

WHAT THESE EYES HAVE SEEN

Lesson plans and interactive learning
for Holocaust education



Any questions or feedback?

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USING THIS CONTENT

SENSITIVE CONTENT

The following materials contain sensitive content about the Holocaust, genocide, and atrocity crimes.

The interactive features, lesson plans, and testimonies provided here include content about disability, homosexuality, religious and racial identity, political viewpoints, mental health, and emotional well-being.

The content also includes different forms of violence, such as cannibalism, starvation, abuse of women and children, torture, forced sterilization, mass-murder, and other violent acts within the context of genocide, as well as content about trauma, PTSD, and suicide.

Teachers should use discretion when deciding whether to use these materials and they should think carefully about the content's suitability for their specific classrooms, students, and school environments.

USE OF MATERIALS

The materials in this packet and the content found through the *Unsilence* and *Tennessee Holocaust Commission* links provided are to be used for educational purposes only.

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Your support is appreciated.

OVERVIEW

AGE 13+

The content in this packet is suitable for teenagers and adults (see page 3).

LESSON PLANS & SEQUENCE

This packet consists of five lesson plans. Teachers can implement any single lesson outline, or all outlines, or any combination of outlines. While each lesson plan can be taught as a stand-alone experience, the lesson plans, when taught in order, build on one another. *What These Eyes Have Seen* (Lesson Plan 1) is a short introductory activity. *Journeys* (Lesson Plan 2) and *Witness* (Lesson Plan 3) are suitable as introductions to the Holocaust. *Recognition* (Lesson Plan 4) and *Memory* (Lesson Plan 5) contain more advanced content.

DISTANCE LEARNING

All lesson plans and experiences are suitable for distance or in-person learning.

HIGHLY INTERACTIVE

Each lesson plan begins with a free online interactive learning experience from *Unsilence*. Students explore a webquest, a choose-your-own-pathway mystery, an interactive testimony, and a photography exhibit. www.unsilence.org/tnholcom

VIDEO TESTIMONIES

Each lesson plan includes the study of survivor or liberator video testimonies through the *Tennessee Holocaust Commission*. Each testimony is free and is from a survivor or liberator from Tennessee. www.tnholcom.org

PEDAGOGICAL GUIDELINES

Teaching about the Holocaust can be daunting and challenging. We highly recommend you become familiar with best-practices for Holocaust educators.

GENERAL HOLOCAUST HISTORY

Guidelines for Teaching About the Holocaust (*United States Holocaust Memorial Museum*): www.ushmm.org/teach/fundamentals/guidelines-for-teaching-the-holocaust

HIDDEN HOLOCAUST HISTORIES

Pedagogical Guidelines for Teaching About Hidden Holocaust Histories (*Unsilence*): www.unsilence.org/pedagogical-guidelines.html

INTERACTIVE EXPERIENCES

1. Survivor Archives
2. The 19th Window
3. Hidden Pages
4. I Saw Everything
5. The Son

1. SURVIVOR ARCHIVE

Free Access: www.tnholocaustsurvivorsarchive.org

Overview: Searchable and comprised of short, edited video clips, the *Tennessee Holocaust Commission* has an archive of over 80 hours of filmed interviews with nearly 100 Tennesseans who are Holocaust survivors, refugees, and U.S. military liberators—people who were eyewitnesses to the Holocaust.

2. THE 19TH WINDOW: A Choose-Your-Own-Pathway Mystery

Free Access: www.unsilence.org/the-19th-window

Overview: *The 19th Window* is an *Unsilence* choose-your-own-pathway mystery, by Danny M. Cohen, set in modern-day Poland, that connects Jewish and Roma Holocaust histories.

Time: 25 minutes, working alone (more time needed in pairs or as a class)

Themes: Inter-generational memory, Marginalized histories, Suicide and PTSD among survivors, Emotional responses to atrocity, Jewish symbology and architecture, Jewish and Roma resistance during the Holocaust history, Holocaust tourism

Full Educator Guide: www.unsilence.org/the-19th-window-guide

3. HIDDEN PAGES: A Webquest

Free Access: www.unsilence.org/hidden-pages

Overview: *Hidden Pages* is an *Unsilence* historical webquest created by Danny M. Cohen and Dara McGreal. A series of web-based puzzles, learners unlock hidden Holocaust histories.

Time: 50 minutes, working in pairs (more time needed as a class)

Themes: Marginalized Holocaust histories, Investigation of history, Roma Holocaust resistance, Nazi propaganda, The Nazis' persecution of people with disabilities, The Nazis' persecution of homosexuals, Political dissidents and The White Rose

Full Educator Guide: www.unsilence.org/hidden-pages-guide

4. I SAW EVERYTHING: A Photography Exhibit

Free Access: www.unsilence.org/i-saw-everything

Overview: *I Saw Everything* and *Remembering Together* are *Unsilence* photography exhibits, based on the research of Michelle Kelso, that shed light on stories of Roma Holocaust survivors and their recent struggle for reparations.

Time: 10 minutes, working alone (more time needed in pairs or as a class)

Themes: Roma Holocaust experiences, Concentration camps, Reparations, Denial of victimhood, Sexual violence, Cannibalism, Community memory, Intergenerational memory, Testimony, Silencing, Grief and loss, Survival and resilience

Full Educator Guide: www.unsilence.org/i-saw-everything-guide

5. THE SON: An Interactive Testimony

Free Access: www.unsilence.org/the-son

Overview: *The Son* is based on interviews with Michael Bauer, the gay son of two Jewish Holocaust survivors. The *Unsilence* feature is an interactive transcribed testimony where learners choose their own pathways through Michael's story.

Time: 10 minutes, working alone (more time needed in pairs or as a class)

Themes: Inter-generational memory and trauma, The second generation, Nazi ghettos, Refugees, LGBTQ rights, AIDS Crisis, Genocide today

Full Educator Guide: www.unsilence.org/the-son-guide

GUIDELINES for TEACHING TESTIMONIES

1 PREPARE STUDENTS

Viewing Holocaust testimony can be shocking. When possible, we need to prepare young people for the details of violence they may encounter. It is important to ask students: “What do you expect to learn about?” as this will give you an opportunity to set expectations.

2 AVOID OVER-IDENTIFICATION

Avoid asking students “How would you feel?” in the shoes of a survivor. It’s impossible to imagine what it was like to live – or die – in the Holocaust. Instead, you might ask: “How do you feel about this?” and “What is the survivor telling us?” and “What is most surprising?”

3 CONNECT HISTORY TO INJUSTICE TODAY

Rather than ask students to imagine experiencing the Holocaust, ask students “What will you do?” and “What actions can we take?” to stand up against injustice and genocide today.

4 VALIDATE ALL EMOTIONS

We must help students understand that any emotional response to violent history – such as sadness, anger, outrage, hope, empowerment, or any combination of responses, including numbness and even attempts at humor as a way to cope with difficult content – is valid and normal.

5 HELP STUDENTS REFLECT

Viewing Holocaust testimony can be difficult for students to process. Here are some suggested questions to help guide conversation:

What surprised you about the testimony?

How did viewing the testimony make you feel?

What questions do you now have about Holocaust history?

What emotions is the survivor / liberator expressing?

What is the difference between viewing video testimony compared to reading testimony, such a memoir?

Listening to testimony can be hard. Why is it important that we listen to testimony?

LESSON PLAN 1

WHAT THESE EYES HAVE SEEN

intro activity

1 EXCERPT

Students read the testimony excerpt (below) from Tennessean Holocaust survivor Sam Weinreich.

Options

- a. Each student works alone;
- b. Students work in pairs or small groups;
- c. Facilitate a read-aloud with the whole group.

“You know each person has his own – what happened to him, in different ways, different eyes, whatever. I know historians probably will come up with other stories, but nobody can deny what these eyes have seen. It’s unbelievable what one human can do to the other. People became animals and tear you apart for no reason, only because you were Jews. I thought “Live and let’s live,” but this was not the case with us.”

—*Sam Weinreich, Holocaust survivor, Memphis Tennessee*

2 QUESTIONS

Students consider the guiding questions below.

Options

- a. Assign questions as prompts for student essays;
- b. Students discuss questions in pairs or small groups;
- c. Facilitate discussion with the whole group.

Guiding Questions

What is Sam telling us?

After reading Sam’s words, what questions about the Holocaust do you have?

What do you expect to learn about while studying the Holocaust?

Source: Sam Weinreich’s video testimony and transcript
www.tnholocaustsurvivorsarchive.org/people/sam-weinreich/

JOURNEYS**The 19th Window / Refugees****1 SOLVE MYSTERY**

Students read through and work to solve the *Unsilence* choose-your-own-pathway mystery *The 19th Window*: www.unsilence.org/the-19th-window

Options

- a. Each student works alone;
- b. Students work in pairs or small groups;
- c. Facilitate a read-aloud with the whole group.

2 QUESTIONS

Students consider the guiding questions for *The 19th Window* (see next page)

Options

- a. Facilitate discussion between chapters and at story decision points;
- b. Ask questions at the end of the story;
- c. Assign questions as prompts for student written reflections.

3 TESTIMONIES

On the *Tennessee Holocaust Commission* website, students view testimonies by Jewish refugees from Nazi-occupied Europe: www.tnholocaustsurvivorsarchive.org

Options

- a. Students use the search feature and explore testimonies (suggested key term: “Refugee”);
- b. Assign specific testimonies

Suggested Testimonies

Esther Loeb, camp survivor and refugee, Nashville TN
www.tnholocaustsurvivorsarchive.org/people/esther-loeb/

Elsa Herzfeld, refugee, Nashville TN
www.tnholocaustsurvivorsarchive.org/people/elsa-herzfeld/

ACTIVITIES & GUIDING QUESTIONS BY THEME for THE 19TH WINDOW

GENERAL QUESTIONS

Why did Danny M. Cohen write *The 19th Window* as a choose-your-own-pathway mystery, rather than as a linear tale?

How did the choices and road blocks within the story alter the reading experience?

What is the reader trying to solve?

ACTIVITIES & GUIDING QUESTIONS BY THEME

A. Gematria & Architecture

B. Investigation of History

C. Inter-Generational Trauma

ACTIVITY A: GEMATRIA & ARCHITECTURE

Create a story map that shows every moment Lydia counts or finds herself thinking and learning about numbers and *gematria*.

GUIDING QUESTIONS

What is *gematria*?

What is the significance of *gematria* to the story?

How does Lydia's necklace become connected to her family's history?

How does Lydia's birthday change the story's development and outcome?

Why does Lydia become interested in the windows at the *Dziadoszyce* synagogue, and why does she want to prove Joanny wrong?

In what way is architecture – of synagogues, of Nazi camps, and of Holocaust memorials – important to the story?

ACTIVITY B: INVESTIGATION OF HISTORY

Create a timeline of Lydia's discoveries, including a timeline of Essie and Andrzej's love story.

GUIDING QUESTIONS

How are the mysterious envelopes important to the story?

In what ways does Lydia uncover new historical information?

What new information does Lydia learn about her grandmother?

What is Adam's process and experience of studying Holocaust history?

How does Adam's identity as Roma affect Lydia's understanding of her grandmother's story?

What are the differences and similarities between Jewish and Roma experiences during the Holocaust?

We learn that Lydia's grandmother took her own life. Why do we rarely hear stories about suicide among Holocaust survivors?

TASK C: INTER-GENERATIONAL TRAUMA

Create a story map of Lydia's emotional responses throughout her journey.

GUIDING QUESTIONS

When Lydia arrives in Poland, why does she become physically sick?

Why is Lydia so afraid to visit the sites of Nazi atrocity?

Throughout her trip, why does Lydia reject the urge to cry?

At Chmielnik, the tour guide, Joanny, tells the group, "It's okay to feel anything - even nothing." Why does Lydia respond to this statement with relief?

Once she discovers her grandmother's hidden past, why does Lydia no longer feel like a tourist?

What is inter-generational trauma?

Is Lydia experiencing inter-generational trauma, or something else?

MAP for THE 19TH WINDOW



The 19th Window Map of Poland, with present-day borders, is included here for education purposes only, courtesy of *The Holocaust in History and Memory*, published by University of Essex, UK (2015, p.45).

WITNESS**Hidden Pages / Liberators****1 COMPLETE WEBQUEST**

Students complete the puzzles in the *Unsilence* webquest *Hidden Pages*:
www.unsilence.org/hidden-pages

Options

- a. Students work in pairs or small groups;
- b. Facilitate puzzle solving with the whole group.

Note: The webquest is usually very difficult to complete alone

2 QUESTIONS

Students consider the guiding questions for *Hidden Pages*
(see next page)

Options

- a. Facilitate discussion after each puzzle;
- b. Ask questions at the end of the webquest;
- c. Assign questions as prompts for student written reflections.

3 TESTIMONIES

On the Tennessee Holocaust Commission website, students view testimonies by members of the U.S. military who liberated Nazi camps:
www.tnholocaustsurvivorsarchive.org

Options

- c. Students use search feature and explore
(suggested key term: “Liberator”);
- d. Assign specific testimonies:

Suggested Testimonies

Harry Snodgrass, U.S. military liberator, Johnson City TN
www.tnholocaustsurvivorsarchive.org/people/harry-snodgrass/

James Doris, Jr, U.S. military liberator, Chattanooga TN
www.tnholocaustsurvivorsarchive.org/people/james-dorris/

GUIDING QUESTIONS BY PUZZLE for HIDDEN PAGES

GENERAL QUESTIONS

What histories and stories within *Hidden Pages* are surprising?

Which parts of the webquest are most compelling and powerful?

Why have the narratives within *Hidden Pages* become marginalized or forgotten altogether?

How does the design of some puzzles draw attention to the “hidden” stories of the webquest?

WEBQUEST INTRO

Why is it important that we place Holocaust history within the context of broader cultural history?

How does the quotation by Heine relate to Holocaust history?

The poem contains the line “Papers, buried in the ground” – what questions does this raise for the *Hidden Pages* experience we are about to begin?

PART 1

What does the image tell us about Nazi propaganda?

Why are stories of Germans of African descent often marginalized from Holocaust commemoration?

PART 2

What stands out about Lichtenberg’s story?

What is surprising about the story?

PARTS 3, 4 & 5

Why are Sophie Scholl and her comrades somewhat unknown by the general public outside of Germany?

The members of the resistance can be considered victims of Nazi politicide. Why must we differentiate between politicide and genocide?

PART 6

Why is the history of the T4 Program often excluded from Holocaust education and commemoration?

What does the year of the T4 memorial's unveiling tell us about Holocaust memory?

What does Wagemann's story tell us about Holocaust victimhood?

PART 7

Who are the individuals on this list?

If we were to conduct online research about each individual, what should we expect to learn? And if we conduct such research, what do we learn?

Why is the list made up only of men?

Why are their stories so often excluded from Holocaust commemoration and Holocaust education?

Why was the Nazi camp constructed in this shape?

PART 8

What does this timeline tell us about Holocaust memory?

In what ways does the timeline explain how certain groups became marginalized within Holocaust memory?

PARTS 9 & 10

Why are the Nazis' Sinti and Roma victims so often excluded from Holocaust commemoration and Holocaust education?

How does the true story *The Hidden Pages of Auschwitz* expand and change how we think about Holocaust history and memory?

RECOGNITION**I Saw Everything / Camps****1 EXPLORE EXHIBITS**

Students look through the photographs and captions in the *I Saw Everything* and *Remembering Together* exhibits: www.unsilence.org/i-saw-everything

Options

- a. Each student works alone;
- b. Students work in pairs or small groups;
- c. Facilitate a read-aloud with the whole group.

2 QUESTIONS

Students consider the guiding questions for *I Saw Everything* and *Remembering Together* (see next page)

Options

- a. Facilitate discussion throughout;
- b. Ask questions at the end of the experience;
- c. Assign questions as prompts for student written reflections.

3 TESTIMONIES

On the *Tennessee Holocaust Commission* website, students view testimonies by Jewish survivors who experienced the Nazi camps:

www.tnholocaustsurvivorsarchive.org

Options

- a. Students use search feature and explore (suggested key term: “Camps”);
- b. Assign specific testimonies

Suggested Testimonies

Henrietta Diament, ghetto and camp survivor, Memphis TN

<http://tnholocaustsurvivorsarchive.org/people/henrietta-diament/>

Menachem Limor, camp survivor, Nashville TN

www.tnholocaustsurvivorsarchive.org/people/menachem-limor/

GUIDING QUESTIONS BY THEME for I SAW EVERYTHING

Photographs

In each photograph, what do you see?

What do you notice immediately?

Keep looking. What details of each photograph do you notice after a second look?

What do you notice in the foreground? In the background?

What story does each photograph tell?

Captions

How does each photograph help us understand the extended written caption, including testimonies, below it?

What do the extended captions tell us about the experiences of Roma during the Holocaust?

What is surprising about the testimonies and quotations?

Recognition & Reparations

Why did Romanian authorities deny reparations to Roma Holocaust survivors?

Why are Roma Holocaust survivors so often excluded from Holocaust education and commemoration?

What was the process for Roma Holocaust survivors to apply for reparations?

Testimony Collection

What is unique or surprising about Dr. Michelle Kelso's methodologies for collecting Roma survivor testimonies?

How do Dr. Kelso's research methodologies help us think about community memory?

How does this research help us think about trauma and intergenerational memory in these Roma families and communities?

MEMORY**The Son / Ghettos****1 NAVIGATE TESTIMONY**

Students read through and make choices within the *Unsilence* interactive testimony of Michael Bauer, *The Son*:

www.unsilence.org/the-son

Options

- a. Each student works alone;
- b. Students work in pairs or small groups;
- c. Facilitate a read-aloud with the whole group.

2 QUESTIONS

Students consider the guiding questions for *The Son* (see next page)

Options

- a. Facilitate discussion between chapters and at story decision points;
- b. Ask questions at the end of the story;
- c. Assign questions as prompts for student written reflections.

3 TESTIMONIES

On the *Tennessee Holocaust Commission* website, students view testimonies by Jewish survivors who experienced the Nazi ghettos:

www.tnholocaustsurvivorsarchive.org

Options

- a. Students use search feature and explore (suggested key term: “Ghettos”);
- b. Assign specific testimonies

Suggested Testimonies

Sam Weinreich, ghetto and camp survivor, Memphis TN

www.tnholocaustsurvivorsarchive.org/people/sam-weinreich/

Zina Gontownik, ghetto and camp survivor, Memphis TN

www.tnholocaustsurvivorsarchive.org/people/zina-gontownik/

Tema Bauer, mother of Michael Bauer, ghetto and camp survivor,

Chicago IL <https://collections.ushmm.org/search/catalog/irn507436>

GUIDING QUESTIONS BY CHAPTER for THE SON

THE SON LANDING PAGE

“Our friends were dying, at a relatively young age. I’d become like my parents. Most of my friends are just memories.” What questions are raised by this opening quotation?

BREAD

What does this chapter tell us about conditions in the Łódź Ghetto?

What does Michael realize about his mother?

BIRTHDAY

What do Michael’s reflections tell us about trauma?

At this point in Michael’s story, we face a decision point. Why is *The Son* structured in this way?

THE RING / SHOES

Why might Michael have wanted his father’s ring?

“My father’s happiness in life was his family.” What might this tell us about how Michael perceives his father?

KITCHEN TABLE

At the kitchen table, we reach another decision point. How does having this choice change how we interact with Michael’s story?

MY FATHER / EDUCATION

“You have to be very careful, because people like you had it worst of all in the camps.” What is Michael’s father trying to tell him? How might this response have affected Michael?

MY MOTHER / AVRUM

“I’m sorry you were ever born.” What does Michael’s mother mean by this? How might this response have affected Michael?

How might Michael’s indirect memories of Avrum affect how Michael thinks about himself?

ROGER

“we couldn’t get married in the United States” How does this experience of discrimination frame Michael's story?

“Being the child of survivors is core to my identity.” What does Michael mean by this?

REFUGEES

How do Temcia and Mojsze’s experiences immediately after the war change the way we think about their experiences during the Holocaust?

How might his parents’ experiences as refugees affect how Michael perceives himself?

THE ASSASSINATION

“They’re killing people like me.” Through his testimony, Michael jumps forwards and backwards in time. At one point, Michael appears to connect the assassination of Harvey Milk and the AIDS Crisis of the 1980s with his family’s Holocaust history.

“Our friends were dying, at a relatively young age. I’d become like my parents. Most of my friends are just memories.” What does this tell us about memory? What might this tell us about Michael’s identity?

Is Michael experiencing a form of intergenerational trauma? Is Michael experiencing a form of vicarious or secondary trauma? Is Michael experiencing direct trauma?

“This is what happens to people when they lack political power.” What does Michael mean by this?

GENOCIDE

“When I see those Syrian refugees, I see my parents.” What does Michael mean by this?

What does Michael’s political activism tell us about his personal experiences and his perceptions of his own family history?

FAMILY HISTORY

How do the four timelines – of Avrum, Temcia, Mojsze, and Michael – change or reframe or broaden our understanding of Michael's story?

The final page of *The Son* features an untitled fragment about how Michael’s parents first met (alongside a photograph of Temcia and Mojsze). Why does *The Son* end with this story?

GENERAL QUESTIONS

Are there any specific lessons Michael wants us to take away?

Does the interactive structure of *The Son* change or reframe Michael's story in any way? How do the specific decision points within the story alter how we engage with Michael's story?

What was most surprising about Michael’s story? What new and unanswered questions do you have?

RECOMMENDED SUPPLEMENTARY TEXTS

The following texts are suitable for teenagers. This list is not exhaustive.

BEHIND THE BEDROOM WALL by Laura E. Williams (*novel*)

Set in 1942, a member of the Nazi Youth discovers that her parents are taking a stand against Nazism by helping to rescue a Jewish family.

BRIAR ROSE by Jane Yolen (*novel*)

In this retelling of Sleeping Beauty, a young woman discovers that the story of her grandmother, a Jewish survivor of the Holocaust, overlaps with the history of the Nazis' persecution of homosexuals.

THE DEVIL'S ARITHMETIC by Jane Yolen (*novel*)

A Jewish teenager in New York is accidentally transported back in time to 1941 and finds herself trying to warn a Jewish Shtetl community in Poland about the Nazis' roundups.

THE DIARY OF A YOUNG GIRL by Anne Frank (*diary*)

Jewish teenager and Holocaust victim Anne Frank writes about hiding from the Nazis.

I NEVER SAW ANOTHER BUTTERFLY (*poetry / art*)

Compiled by Hana Volavková, this collection of paintings, drawings, and poems by children and teenagers depict their experiences of imprisonment and survival in the Nazi concentration camp Terezin.

MAUS I & II by Art Spiegelman (*graphic novel / autobiography*)

A winner of the Pulitzer Prize, comic book artist Art Spiegelman combines the story of his Jewish parents' survival of Auschwitz with his own reflections on intergenerational trauma.

NIGHT by Elie Wiesel (*autobiography*)

Elie Wiesel, a Jewish Holocaust survivor, reflects on his experiences as a teenage prisoner of Auschwitz.

NUMBER THE STARS by Lois Lowry (*novel*)

Set in Copenhagen, Denmark, in 1943, this thriller tells the story of a Christian teenager and her family defying Nazi occupation to save the lives of their Jewish friends.

SALVAGED PAGES edited by (*diary excerpts*)

A collection of diary entries written by Jewish teenagers during the Nazi era.

SOUNDLESS ROAR by Ava Kadishson Schieber (*autobiography / art / poetry*)

Through a series of short stories, poems, and drawings, Jewish Holocaust survivor Ava Kadishson Schieber remembers her teenage years hiding from the Nazis on a farm near Belgrade.

T4 by Ann Clare LeZotte (*novel / poetry*)

A novel in verse tells stories of the Nazis' disabled victims.

TRAIN by Danny M. Cohen (*novel*)

Set in Berlin over ten days in 1943, this thriller follows the lives of six teenagers and is inspired by true stories of Roma, Jewish, disabled, homosexual, and political victims of Nazism.

TENNESSEE STATE ACADEMIC STANDARDS

Ages 13+

Much of the content in this packet is only suitable for ages 13+. See page 3 of this document.

World History & Geography

- W. 49 Describe the persecution of Jews and other targeted groups in Europe leading up to World War II, and explain why many people were unable to leave and their efforts to resist persecution.
- W. 50 Explain the state-sponsored mass murder of the Jews in Nazi-controlled lands, and describe the varied experiences of Holocaust survivors and victims.
- W. 53 Describe the cultural, economic, geographic, and political effects of World War II, including:
 - Casualties of war (military and civilian)
 - Changes to geopolitical boundaries
 - Creation of the United Nations
 - Destruction of cultural heritage
 - Division of Germany
 - Impact of the Nuremberg trials
 - Refugees and displaced populations

U.S. History

- U.S. 47 Analyze the response of the U.S. to the plight of European Jews before the start of the war, the U.S. liberation of concentration camps during the war, and the immigration of Holocaust survivors after the war.

Social Studies Practices

- SSP. 01 Collect data and information from a variety of primary and secondary sources, including:
 - Printed materials (e.g., literary texts, newspapers, autobiographies, speeches, interviews, letters, personal journals)
 - Graphic representations (e.g., maps, timelines, charts, political cartoons, photographs, artwork)
- SSP. 05 Develop historical awareness by:
 - Recognizing how and why historical accounts change over time
 - Perceiving and presenting past events and issues as they might have been experienced by the people of the time, with historical empathy rather than present-mindedness
 - Evaluating how unique circumstances of time and place create context and contribute to action and reaction
 - Identifying patterns of continuity and change over time, making connections to the present

Reading / Informational Texts

Standard 1

Cornerstone:	Read closely to determine what a text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
11-12.RI.KID.1	Analyze what a text says explicitly and draw inferences; support an interpretation of a text by citing and synthesizing relevant textual evidence from multiple sources.
9-10.RI.KID.1	Analyze what a text says explicitly and draw inferences; cite the strongest, most compelling textual evidence to support conclusions.
8.RI.KID.1	Analyze what a text says explicitly and draw logical inferences; support an interpretation of a text by citing relevant textual evidence.

Standard 2

Cornerstone:	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
11-12.RI.KID.2	Determine multiple central ideas of a text or texts and analyze their development; provide a critical summary.
9-10.RI.KID.2	Determine a central idea of a text and analyze its development; provide an objective or critical summary.
8.RI.KID.2	Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary.

Standard 3

Cornerstone:	Analyze how and why individuals, events, and ideas develop and interact over the course of a text.
11-12.RI.KID.3	Analyze how an author's choices regarding the ordering of ideas and events, the introduction and development of ideas, and connections among ideas impact meaning.
9-10.RI.KID.3	Analyze how an author presents and develops key ideas and events to impact meaning.
8.RI.KID.3	Analyze the techniques used to distinguish between and to make connections among individuals, events, or ideas in a text.

Standard 4

Cornerstone:	Interpret words and phrases as they are used in a text, including technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
11-12.RI.CS.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text.
9-10.RI.CS.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.
8.RI.CS.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone, including analogies and allusions to other texts

Standard 5

Cornerstone:	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of a text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.
11-12.RI.CS.5	Analyze and evaluate the effectiveness of the structure an author uses in his or her own exposition or argument, including whether the structure makes points clear, convincing, and engaging.
9-10.RI.CS.5	Analyze how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text.
8.RI.CS.5	Analyze in detail the structure of a specific paragraph or section in a text, including the role of particular sentences in developing and refining a key concept.

Standard 6

Cornerstone:	Assess how point of view or purpose shapes the content and style of a text.
11-12.RI.CS.6	Determine an author's point of view and/or purpose in a text, analyzing how style and content contribute to its effectiveness
9-10.RI.CS.6	Determine an author's point of view or purpose and analyze how an author uses rhetoric to advance that point of view or purpose.
8.RI.CS.6	Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Standard 7

Cornerstone:	Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words.
11-12.RI.IKI.7	Evaluate the topic or subject in multiple diverse formats and media.
9-10.RI.IKI.7	Evaluate the topic or subject in two diverse formats or media.
8.RI.IKI.7	Evaluate the advantages and disadvantages of using different mediums to present a particular topic or idea.

Standard 8

Cornerstone:	Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
11-12.RI.IKI.8	Evaluate how an author incorporates evidence and reasoning to support the argument and specific claims in a text.
9-10.RI.IKI.8	Evaluate how reasoning and evidence affects the argument and specific claims in a text.
8.RI.IKI.8	Delineate and evaluate the argument and specific claims in a text, assessing whether evidence is relevant and sufficient to support the claims and the reasoning is sound.

Standard 9

Cornerstone:	Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches an author takes.
11-12.RI.IKI.9	Analyze and evaluate a variety of thematically-related texts of historical and literary significance for their topics, facts, purposes, and rhetorical features.
9-10.RI.IKI.9	Analyze a variety of thematically related texts of historical and literary significance for the way they address related topics, facts, and concepts.
8.RI.IKI.9	Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

Standard 10

Cornerstone:	Read and comprehend complex literary and informational texts independently and proficiently.
12.RI.RRTC.10	Read and comprehend a variety of literary nonfiction at the high end of the grades 11-12 text complexity band independently and proficiently.
11.RI.RRTC.10	Read and comprehend a variety of literary nonfiction throughout the grades 11-12 text complexity band proficiently, with a gradual release of scaffolding at the higher end as needed.
10.RI.RRTC.10	Read and comprehend a variety of literary nonfiction at the high end of the grades 9-10 text complexity band independently and proficiently.
9.RI.RRTC.10	Read and comprehend a variety of literary nonfiction throughout the grades 9-10 text complexity band proficiently, with a gradual release of scaffolding at the higher end as needed.
8.RI.RRTC.10	Read and comprehend a variety of literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.