referencing.

Examples: According to the website Mental Floss, Dr. Seuss’ publisher said, “I’ll bet you $50 that you can’t write a book using only 50 words” (Mental_Floss).

Non-Examples: When writers use other author’s material and do not show where the information came from.

Evidence for my claim is may the force be with you and I see dead people and Houston, we have a problem.

Continue assignments until students have finished the central text and any other assignments given during the reading of Night.

<table>
<thead>
<tr>
<th>Day(s) 1-2: Activities/Strategies: USHMM ID Card Project</th>
<th>Computers for each student</th>
<th>Lesson adapted from USHMM ID card project:</th>
</tr>
</thead>
<tbody>
<tr>
<td>USHMM ID Card Project</td>
<td>Internet access</td>
<td>After students have finished reading Night and completed the last discussion of Reciprocal Teaching Notes, it is time to transition for summative assessment: evidence based arguments grounded in research.</td>
</tr>
<tr>
<td></td>
<td>Copies of “Learning about the personal histories of Holocaust victims” worksheet [see attached]</td>
<td>For lesson one students will practice gathering evidence and creating in-</td>
</tr>
</tbody>
</table>
Begin lesson by explaining that “one of the USHMM’s missions is to ensure that individual experiences of survivors and victims of the Holocaust are collected, preserved and publicized for future generations.”

This is a clear statement affirming their responsibility to “bear witness to atrocities so others may be informed” as our EQ inquires.

Show students a copy of one of the ID Cards or a visitor ID Card (available to order through USHMM).

Tell them that visitors to the museum’s permanent exhibition receive ID cards. The cards describe the experiences of people who lived in Europe during the Holocaust to help personalize the historical events, as I hope we do with our mini-research project.

Continue: Through the ID card project you may learn:

- A young girl hid for 14 months in a sewer to escape death at the hands of the Germans and those who collaborated with them. She managed to survive.

- A teenage boy and his family fled into the forests around their town to elude the Nazi hunters,
living for three years by moving from hideout to hideout. He was eventually caught only weeks before the end of the war and executed.

As with the Wiesel’s, choices were difficult for those under Nazi occupation. The vast majority of Jews in German-occupied Europe never went into hiding, for many reasons. Leaving behind relatives, risking immediate and severe punishment if caught, finding someone willing to provide refuge. Many held off hoping the allies would get to them before Hitler did.

Just like us, every single person displayed in these ID cards were concerned with friends, family, school, boyfriends and girlfriends, and what they would grow up to do in life.

For the next 2 class periods, your first task is to work individually to learn the personal history of a Holocaust survivor or victim.

Second, you will work in groups of three or four to determine what human characteristics you detect.

Third, we will share as a whole class: Common characteristics shared? Do any characteristics make a life seem more worthy? Are any of these characteristics lacking in young people today?
Fourth, you will again work independently to complete a biographical paragraph on the person you choose from the USHMM ID Card project complete with in-text citations and a works cited entry.

Ultimately, these people we have examined are real people, with real names, with real families, with real experiences.

Handout “Learning about the personal histories of Holocaust victims” worksheet.

Each student will need a computer with internet access. Guide students to the following website: http://www.ushmm.org/remember/id-cards (also at top of worksheet)

Guide students to the middle bottom of the web page and show how you can browse all the ID cards, children’s ID cards, women and men ID cards.

Note to students that they should first narrow their search to children, women or men to choose a person that interests them. Explain that children have less information and that their ultimate assignment will be to write a biographical sketch paragraph.

Model to students by choosing a category – women – scroll to #133, Barbara Ledermann, and show
students how to scan the material for key words (art museums, horseback rider, dancer, false IDs, hiding, emigrated).

Encourage students to do the same looking for similar interests or interesting outcomes (outspoken, poetry, music, resistance)

Second example as needed, #58 Thomas Elek.

Give students a time limit to choose a person and fill out “Learning about the personal histories of Holocaust victim’s worksheet.”

When time is up, group students into groups of 3-4.

Handout “Group Holocaust ID Analysis” to each group.

Direct students to choose a recorder. Then direct each member to share with the group their ID person focusing on what human characteristics are detected. As students share their person, the recorder fills in the “Group Holocaust ID Analysis organizer.”

After students have had time to discuss in their small groups, bring the class back together and record class answers on board to the following questions:

Common characteristics shared?
Do any characteristics make a life seem more worthy or more important?

Are any of these characteristics lacking in young people today?

Once the class has had a chance to share their ideas, encourage students to add any notes they think they will need to complete the biographical paragraph on their “Learning about the personal histories of Holocaust victims” worksheet.

Have students hand in “Group Holocaust ID Analysis”

<table>
<thead>
<tr>
<th>Day(s) &gt;1:</th>
<th>Activities/Strategies:</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-text Citation, Parenthetical Citation Mini-lesson</td>
<td>In-text citation and works cited PowerPoint (see attached). Copies of Guide to In-Text Citations and In-Text Citation Website Template (back to back) (see attached). Computers</td>
</tr>
<tr>
<td>Tell students that to prepare for the final for this unit we will practice both in-text citation and creating an entry for a Works Cited page (bibliography) with our biographical paragraphs. Hand out “Guide to In-Text Citations” (see attached) and ask students to highlight the important components of in-text citation as you present the PowerPoint. Present PowerPoint Slides 1-10 or all if wish to include visuals for a Works Cited page. After presentation, have students access the USHMM (per instructions on side 2 of worksheet) and fill out website template for citation entry.</td>
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</table>
At this point, students should have completed their “Learning about the personal histories of Holocaust victims” (see attached) worksheet and a completed website template for biographical paragraph assignment.

<table>
<thead>
<tr>
<th>Day(s) 1:</th>
<th>Activities/Strategies:</th>
<th>Copies of Biographical Paragraph.</th>
<th>Hand out Biographical Paragraph with In-Text Citation and Works Cited Entry form (see attached).</th>
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<tbody>
<tr>
<td></td>
<td>Part 4 of previous lesson - independent biographical paragraph on the person from the USHMM ID Card project complete with in-text citations and a works cited entry.</td>
<td>Computers if desired.</td>
<td>Read through with students, ask students for questions. When all questions are answered have students work independently to complete assignment.</td>
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<td></td>
<td>Have students turn in Learning about the personal histories of Holocaust victims and biographical paragraphs (students should keep template for future assignments as a model).</td>
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<td>Grade worksheet and paragraph for completeness and accuracy for citations.</td>
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<tr>
<th>Day(s) 12:</th>
<th>Activities/Strategies:</th>
<th>Copies of Summative Assessment packets for each student (see attached).</th>
<th>Note: At this point in the year, students have written five timed in-class essays devoted to argument and four, three time, revised essays: narrative, expository, reflective and have been exposed to in-text citation and Works Cited.</th>
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<tbody>
<tr>
<td></td>
<td>Summative Assessment:</td>
<td>Computers as needed</td>
<td>Begin by presenting students with Summative Assessment packet (see attached).</td>
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<tr>
<td></td>
<td>students use a close read as a foundation for their persuasive essay/letter/presentation to the United Nations, compelling them to intervene and stop the Holocaust.</td>
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</table>
Tell students that over the course of the next two weeks they will first explore a close reading of two texts that will serve as a foundation for a persuasive essay/letter/presentation to the United Nations, compelling them to intervene and stop the Holocaust.

Review pieces of packet with class, including checkpoints and due dates.

Assign or have students pair themselves as writing partners for peer review.

Ask for questions.

As this is a summative assessment for individual scoring, the teacher should work as a coach and facilitator available for students as they advocate.

This is the end of the Night Unit.

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Close Reading Activity

This will be the first assignment with the central text beginning after three (optional) frontloading activities to build background and context for the time period, Holocaust, of the central text.

<table>
<thead>
<tr>
<th>Text Excerpt: Preface to Night (New Translation) by Elie Wiesel (see attached).</th>
<th>Text-Dependent Questions</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. In paragraph one Wiesel states that “the past lingers in the present,” what do you think the author means by this phrase? Be specific and use textual evidence in your answer.</td>
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<tr>
<td>2. Wiesel proposes the question “Why did I write it [Night]?” What three reasons for writing Night does he suggest in paragraphs 3-5? Why do you</td>
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think Wiesel presents his possible purposes for writing *Night* in the form of questions? Be specific and use textual evidence in your answer.

3. How does Wiesel describe himself regarding his survival in paragraph 6? Be specific and use textual evidence in your answer.

4. What reason does Wiesel give for his survival? Be specific and use textual evidence in your answer.

5. Reread paragraph 7. Based on the text, what is Wiesel's purpose for writing *Night*? Use direct evidence in your answer. Be specific and use textual evidence in your answer.

6. How are words and language “an obstacle” (paragraph 10) for writing *Night*? Be specific and use textual evidence in your answer.

7. In paragraph 10, Wiesel uses the word “conjure” in the sentence, “I would conjure up other verbs, other images, other silent cries.” What is the **literal meaning** of conjure in this sentence? What is the **figurative meaning**? How does the word “conjure” and its connotative meaning **add to the understanding** of the sentence? Be specific and use textual evidence in your answer.

8. In the same paragraph as above (15), Wiesel writes “For all my attempts to articulate the unspeakable, “it” is still not right.” What is the “it” Wiesel refers to? Be specific and use textual evidence in your answer.

9. In paragraph 19 Wiesel states that “illusion--...is dangerous.” What is the “illusion” Wiesel is speaking of and why is it “dangerous”? Be specific and use textual evidence in your answer.

10. Dr. Martin Luther King, Jr. said “Our lives begin to end the day we become silent about things that matter.” Elie Wiesel makes a similar statement in paragraph 45 on the top of page xiii. What do you believe King and Wiesel mean focusing on the word “silent”? Be specific and use textual evidence in your answer.

11. In the last four paragraphs of the Preface, Wiesel presents the central idea to the text. What is the central idea? How do you know? Be specific and use textual evidence in your answer.
12. For your culminating task write a 3-chunk Schaffer paragraph addressing the following question: **What is Elie Wiesel's purpose in writing *Night*?** Develop a topic sentence/claim keeping in mind that you need to provide three concrete details/evidence and at least two sentences of commentary/reasoning for each concrete detail/evidence. Lastly, wrap up your position in a strong concluding sentence that includes the *So What?* (why important; implications).

### Scaffolds and Extensions

<table>
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<tr>
<th>UDL Components:</th>
<th>Support for students who are ELL, have disabilities or read well below grade level text band:</th>
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<tbody>
<tr>
<td><strong>Representation</strong></td>
<td>This unit focuses on UDL component representation. The unit includes several audio and visual representations providing historical context through artwork, videos, photographs, audio, reading aloud, and pair, small group, and whole class discussion. All students will receive support in the frontloading activities by providing information visually and auditorily while capturing various important notes in writing. The independent reading is divided into manageable chunks and available on YouTube for audio listening/reading. Students with this accommodation will work on listening during Academic Strategies. As students are grouped for duration of reading the central text scaffolding of reciprocal teaching notes takes place through small group and whole class question and answer discussions. Small groups assigned at beginning of reading central text to be continued throughout text allows teacher to group higher and lower achieving students. Through the various types of media, students will be able to pick out main ideas and key details that relate to the Essential Questions and apply those ideas to a final project in which students present a persuasive</td>
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</table>

| Extensions for standard and advanced students: |
| Supplementary activities: |
| Clerical error article (see attached) |
| Twins of Auschwitz article (see attached) |
| *Night* double entry journal responses (see attached) |
| *Night*: Geographical Journey (see attached) |
| Witness to history (see attached) |
essay/letter/presentation in MLA format. This approach will hopefully include every student’s needs and encourage students to make choices in which they are asserting control over their learning. An overarching teaching goal is to provide students with the ability to gain more control in their learning by understanding their individual learning styles and needs so that they can facilitate their own learning as necessary through high school and college.