TEACHING LITERATURE OF WAR FROM MULTIPLE PERSEPCTIVES WITHIN
THE NORTH CAROLINA STANDARD COURSE OF STUDY

by

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ABSTRACT

MICHAEL HENRY LANDERS. Teaching literature of war from multiple perspectives within the North Carolina standard course of study. (Under the direction of DR. GREGORY WICKLIFF)


This thesis offers a rationale for a set of teaching strategies and lesson plans for teaching the literature and film of war to North Carolina high school students within the North Carolina Standard Course of Study. The purposes and challenges of teaching literature and film of war are studied in the context of multiple perspectives, which secondary students often lack in a history focused curriculum alone. Erich Maria Remarque's novel, *All Quiet on the Western Front* (1929), Elie Wiesel's memoir, *Night* (1958), Steven Spielberg's films, *Schindler's List* (1993) and *War Horse* (2011), Peter Weir's film, *Gallipoli* (1981), and Roberto Benigni's film, *Life is Beautiful* (1997) are all examined, wand a full, state Department of Public Instruction-approved curriculum unit plan is presented for teaching World War I and Holocaust literature at the secondary level.

ACKNOWLEDGEMENTS

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REVIEW OF LITERATURE AND FILM OF WAR

"Literature may in fact offer the best avenue to contemplate the realities of war," Janet M. Powers (2007) professed in the *Journal of Peace Education*. Powers' article, "Teaching War Literature, Teaching Peace," posits that the literature of war is an integral part of any education revolving around peace. The value of peace is pronounced when the engagement in war is understood. Secondary schools cover an expansive curriculum of local, national, and global history, and as part of this, students often get pushed through the dates, periods, conflicts, and leadership changes collateral to war. In the U.S., oftentimes, the perspective, or lens of learning is inadvertently biased – through American viewpoints. To truly understand the deeper causes and effects of war, this paper examines teaching concepts relating to war through multiple perspectives. This thesis presents an examination of lesson plans and approaches to teaching literature and film through multiple perspectives of World War I and the Holocaust of World War II.

World War I

"The Great War" opened a new era for the world's understanding of warfare, but aside from the all-encompassing involvement of so many countries, the American public knew little about the realities of war in the early 1900s. While the media (newspapers, radio, and billboards) gave a voice and face to the nationalistic propaganda, literature provided a the view of warfare from the trenches. No single piece of literature tempered the prideful enlistments of soldiers with the harsh realities of destruction like Erich Maria Remarque's *All Quiet on the Western Front* (1929). Considered by many the greatest war novel of all time, the book is noted for being one of the strongest in presenting the themes *against* war. Brian Murdoch (2010), in *Critical Insights*, writes that *All Quiet on*

*the Western Front* "lacks a historical analysis of the beginning of the war," and this point vividly illustrates the cross-curricular enhancement that using literature of the type can extend what students learn (historical analysis) in their history classes.  It also serves the purpose of placing the reader in the perspective of the soldier, where there often was no choice about involvement.

Based in World War I, the novel thrusts students into the life of Paul Baumer, an 18-year old German high school graduate who feels he had no other choice but to sign up for military service.  His military service exposes students to the brutalities of war regardless of the uniform.  These brutalities took their toll indiscriminately among the soldiers on all sides and Remarque's novel portrays a vivid scene depicting the impulsive reaction to kill or be killed. The protagonist, Paul makes a reactive decision to mortally wound a man in a shell hole.  This brings the reader into an agonizing night with Paul, as he lay side-by-side with the victim, realizing their only difference is the color of their uniforms.  The reality of the actions overcome Paul as the guilt of taking a life sets in. The novel reads as an exposé on the truth behind the propaganda – a testimony of the soldiers' view of war.  This novel grapples with the clear idea that no matter the nationality or cause, the experience is much the same in war.  The narrator clearly communicates his struggle to comprehend the decisions of leaders who decide who should kill whom while committing so many of their countrymen to the battle fields. This perspective also allows students to align themselves with a protagonist in a German uniform – which is tacitly the reverse of the disgust many students feel when reading the Holocaust literature.  Teachers can take advantage of this text to ask many more critical

thinking questions about how context shapes a narrative, including the reader-response to it.

At the time of its publishing, no war-related novel had ever reached worldwide audiences on such a scale as Erich Maria Remarque's *All Quiet on the Western Front*. As Modris Eksteins (2010) states, "Remarque's success was unprecedented in the entire history of publishing" (135). The plot of the novel is assumed by many to be reminiscent of Remarque's own life, as he served in World War I and his christened name was Paul, before he took a pen name honoring his mother with Maria; Erich Maria Remarque. The narrator, Paul Baumer, is an eighteen year-old right out of high school and, like many of his classmates, enlisted in the army to fight for Germany in The Great War. Although "considerable mystery surrounds Remarque's war experience," it is suggested that his own experience was not as close to the experience of the characters in the novel (Eksteins 137). Regardless of the factual resemblance to Remarque's own experience, the novel captured the World War I soldier's condition better than any book before.

Remarque chronicles the idea of the "Lost Generation," of World War I – a generation of boys-turned-soldiers who never got a start on paving the paths of their own lives, and only understood death and destruction as life beyond high school. Our culture ubiquitously influences young adults with the stories of heroism, bravery, and nationalism through social media and television commercials. In any number of contemporary television-recruiting commercials for the US Army, the definition of "strength," is embedded. These commercials contain visual depictions of both men and women in a wide range of strenuous training and combat tasks. Another video from the US Army media center depicts a wide range of diversity in age, gender, and ethnicity

declaring how they now know they will "never accept defeat," and stand ready to "destroy the enemy." The message for young people is clear: joining the army is brave, honorable, and life-changing. This is not new propaganda for the military. In fact, one does not have to search far to find a wide range of recruiting images from the past 100 years that sell the similar idea.

While young people today are well aware of the inherent risks of military service up to and including death, they are not as exposed to the full view of war from multiple perspectives. In fact, understanding the point-of-view from the soldiers' eyes equalizes the experience for readers and students – regardless of perspective. The commercials and recruiting materials inundating our young men and women's lives today do not also include the stories from the trenches. The rampant wartime details such as the dangers of gas exposure are not part of the propaganda. In high school, an English class that focuses on filling the gaps with multiple perspectives can offer the story of war through the eyes of Paul Baumer in *All Quiet on the Western Front*, who witnesses his fellow soldiers who, "…in day-long suffocation cough up their burnt lungs in clots" (Remarque 30). Ekstein (2010) discusses Remarque's style in exposing the important reality of military service in war:

> Brief scenes and short crisp sentences, in the first person and in the present tense, create an inescapable and gripping immediacy. There is no delicacy. The language is frequently rough, the images often gruesome (141).

The novel itself opens with a brief preface – a disclaimer from Remarque – unveiling the true point of the text: to "tell of a generation of men, who even though they may have escaped shells, were destroyed by the war" (Remarque).

Steven Spielberg's *War Horse* (2011) is a great film to supplement students' understanding of the experience as a soldier in World War I as they learn through their reading of Remarque's *All Quiet on the Western Front*. *War Horse* allows viewers to remove any assumptions of bias that might be created by reading only one perspective through a German soldier's eyes. Many students empathize with the deplorable and deadly conditions that the soldiers of Paul Baumer's company had experienced throughout *All Quiet on the Western Front*, but may still find it easier to dismiss the experience as the German experience. In her review, Courtney Behrens (2013) of the *Journal of Feminist Family Therapy*, reminds us (especially while reading the graphic depictions and misery in Remarque's novel), that war brings "thoughts of harm, conflict, and death; however, *War Horse* offers a perspective and need for hope despite the cruel context of war" (209). As history informs students, the German experience in the Great War ended in defeat, and with defeat, comes the expectation that the experience may have been more daunting and difficult. Young adult learners are easily able to relegate a negative war experience to the 'loser's' side. *War Horse* provides an unbiased animal's perspective from multiple sides of the human experience.

In her article in *American Cinematographer*, "Animal Instincts" (2011), Patricia Thomson introduces the perspective of the film as "…through the eyes of a horse who is raised by a farm boy…and falls into the hands of various British, French, and German masters during the war" (48). Thomson also points out another reason the film is suited for the young adult in high school; not only is it another perspective of the Great War, but it is a "family-friendly story that takes place during wartime" (48). Although family-friendly, Thomson quotes cinematographer Janusz Kaminski as describing the film very

much like we understand the more brutal scenes in *All Quiet on the Western Front*: "'not happy, bright…storytelling. It's got very brutal moments, very sad moments'" (48). The moments of authentic war realism utterly detailed in Remarque's text and visualized more sensitively in Spielberg's film act as the bridge, or connection, between the very different perspectives. The learner is able to make the connections regarding the war's devastation, but understand that study of the war from multiple perspectives assists in eliminating pre-conceived biases or nationalism. In *War Horse*, "the filmmakers tried to make the horse stand out from its environment," as he was not only the central character, but he was also the hero of the film (Thomson 50).

The exposure to the German perspective of war through Remarque's *All Quiet on the Western Front* immerses students in the traumatic destruction of the German experience in war, but the experience must be a shared experience for students to start to acknowledge that the perspective may change, but the central war experience remains constant. Whereas Remarque subtly touches on the universal experience of a soldier in the narrative of trauma faced by Paul Baumer when he makes his first kill in hand-to-hand combat, Spielberg uses *War Horse* (2011) and the unique perspective to make it clear that war is war, regardless of side. Where Remarque has Paul in *All Quiet on the Western Front* consider befriending and writing to the family of a French soldier he killed in a private moment, Spielberg places Joey, the hero-horse, in an entrapped position in no-man's Land between the German and British sides. In the view of hundreds of soldiers, "…a soldier from each side ventures into no man's land to attend to Joey, despite the potential for harm or death. The two soldiers, who by war standards are enemies, work to free Joey" (Behrens 210). The unified spirit, temporarily, provides the

crucial idea that although the uniform color may change, the experience of compassion and bravery does not.

If there were any question left of the universal perspective of war from those who experienced it – regardless of side – Peter Weir's 1981 film, *Gallipoli*, takes the American viewer to another nation and continent, where the experience of the Great War unfolds.  In her review in *Screen Education* (2015), Bridget Curran illustrates the shared World War I experience, not as a brave and prideful step, but through *Gallipoli*, as a conflict that "…cost thousands of lives and damaged many more, as survivors were left with emotional, psychological and physical wounds" (69).  Like the one-sided, nationalistic perceptions that young people may view through local propaganda today, Curran (2015) points out that the people of Australia were also impressed by "…images of Anzac stereotypes: brave young men – loyal larrikins – who make the ultimate sacrifice for their country" (69).  As learners view the developing story, they see two Australian young men at the start of life who choose the only option they thought was available to them: military service.  Their calling was the same as the calling of the similarly aged men in both *All Quiet on the Western Front* (1929) and *War Horse* (2011).  In line with the realities of war, the idealistic main character, Archy, is killed in action in the last scene of the film and the screen fades to black before the credits.  This final image remains a "…memorable and powerful image of the tragedy and pointlessness of war" (Curran 71).

In our schools, it is necessary to teach the historical lessons of the true heroes today.  We must continue to learn of the key moments that shape our world both in and beyond the warfront.  Our students also need to learn of the stories of the human spirit

that collide with the reality of war – regardless of nationality.  The knowledge gained from these multiple perspectives will inform our youth, allowing them to make choices with clarity and understanding.  Teaching from multiple perspectives in world literature (especially literature of war) may instill a renewed sense of purpose for the young adult who chooses a life of military service.  Those who choose a life of military service based only on propaganda stand to be, as Curran (2015) states, a "tragic reminder that all the courage and positivity in the world can falter in the face of overwhelming odds and the cruel, harsh realities of war" (71).

World War II (Holocaust Literature and Film)

In World War II, the Holocaust enveloped the world and history in a dark period of unspeakable evil.  Perpetrator perspective within the time period rationalized the evil – a perspective that gave what seemed to millions, sane logic for taking part in the attempted destruction of an entire race / religion of humans.  The examination of literature, film, and informational texts in the classroom at the secondary level will allow students to examine critically multiple perspectives through the lens of the Holocaust. The works of Elie Wiesel (1958), *Night*; Steven Spielberg (1993), *Schindler's List*; and Roberto Benigni (1980), *Life is Beautiful* offer students the lens for such a perspective-based examination.  The appendix of this paper includes details of how these units fit within the complete North Carolina English Language standards-based unit of study.

While history courses spend much time covering the political turmoil leading up to World War II, they do not often go deeply into the complexities and perspectives of the Holocaust.  Nazis in general are often portrayed as dictatorial oppressors. Jewish people are often depicted as defenseless victims and the understanding of how something

like genocide is perpetrated is overlooked.  The English classroom has the potential to delve into the stories of the historical events and time periods.  In his editorial preface in *Social Education* (1995), Michael Simpson asserts that students "…need to understand the processes that can result in genocide, as well as the human forces that can prevent or resist it" (Simpson 321).  History classes often offer dates and statistics associated with key world events.  With the Holocaust, English teachers can "…emphasize the need to demonstrate that individual people are behind the staggering numbers" (Simpson 321).

Samuel Totten and Stephen Feinberg penned an essay in 1995 for the National Council for the Social Studies: *Teaching About the Holocaust: Rationale, Content, Methodology, and Resources*.  They "…provide some guidelines that experienced teachers have found to be successful in such an important and complex pedagogical undertaking" (Totten, S. and Feinberg, S. 323).  Educators know it is impossible to teach all history, and it is the selection of what parts of history, especially Holocaust history, are taught.  In *Between Witness and Testimony*, authors Michael Bernard-Donals and Richard Glejzer quote Siegfried Kracauer, who said that "history is so heterogeneous as to suggest that the successful combination…" of relevant evidence and intelligible material is impossible (25). Totten and Feinberg (1995) assert that teachers need to start with "clear rationale statements" which express why a particular period of history is included in the educational unit.  With a strong set of lesson plans and clear goals tied to the state standards, students will understand that the lessons do not represent all aspects of history.  The unit in this study focuses on the Holocaust era and incorporates multiple perspectives, catalyzing secondary students' abilities to see history from different angles. With each perspective, students will clearly understand that history is also fluid – with

events and experiences running with and against each other in time periods where no experience is the same. "By continually wrestling with issues of rationale, students will more likely gain a greater understanding of how and why the Holocaust is important to their own lives" (Totten, S. and Feinberg, S. 324).

Students in the secondary classroom should understand that the targeted people of the Holocaust were not the only people involved. Students should understand that not all Germans and not all members of the Nazi Party were tyrants bent on the destruction of non-Aryans. While the seminal piece of study in many secondary English classrooms is the memoir, *Night* (1958), by Elie Wiesel, this text alone will not offer a sufficient perspective of the Holocaust.

Wiesel's memoir presents students with a young man the same age as themselves, and this perspective helps students to relate to the period in their own lives. However, to relate to the experience of any Jewish person within the Holocaust to a student of today is not a worthwhile endeavor. What is necessary is to use the memoir to let students to acknowledge the experience and to learn from it. Reading *Night* (1958) "turns the 6 million from a statistic to a personal experience that can be multiplied by 6 million" (Quoted in Totten 324).

Wiesel's memoir brings young readers into the world seen through the eyes of Wiesel himself - from which similarly-aged students see through a clear window into the lead-up and immersion of Jews into the clutches of the Nazis in World War II. Having been dubbed "the most influential book…" by Robert McAfee Brown (1986) in forcing the confrontation between truth and depressing subject matter, young adults appreciate the text being "lean, taut, and sparse in style, employing no tricks," (v) as they encounter

teenager, Elie, heading straight into "the innermost circle of hell." The rapid progression of the story within the historical context allows students to access the situations facing so many millions in the time period. The anti-Semitism, discrimination, and unimaginable adversity helps students to answer so many relevant modern-day questions: Why did the Jews not get away? Why didn't more people fight the Nazis? How were so many captured and sent to the camps? What was it like to be a teenager in the time?

In this memoir, the experience of Wiesel as a young adult is the perfect lens for students to begin to answer some of their own questions. The narrator provides an unfiltered view of what was the march towards inevitable death for so many millions. Liora Gubkin (2015) asserts that the Holocaust "…taught from outside the discipline of history minimizes historical context" (104). According to Gubkin (2015), lessons of the Holocaust must be "…grounded in an understanding of the historical circumstances that made the Holocaust possible" (110). The perspective Wiesel's memoir offers in *Night* keeps the machinations of war and politics of the time period at a distance. While teachers should always provide context for any historical account, the text alone offers secondary students of all ability levels access to the genuine perspective of a young adult; what he knows, what he feels, what he sees, and what he experiences – no blurring. This narrative perspective is crucial for its connection with readers, especially young adults. The narrative, even minus the larger historical context, catalyzes students' critical thinking, inquiry, and desire to pursue knowledge from a historical context. In a secondary school that emphasizes cross-curricular learning, the use of texts like *Night* in the English classroom are only supplementary to the larger learning goals.

Aside from historical context, Gubkin (2015) states that a "second important quality of engaged witnessing is attention to multiple subject positions" (110).    As part of the secondary English classroom this is important, but the selection of another position or perspective requires careful consideration.  Steven Spielberg's *Schindler's List* has the ability to go well beyond the isolated Holocaust perspective of Wiesel, however, it requires due diligence and disclosure to parents / guardians of the young adult.  Shirley Goldberg (1994) highlights the perspective of the film, which exposes "images of the unthinkable" to audiences while it develops "the ordinary person challenged by an extraordinary situation" (1).

While Wiesel's memoir fits the predominate mold for Holocaust literature and student understanding, *Schindler's List* (1993) supplements the knowledge with a view from another perspective.  The story of Oskar Schindler's rise to business notoriety in World War II Poland and Germany illustrates the other side – a closer view from the Nazi perspective.  While Spielberg's film examines Oskar Schindler's role in the operation of the labor camps, the story closely scrutinizes the flawed yet redeeming humanity in its protagonist.  The film and the memoir are two distinct World War II-period perspectives on Holocaust experiences and are crucial pieces of secondary school teaching and learning.

In addition to the visual imagery and graphic violence found in *Schindler's List*, there is the indelible story of a Holocaust rescuer.  Another layer of context that students must understand is that there were indeed people who worked hard to stop the rampant murder.  Oskar Schindler was one of them.  As Goldberg (1994) writes, "he was a mystery: a German Catholic, a womanizer, an extravagant man who enjoyed the good

things of life, a Nazi party member and a war profiteer" (1). These traits stand out more as flaws than the image of a "rescuer." The typical response from young adults relates rescuers to heroes. The character flaws of Oskar Schindler may make the film less appealing for secondary school teachers but to educate was one of Spielberg's initial goals. Educators may want to focus on the Schindler "who ran incalculable risks and gave away his fortune to save the lives of more than 1,100 Jews," without revealing the flaws (Goldberg 1). According to David H. Lindquist though, for teaching the Holocaust,

> "Rescue is perhaps the most problematic to consider because, while its hopeful
> message attracts both students and teachers, [there is] an imperative to maintain
> rescue's historical relevancy within the proper contextual framework of the
> Holocaust" (26).

While teaching the stories of perpetrators, rescuers, or victims in the Holocaust, omitting any information for better or worse is a form of censorship, and educators must not try to romanticize versions of any stories readily accessible to students. *Schindler's List*, with proper guidance and parental permission, offers the opportunity to examine a circumstantial hero (despite his obvious flaws). Nechama Tec (1998), identified six common rescuer characteristics and conditions: 1) individuality or separateness from society; 2) independence; 3) a commitment to help people in need; 4) a matter-of-fact attitude about their activities; 5) an unplanned initiation into rescue; and 6) a view of Jews as human beings totally dependent on others (655). Prior to viewing, young adults may brainstorm about the qualities they deem necessary for a person to become a rescuer. What is understood is that not all lists will fit all individuals, but the viewing of

*Schindler's List* may help students to gain a deeper purpose in character development as they track the traits of the protagonist, Oskar Schindler.

Where Wiesel's memoir allows the reader to naturally sympathize with the main characters and the immediate family as they face the rise of discrimination, imprisonment, and systemic annihilation, *Schindler's List* opens with a man on the perpetrator's side, with clear focus on the iconic swastika pin on the lapel of Oskar in the opening scene. This immediate visual engenders an inevitable ominous reaction by student-viewers, who if they have already immersed themselves in Wiesel's memoir, may have developed biased perspectives towards the symbolism of the Swastika and anyone who wears it. This is a perfect perspective to initiate the response that heroes will come in many forms, and sometimes, the rescuer starts as a member of the perpetrator's side.

The film exposes the senseless brutality in which so many Nazi perpetrators have operated as a matter of course, while also isolating the perspective of a non-military Nazi profiteer in Schindler, who reverts to his basic human instincts readily by the conclusion of the film. The exposure to the process of this conversion, despite the inherent flaws in his character, illustrates the way in which rescuers do not have to be perfectly in line with Gubkin's (2015) warnings of "teaching to transgress" (118) or to take rescuers out of historical context. *Schindler's List* offers the vivid imagery that some Holocaust survivors feel has come closest to what they experienced. The clear and well-chronicled flaws of Oskar Schindler are depicted without apology and the inevitable conclusions any student may gain from this perspective are valuable.

Memorializing the tragedies of the Holocaust is a difficult task, as insensitivity claims can be drawn from any work of literature or film. In fact, author Melanie J.

Wright cites Elie Wiesel as famously describing the "Holocaust as negating 'all literature as it negates all theories and doctrines'" (20). While *Schindler's List* (1993) goes to great lengths to capture a look of authenticity with the purposefully used black and white cinematography and the graphically depicted ghetto liquidation scenes, Roberto Benigni's *Life is Beautiful* (1997) softens the edges of the brutalizing episodes depicted in *Schindler's List* and referenced in Wiesel's *Night* (1958). *Life is Beautiful* (1997) was released to worldwide acclaim, winning at Cannes Film Festival and achieving three Oscars. It did not come without criticism though. The film has its main character, Guido, use humor in the grimmest situations, while the casual viewer is none the wiser. Students who have a contextual understanding gathered from reading Wiesel's memoir or Spielberg's film will take pause to place the humor portrayed in context with events that are tragic. The younger viewer or the student with less contextual knowledge of the Holocaust will learn valuable themes on the importance of family and adaptation for survival, but will not suspect the true nature of crimes not vividly portrayed as in *Schindler's List*. Critics, including David Denby with the New Yorker, as Melanie J. Wright references, called *Life is Beautiful* "'a benign form of Holocaust denial'" (20). When the main characters are deported to a concentration camp, Guido, played by Director Roberto Benigni, successfully contrives a story for his young son to think it is all part of a game played for his birthday. The context is serious, but the free-spirit of Guido in his dedication and love for his son and his son's safety is endearing for many viewers, including students. This perspective itself, when viewed after learning from Wiesel and Spielberg, illustrates that the lessons of the Holocaust can be learned without the abundantly traumatizing storyline. As Wright explains, "against this background,

Guido's Redefinition of the camp experience as game could be interpreted as a defiant

parody, a refusal to accept the meanings and limitations imposed by the Nazi regime"

(23).

Teaching the Holocaust through multiple perspectives and media is an important

part of helping students to develop well-rounded and contextualized views of the stories

that have come out of this dark time period.  When students examine the memoir and the

films that present at least two distinct sides of the event, their window of understanding

becomes clearer.  Literature can raise awareness of the idea that while there were staples

of experience for victims, the combined understanding from the side of perpetrators,

victims, and rescuers will help to build an appreciation for each individual's experience;,

then and now.

TEACHING LITERATURE AND FILM OF WORLD WAR I THROUGH MULTIPLE
PERSPECTIVES


      This thesis highlights teaching the literature and film of war in the secondary
classroom and this chapter focuses on World War I.  While the larger, complete unit of
study focuses on Holocaust literature and film, it is important to examine the treatment of
point-of-view in literature and film of World War I.  "Total War," is the phrase narrator
Donald Sutherland uses in the *Assignment Discovery: Great Books* series to describe *All
Quiet on the Western Front* (1997).  This twenty-seven minute introductory video, when
shown to students prior to reading the novel, provides a visual understanding of what
made World War I so remarkably different than earlier wars.  For the first time in history,
civilians everywhere, it seemed, could be legitimate targets in the eyes of the enemy.
While the soldiers serving in the trenches on the front lines receive the focus in the novel,
the video clearly illustrates that the factories producing their soldiers' uniforms and mess
kits are important targets as well – and with these targets come collateral, human, citizen
casualties.

      Most contemporary American students do not understand the powerful motivation
for young people to enlist in military service, especially if an active war is not being
waged with thirty-eight million casualties as in World War I.  The American voluntary-
enlistment in place since before current secondary students were born does not resonate
with the contexts of World War I or World War II.  Young adults may know the dates,
facts, and causes of the world wars from history, but they often lack any personal context.
In "War at the Front," James Meredith (2004) characterizes *All Quiet on the Western
Front* as "…a universal standard in high school and college classes because not only is

the story so basic in the details of the trenches but also because it is so genuinely told that it communicates in any language" (Meredith 5). The novel, "…translated into approximately fifty languages," allows students to be exposed to the circumstances for choosing to enlist in times of war (Murdoch 4). The three texts used to support selected lesson plans for this study of multiple perspectives of World War I are: a novel, *All Quiet on the Western Front* (1929), a film, *Gallipoli*, (1981), and a second film, *War Horse* (2011). Each presents a unique perspective of what it was like for a young person to go from school to service. The lessons focus on the shared experience that soldiers from multiple perspectives endure in stark similarity. These ideas come alive not only in their storylines, but as Kate McLoughlin introduces in *Literature of War*, they vividly portray "mass death, injury, and loss," and warn "against pursuing armed conflict" (Riggs xi).

When armed conflict as it relates to any of the world wars is discussed, few American high school students think of Australia among the lists of stakeholding countries in the worldwide conflict. Writer Susanna Nelson of *Screen Education* interviewed experts behind an exhibition called "The WW1 Centenary Exhibition" in Melbourne in the fall of 2015. In her story, "Teaching World War I in the Digital Age: ANZAC Lessons," Nelson quotes exhibit curator Nigel Steel, who shares a profound anecdote that came out of the Paris Peace Conference:

> US President Woodrow Wilson turned on the Australian Prime Minister, 'Billy' Hughes, and reminded him that he spoke for only a few million people. Hughes replied, 'I speak for 60,000 dead. For how many do you speak?' Australia's dead numbered over half of America's but Australia's population was less than 5 percent (Nelson 61).

For the Australians, the battle at Gallipoli had been disastrous, and their country carried the greatest losses from this ill-fated battle.

When Peter Weir's original film, *Gallipoli* (1981) was released, "it fashioned a foundational legend for Australia, one of the world's youngest nations as World War I began (Jeansonne 23). Almost sixty-five years after the war was over, very little was known about Australia's involvement – even by Australians themselves. The leading actor in the movie, an upstart named Mel Gibson, recalled his own Australian education including "barely a paragraph or two" about the infamous battle (Jeansonne 23). Inspired by *All Quiet on the Western Front* because it illustrates an enormously different perspective – a little known perspective from Australia, Weir says it holds true to the same "tragedy of young manhood wasted in senseless combat" (Jeansonne 23).

Beyond the clearly focused soldiers' perspectives found in *All Quiet on the Western Front* (1929) and *Gallipoli* (1981), students will truly draw a more complete understanding of similar ravages of war by viewing and studying Spielberg's film, *War Horse* (2011). In her *Entertainment Weekly* review, Lisa Schwarzbaum offers comment on the unique story with its primary character – a horse named Joey- in the multiple points-of-view encountered, as "Joey's fate becomes entwined with those of British and German soldiers equally capable (amid bombs, gun blasts, and hideous barbed wire) of appreciating animal magnificence." The film serves as an excellent culmination to the examination of war, as it offers a compelling story from a setting over a hundred years ago, told by a modern film-making master. The story moves fluidly between perspectives and holds the tight bond of war's destruction among each. Unlike other war films, *War Horse* also explores an episode among civilians in the French countryside.

The film manages to portray the British perspective, German soldiers' perspective, and the civilian perspective through the ownership and management of a horse, and throughout, "Spielberg handles the casualties of men and horses alike with gentle restraint" (Vineberg, 43).

The adapted story from Michael Morpugo, Spielberg's *War Horse* (2011) did not refrain from including the role of civilians across the European landscape. From the economic struggles passed down to farmers, land owners, and business leaders to the perspective of a school girl, Spielberg portrays the First World War as one that takes everything. Spielberg believed that "the land would play a significant role," both in the trenches of the front lines, but also at home, in the English and French countryside. The wide angles depicting the sanctity of the land on the civilian home front help to create a distinct contrast in images when tied with the imagery of the front lines; shell holes, mud, bodies, rats, scorched earth, branchless trees, etc. The unblemished countryside was home to civilians like Albert of England, but further depicted in the powerful episode in the French countryside; a doting grandfather and his beloved granddaughter, Emilie, who happens to find Joey housed in her family windmill. The horse's location here is the result of defectors from the German army's attempts at escaping military's grasp, but served as a greater indication of the role the front lines and the civilian landscapes often morphed into one. Emilie represents the innocence lost in wartime, and her struggle to keep Joey away from wartime-needs of the troops exposes the clear overlap in its effect on all people. Everything was made available to military – no ownership applied to civilians. This perspective enhances the larger understanding of life beyond the trenches.

Lesson Guides / Synopses

The following are synopses of four adaptable lessons used to foster an understanding of multiple perspectives in World War I literature and film, including the associated English Language Arts State Standards. These lessons include: propaganda analysis, post cards from the front, film analysis of *Gallipoli* (1981), and a summative assessment in the form of an essay. Standards are written in the North Carolina Department of Public Instruction accepted nomenclature, as follows:

RL – Reading Literature Standards

RI – Reading Informational Text Standards

W – Writing Standards

SL – Speaking and Listening Standards

L – Language Standards

The number (or set of numbers) following the abbreviation above indicates the grade level band in which the standard is found; e.g. 9-10 means "Grade 9-10" standards. The final number indicates the actual standard number as listed on the North Carolina Standard Course of Study.

Lesson 1: Propaganda

Rationale:

Students understand the use of satire in writing and to make a political point. Students will recognize roles propaganda plays in a country's recruiting efforts as well as in efforts to sway public opinion. This is an activity that takes 3 class days, with reading, visuals, and discussion.

Standards:

- 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.

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

- L.9-10.3: Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening

Essential Questions:

- How is propaganda used?

- What is "satire"?

- How can revealing all information be satirical in propaganda-use?

- What is the effect of more revealing propaganda?

Lesson Activities:

- Students read and analyze chapters 1-4 of *All Quiet on the Western Front*, focusing on character motivations for enlisting in World War I.

- Students view readily available political propaganda posters archived in basic internet searches.
  - Students analyze commonalities among posters and messages Examples
    - often exaggerated truths
    - omitted facts

- fear invoked in reader

- While reading chapter 4, students will take notes on the specific details of the main character, Paul's, experiences in the war. Students will note that the experiences described do not align with the ideas proposed in the earlier propaganda samples.

  Examples:

  - death of a classmate, Joseph Behm, with a shot to his eye and left for dead

  - a leg amputation on a close friend, Kemmerich, for a flesh wound

  - Kemmerich's death and pledge by Paul to inform his mother

  - overbearing drill sergeant, Corporal Himmelstoss

  - lack of quality food

  - lack of uniforms

  - bad boots – Kemmerich had to pass before someone else got his boots

  - misfiring equipment

- Using digital media technology or artistic abilities, students will create a propaganda poster with details from *All Quiet on the Western Front* chapters 1-4 depicted. The posters will include elements of the original propaganda, but the content will be decidedly satirical in its revealing of the relevant details supported by the text.

- Presentation and Class Discussion

- o Students will present their finished propaganda posters, explaining their choice of intent and details.

- o Class will discuss the potential effect of posters representing the larger realities of war. Students should engage in discussion: Does this perspective change the effect of the recruitment of soldiers? How? Why?

- Sample satirical posters may be displayed to students with a simple search using the term "satirical propaganda"

Lesson 2: Post Cards from the Front

Rationale:

Students must engage with the text for meaning-making in understanding the perspective of a World War I soldier and the ability of communication to and from home. In the 21$^{st}$-Century, communication is immediate. In the early 1900s, soldiers would resort to sending quickly scribbled postcards to their loved ones from the trenches of the war. These postcards would travel for months before they often made it to their home-destination, if they ever made it. Sometimes, the postcards arrived at home after the soldier had already passed away. They represented the only line of communication between the trenches and the home front, and students will understand why soldiers like those in *All Quiet on the Western Front* opted not to tell the whole truth to their loved ones – to protect them from unnecessary worry. This activity is a 1-2 day activity once students have read at least through chapter 4.

- RL.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.

- RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

- RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

- W.9-10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

Essential Questions:

- How does writing connect soldiers to home?

- What details of war are shared in letters from the trenches?

- How are narratives representative voices of the characters in *All Quiet on the Western Front*?

Lesson Activities:

- Students read and analyze *All Quiet on the Western Front*, focusing on character development.

- Students consider the methods of communication between the trenches and the home front. Students examine available images of post cards and letters found from World War I.

- Students choose a primary character from *All Quiet on the Western Front* and select a scene or scenes that the character would depict in a letter home.

- Students imagine a loved one at home whom would be the likely recipient of the post card from the character in the trenches.

- Students take a 5x7 note card and transform it into an authentic-looking post card from the perspective of a character.

- Exemplar:



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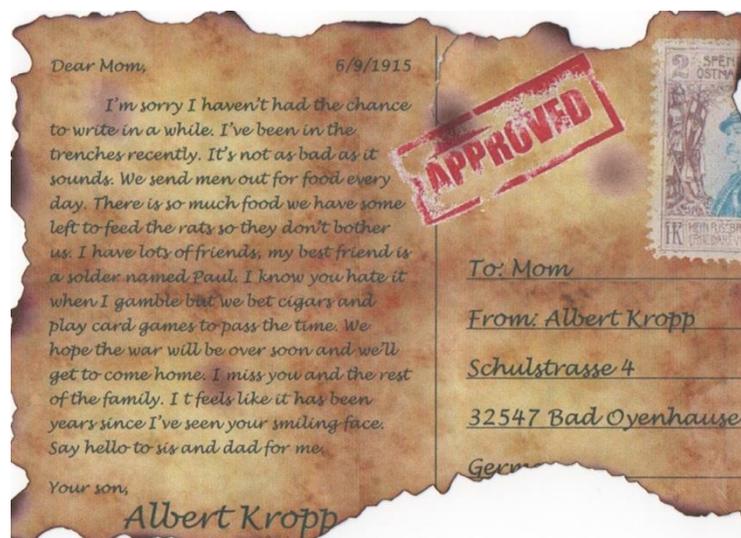
Lesson 3: Film Analysis from a Literary Perspective: *Gallipoli*

Rationale:

Students will benefit from analyzing Peter Weir's *Gallipoli* (1981) in the same literary perspective as they applied to the reading of *All Quiet on the Western Front*. This analysis will provide a deeper understanding of the common themes and other parallels shared in the war, from different perspectives. This film study, along with reading sections of *All Quiet on the Western Front* outside of class, takes 6-8 class days, at 15-25 minutes per viewing, with discussion and note-taking.

Standards:

- RL.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.

- 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.

- RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

- RL.9-10.6: Analyze a particular point of view or cultural experience reflected in a work of literature from outside the United States, drawing on a wide reading of world literature.

- W.9-10.2: Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

- W.9-10.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

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

Essential Questions:

- How does setting influence story?

- What similarities in experience are drawn from soldiers' experiences depicted in two mediums: film and book?

- What theme develops in *Gallipoli*?

Lesson Activities:

- Students view and analyze the 1981 film by Peter Weir, *Gallipoli*.

- Students take notes in categories as they view:

    o Setting

    o Characterization

    o Conflict

    o Quotations – "Lines that Leap Out"

- Students note developing themes and parallels between the novel, *All Quiet on the Western* (1929) and the film, *Gallipoli* (1981).

- Students develop constructed response items to further develop the following literary components of the film:

    o Theme – examine and support a developing theme in the film

    o Parallels – draw comparisons between the characters of *All Quiet on the Western Front* (1929) and those in *Gallipoli* (1981).

    o Motives – Examine the motives for enlistment for the characters in *All Quiet on the Western Front* (1929) and those in *Gallipoli* (1981).

    o Resolution – Develop a new ending / resolution to the film, writing details of what the film would look like with fifteen additional filmed minutes.

- Exemplar: The film should be played in class in segments of 15-20 minutes, with stoppages for discussion and student note-taking. Students will take note of common literary components like: setting, characters, theme, conflict, and questions. Each time the film is stopped, the teacher guides a whole class discussion on the way in which the film depicts these literary components. The students should be paced so that they end both the reading of the novel, *All Quiet on the Western Front* and the film *Gallipoli* near the same instructional point in class, for comparative purposes.

- The following is the result of collaborative teacher and student developed exemplar used for student-expectation setting:

*Gallipoli* Analysis

Settings

-Setting 1: Western Australia, May 1915

The movie starts in a desert area. It is very barren and covered in sand. The temperature is very hot and there is very little foliage in sight. The next scene to take place in this setting is the race scene. In this scene it is still sandy but there are some trees and plants in this scene. The next scene to take place is Frank and Archy walking to Perth. This is a very barren setting. The only thing in site is sandy dunes. There is virtually no plant life and very little water. The climate is still very hot in this scene. The atmosphere of this setting adds to the dramatic feel of the movie. The barren desert dramatizes the scene by showing loneliness of two main characters because they are cut off from civilization. It also makes the survival parts of the movie more dramatic because the resources needed for life are unavailable. The characters have to struggle to find the things they need.

-Setting 2: Cairo, Egypt, July 1915

The first scene in this setting is the soldiers at a training camp. The scene is a lot like the first scene. It is rather barren and there is very little plant life. The temperature throughout the scene is still very hot. The training area is surrounded by Egyptian monuments such as the sphinx and the pyramids. There is a town outside of the camp that the men visit. The town has the same general conditions as the training camp. It is very

crowded and there are many buildings that are crammed close together. There are many different merchants within the town that sell Egyptian items. After visiting the town the soldiers have a training exercise a little outside of the town. This exercise takes place outside of town on top of a very large and dune. All one can see in this scene is sand everywhere. The setting adds to the story by making the survival in each setting appear to be hard. The setting is designed to prepare the soldiers for what it will be like when they go into actual battle. The crowded town helps you see how the soldiers' culture differs from the culture in Egypt.

-Setting 3: Gallipoli, Ottoman Empire

Gallipoli is a peninsula in modern-day Turkey. The general climate is the same as the other scenes. The soldiers are staying at a camp that is on the beach. Behind the camp there are large cliffs. There are tents set up all along the paths leading to the top of the cliffs. The location of the camp makes it easy for the Turks to shoot over the cliffs leaving the Australians with very little means to defend themselves. The area, like the other scenes in the movie, has very few plants. The actual battle takes place on a small stretch of land. The soldiers crouch in trenches that are 20-30 feet apart. The land between the trenches has no plant life and is very flat. The setting is very strategic. The setting adds to the dramatization of the fighting scenes. It is also designed to be as close to the real setting for the battle of Gallipoli. It also adds to the tone of each scene by making it more suspenseful.

Characterization

-Archy Hamilton:

- Athletic: he is a 100 meter dash runner

- Determined: he is determined to get into the army no matter his age

- Motivated: he is motivated by his desire to serve his country

- Fast: he can run a 100 meter dash in under 10 seconds

- Hard Working: he worked hard to join the army and once he was in he worked hard to defend his country

- Patriotic: he had a strong desire to serve his country by joining the army

- Obedient: he listens to orders even though he knows they mean almost certain death

- Brave: he runs into battle knowing that he is most likely going to die

- Friendly: he makes friends with Frank very easily

- Purpose-Driven: he is driven by many things throughout the war, such as: a desire to win the race and serve his country to the best of his ability

-Frank Dunne:

- Athletic: he runs in the 100 meter dash and he works as a runner during the battle

- Over-Confident: he is so confident in his ability to win the race that he bets all his money on himself

- Fast: although he is not as fast as Archy, he is still very fast

- Nervous: he is scared to go into war; that is why Archy gives up being a runner, so Frank doesn't have to go into battle

- Determined: he is determined to win the race, and he is also determined to get back to the Major with the message

- Friendly: even though he loses the race to Archy he still becomes friends with him rather quickly

- Purpose-Driven: Frank's purpose is to deliver the message and he had an inner drive to reach the Major in time to save the 3$^{rd}$ phase's lives

-Uncle Jack

- Motivating: Uncle Jack motivates Archy to win the race and his motivating words inspire Archy to charge into battle

- Caring: he cares about Archy, his well being and his reputation as a runner

- Hard Working: he is a hard-working man who pushes Archy to greatness

-Major Barton

- Caring: Major Barton tries hard to save his troops

- Loving: he loves his wife and drinks the wine she gave him before going into battle the next day

- Determined: he is determined to stop the battle from happening

- Hard Working: he is a hard working leader who works to protect his troops and he even sacrifices his own life to be with his troops when they go into battle

Conflicts

-Archy vs. Frank:

At the beginning of the movie Frank and Archy are competing to win the race. Frank lost the race to Archy. Frank had bet all the money he had on himself in the race. After his loss, Frank disliked Archy because he was now broke due to his loss. The race had a lot of meaning later in the movie. When Major Barton was selecting a runner the audience knew that Archy was faster because of this race – dramatic irony.

-Australia vs. Turkey:

This is the basis of the main conflict in the movie. Taking place in World War I, Turkey was a part of the Axis powers and Australia was part of the Allied powers. The conflict between Turkey and Australia led to the

climax of the movie and also the most important scene. This conflict led to final battle of Gallipoli.

-Frank vs. Self:

Frank had many inner conflicts throughout the movie. His first conflict was whether or not he should join the army. This was something that he struggled with during the beginning of the movie. Another conflict he had was whether he wanted to go to war or not. He wrestled with his fear and nervousness. The final conflict he had was whether or not to tell Major Barton the truth. He knew that Colonel Robinson had said to proceed with the battle but he didn't want to tell Major Barton because he knew it meant certain death for many of the men.

-Archy vs. Uncle Jack:

Archy's uncle wanted Archy to be a runner and not sign up for the war, but Archy was determined that joining the war was what he wanted to do. He had to tell his uncle "goodbye." His uncle allowed him to go, with great reluctance.

-Colonel Robinson vs. Major Barton:

Major Barton was in the trenches and had seen the first two phases brutally slaughtered by the Turks. He was reluctant to send out the final phase because he knew it was practically suicide. Colonel Robinson, who had power over the major, told him to "push on." Major Barton followed

the order and sent out the final phase. Barton, it is assumed, not wanting to watch his men die, also went into battle with the rest of the men.

-Frank vs. Physical Ability:

Frank had received the message from the general that the battle could be called off. He ran as quickly as he could back to the trenches. Although Frank tried his hardest he was incapable of running fast enough. He got to the trenches only seconds too late. If he had been able to run just a little bit faster he could've made it back and saved the life of Archy and hundreds of others.

-Archy vs. Age

Archy was too young to join the army. He couldn't help his age but he was determined to join no matter what. The first time he tried to join a man who knew him exposed his actual age and he wasn't allowed in. He then had to travel to Perth to apply again. Before signing up Frank gave him fake facial hair in order to make him look older than he was. When he arrived to sign up they didn't see through his disguise and he was accepted into the Light Horse.

Quotes – "Lines that Leap Out," with brief explanations

   *-Major Barton: "A few extra yards of speed could save the lives of hundreds of men." –Major Barton*

- Major Barton figured out that Archy was only 16 and that he was a great runner. He asked Archy to be the runner during the battle and this is what the Major told Archy.

*-Jack: "What are your legs?"*

*Archy Hamilton: "Springs. Steel springs."*

*Jack: "What are they going to do?"*

*Archy Hamilton: "Hurl me down the track."*

*Jack: "How fast can you run?"*

*Archy Hamilton: "As fast as a leopard."*

*Jack: "How fast are you going to run?"*

*Archy Hamilton: "As fast as a leopard."*

*Jack: "Then let's see you do it."*

- The first two times these words are used they are used as motivation before Archy runs. His uncle uses these words to help mentally prepare Archy. At the end, Archy uses these words to motivate himself before running across no man's land.

*-Frank Dunne: "The thing I can't stand about you mate is you're always so bloody cheerful."*

- Frank says this to Archy one morning. Frank is starting to feel the nervousness set in and he is getting scared. He cannot understand why Archy seems so excited about going into battle.

*-Col. Robinson: "I repeat, the attack must proceed!"*

- These are the words spoken to Major Barton, the words used to send Archy and many other men to their death. The Colonel basically murdered hundreds of men with these few words.

*-Major Barton: "What you're telling me sir and correct me if I'm wrong, is that the infantry attack on Lone Pine, and our Light Horse attack on the Nek are diversions."*

- This is the scene where Major Barton finds out that his men are basically being used as bait so that the British can get to shore safely. It's also the scene where Major Barton realizes that his men are going to die.

*-Archy Hamilton: "What are you going to join, the Infantry?"*

*Frank Dunne: "Not joining anything."*

*Archy Hamilton: "But you gotta be in it."*

*Frank Dunne: "Don't have to if you don't want to."*

*Archy Hamilton: "You gotta be."*

*Frank Dunne: "No I don't. It's a free country, or haven't you heard."*

- This is a conversation between Archy and Frank. Archy can't understand why Frank doesn't want to join the army. It's something so important to Archy that he doesn't understand why it isn't just as important to everyone else.

Theme

The movie *Gallipoli* could potentially have many different themes. It really depends on how students interpret the movie. While watching this movie four main theme-topics seemed very evident. They are: friendship, determination, purpose fulfillment, and overcoming fears. These are four themes that were of great importance throughout the movie. Each one pertains to everyday life for almost all people, and therefore, they are easy for students to relate to.

The first and perhaps the most obvious theme in this movie was the theme of "friendship." Friendship was displayed amongst characters from the very beginning to the very end. At the beginning of the movie one sees the friendship between Archy and Zac, as Archy races against the horse. The next friendship that is displayed is between Frank and the other railroad workers. Later, the viewer sees the friendship between Archy and Frank develop. This is a friendship that is developed throughout the entire movie. Archy and Frank are separated multiple times but they always come back together. The two of them are the ultimate example of true friends. This is a friendship that involved great sacrifice and loss. Archy let Frank be the runner, because he cared about his friend, and this choice ultimately saved Frank's life.

Another theme that is displayed throughout the film is the theme of determination. At the beginning the viewer sees Archy and his determination to run as fast as he can. One also sees it in his race on horseback in the enlistment trials. Later on it is seen in Frank and Archy's

determination to win the race against each other. Archy's determination is once again displayed in his desire to join the army. Even though he was too young and he was rejected once he still hiked through the desert and applied again. At the end Archy and the other men's determination is witnessed in the attack even though they know they are facing death. Finally, the viewer sees one of the greatest examples of determination depicted in the movie when Frank is determined to get the message to the Major before the men were sent over-the-top. Although Frank didn't make it in time, the viewer still sees obvious determination in his attempt to save Archy's life.

The theme of purpose fulfillment is one that is displayed in most of the characters. Archy's Uncle tried to convince Archy that his purpose was to be a runner but Archy knew that his purpose was to join the army and defend his country. He refused to let anything stop him from fulfilling his purpose, not even the law that said he was too young to join the army. Frank started out unsure about what his purpose could be. As the movie progressed he began to realize what his purpose was. At the end he felt his purpose was to save the lives of all the third phase soldiers but he was too late. The important thing seems to be, not that the fulfillment of his purpose but that Archy at least tries to find and complete his purpose.

The last theme that this movie depicted was the theme of overcoming fears. Frank had to face this more than Archy. He was scared to join the army at the beginning because he didn't want to die. He faced

that fear and joined the infantry. When it was almost time for battle you could see the fear and nervousness settle into Frank, this is why Archy gave up being the runner. When it came time for Frank to perform his duties he faced his fear head on ran through a cascade of bullets in order to save to lives of the soldiers in the final phase. Another way that people overcame their fear was when the soldiers ran into battle. They knew it was basically suicide but they still followed orders and pressed on.

Parallels:

In both *Gallipoli* and *All Quiet on the Western Front* the reader sees the same general, underlying theme of friendship. In the book, we have Kat and Paul, and Frank and Archy in the movie. The setting, as far as time period is concerned, is basically the same. Scenes from the book, such as bodies carpeting the land between the trenches, are depicted in a very realistic way in the movie. You can see those that are injured begging for help but not receiving any, like the man with the spinal injury in the book. This movie took the ideas from *All Quiet on the Western Front* and gave it a visual representation. The perspective differences are (Australia vs. Germany) are not as easily evident because both are presenting war as the same deplorable thing.

*Gallipoli* depicted the horrors of war in a way that was emotional but not as detailed as *All Quiet on the Western Front*. The two have a lot in common even though they are both different types of media. The movie gave life to what they book portrayed and made it more realistic and

moving. We are incapable of imagining the horrors of being in the trenches day in and day out, but *Gallipoli* gives us a glimpse into what it may have been like. In many ways, the book describes trench life as more gruesome and uncomfortable, but since *Gallipoli* presented it in a mild way it appeals to more audiences.

Motives

Archy's Motives:

Archy joined the army to show his patriotism for his country. He felt it was every man's duty to defend his county so the war wouldn't end up in Australia. Archy's reasons were valiant and noble. He was okay with giving up his life to protect and serve his country boldly and proudly. He had wanted to join since he was a child and he was so ready to join he signed up before he was old enough. He was a very good runner and great at riding a horse so he was placed in the light horse division.

Frank's Motives:

Frank's reasons for joining were not as noble as Archy's. Originally, Frank had no desire to join the army. He didn't see the point in risking his life for his country. His mind was changed only when he and Archy stayed at a house with some women. The women were all over Archy because they claimed they love a man in a uniform. This motivated Frank to join but only because he liked the women. Another reason he joined is because he was completely broke and he really needed a job. He had gambled all his money away in the race he had with Archy so he

really needed the money.  Because Frank was reluctant to join, his character aligns more closely with Paul in *All Quiet on the Western Front*, who expresses regret and hopelessness within the war.

Resolution

Frank watched as Archy fell to the ground. It felt said everything else had stopped moving. Two seconds. If he had been two seconds faster he could've saved him. If only Archy had been the runner. Frank waited in the trenches for the bombardment to end. He was cautious and waited till night fall before going out to Archy's body. He carefully maneuvered around the other bodies that were carpeting the ground. He stumbled up to Archy's lifeless body. He looked into his deep lifeless eyes. The same eyes that meet hour ago had been so full of bravery and excitement. He carefully closed them with his shaking hand. Tears rolled down his cheek, he didn't bother to wipe them, he didn't see the point.

He sat by his body for a few moments longer then he began the walk back to the trenches. His legs felt like 200 pound weights that he was dragging behind him. He carefully stepped over the wall of bodies blocking the trenches. Frank walked down the length of the trench looking at the items the soldiers had left behind. Every item; a person, a father, a brother, a friend -each and every one had a story behind it. Something shiny caught his eye. He looked over and held the shiny medal - the same medal that had brought him and Archy together. Behind it hung a stop

watch. Frank knew he had to take these items to Archy's uncle and tell him what had happened to his beloved nephew. He vowed that no matter what it took he would find Uncle Jack and give him the items so that Archy can rest peacefully. Frank took the items and began the long walk back to the camp.

Lesson 4: Culminating Essay – Drawing from *All Quiet on the Western Front* (1929), *Gallipoli* (1981), and *War Horse* (2011), this essay allows for freedom of choice by the students and it also offers many options for exploring multiple perspectives in a deeper analysis. This is accomplished at the end of the full study of the three works, and usually takes students time in-class and outside of class over 2-3 days.

Summative Assessment

Rationale:

Having analyzed three distinct perspectives from World War I-based stories with three sets of characters from vastly different backgrounds into the face of war from different faces of the planet, students have had the opportunity to draw distinctions and begin to come to an understanding of the war experience. A summative assessment that offers students a choice in topic allows an opportunity to present ownership of knowledge from a point of academic comfort. Providing students with a series of prompt-choices with the same parameters for illustrating understanding across all three stories increases engagement and potential for success.

Assessment (copy to be distributed to students):

*All Quiet on the Western Front*, *Gallipoli*, and *War Horse* Culminating
Response

In a typed, double-spaced (MLA format) essay of a minimum of two
pages, choose ONE of the following prompts and respond.  In addition to
your thorough analysis and explanations, your response must include the
following:

- Minimum 4 references to various scenes from *All Quiet*, with textual
  support (quotations)
- Minimum 2 references to scenes and details from *War Horse*
- Minimum 1 reference to scenes and details from *Gallipoli*

1. Each of the stories had the theme *The Destructiveness of War*
   embedded within.  Discuss how each of the stories uncovers this theme
   on the war front, at home (family), and in society.

2. For the reader / viewer, point-of-view affects the full understanding and
   appreciation of a story.  Each of these stories was told from a distinctly
   different point-of-view.  Explain the role that point-of-view had in each
   story, and how it specifically impacted / influenced the strength of that
   particular presentation (story). Which perspective did the best at
   portraying the full story?  Why?  Support your response with rational
   thought (following the guidelines above)

3. In *All Quiet on the Western Front*, Paul experiences the harrowing
   effects of hand-to-hand combat and kills a man.  He speaks to the dead
   soldier he just killed, "Why do they never tell us that you are poor
   devils like us, that your mothers are just as anxious as ours, and that we
   have the same fear of death, and the same dying and the same agony –
   Forgive me, comrade; how could you be my enemy?"  Examine the
   ways in which the different stories of World War I present this idea.

4. Historical fiction is an outstanding genre in which to tell a story. Why?
   Using these three stories, discuss how the authors and directors took
   advantage of the genre of historical fiction to tell a riveting tale.

5. Compare and contrast the ways in which each author or director
   brought to life experiencing elements of World War I in home life prior
   to the war, getting involved in the war (enlisting), fighting the war, and
   attempting to make it out alive.

6. Examine the way the plot line for each story was used.  Discuss the
   ways in which the writers used conflict, characterization, rising action
   and of course, climax to keep the audience interested. Identify each area

within each story.  Considering the plot lines of each, which story presented the best resolution?  Why?

7. From the perspective of 1) *All Quiet's* Paul, 2) *Gallipoli's* Frank or Archy, and 3) *War Horse's* Albert, write three separate speeches to their respective country's leaders on the "truth" about war.  Your speeches must refer to the particular character's individual experiences.

The selection of *All Quiet on the Western Front* (1929), *Gallipoli* (1981), and *War Horse* (2011) offers students a classic piece of literature, an obscure story, and a contemporary film that collectively engage students in a study of multiple perspectives – each working directly to develop the binding theme of the destructiveness of war.  The intimate picture of life in the trenches painted by Erich Maria Remarque through Paul Baumer offers clear opposition to the propaganda projected upon citizens in times of war. The innocence of youth embodied by Archy and Frank through Peter Weir's film displays powerfully the resultant tragedy of loss associated with war.  The unique point-of-view created through the passing ownership of "Joey," an enlisted horse in *War Horse* (2011) culminates the study of multiple perspectives in World War I, as one film holds the same story up to four perspectives: peace-time in England, war-time as a British soldier, war-time as a French non-military citizen, and war-time as a German soldier.  All perspectives in one film, with one general experience results in the undeniable conclusion that war is a sacrifice of so much more than life.  Each of the stories in this study effectively work against the destructive form of nationalism within the works of literature and film.  Emphasizing multiple points-of-view in this regard is consistent with teaching world literature in the North Carolina State Standard Course of Study in reading and writing.

TEACHING HOLOCAUST LITERATURE AND FILM THROUGH MULTIPLE
PERSPECTIVES

For many students across the country and in North Carolina, an introduction to the

Holocaust for students begins middle school, where students are often exposed to *The

Diary of Anne Frank* (1952) and the film, *Escape from Sobibor* (1987) in their language

arts classes.  The introduction of such texts at an early age allows an interest to develop,

and often coincides with students' first educational experiences with government-

sponsored inhumanity on a global level.  Beyond a potential cursory look into American

slavery, students may often enter middle school with little knowledge of the darker side

of history and global awareness.  As their knowledge of World War II and the Holocaust

develops, often through film, students also build a strong point-of-reference to catalyze

deeper learning at the high school level.

This chapter presents a fully developed unit of study that capitalizes on

established student-interest in the Holocaust within a relevant standards-based state

curriculum.  The English II course in North Carolina requires students to study global

cultures and literature from European countries, the same countries that comprise a major

part of Hitler's footprint in World War II.  The wealth of available literature and film

coupled with the inherent student interest creates the opportunity for a learning

experience that embeds wide-ranging and high standards for learning.  This unit of study

allows students to differentiate among narrative forms and to analyze the author's use of

figurative language and rhetorical techniques to create tone and mood. Reading skills are

developed as students also utilize a mentor text, Wiesel's *Night,* and at the same time

students examine a historical film to understand character development.  Students also

analyze theme development and illustrate mastery in skills through the production of a digital video project and a written speech.  Examining the events of the Holocaust from multiple perspectives offers students the ability to be more globally aware – to understand that individuals, regardless of nationality or party, were capable of shaping their own paths in response to the events and ideologies of World War II.

Plan to accomplish the goals within the unit:

The unit offers students the opportunity to use close reading strategies to support textual analysis, vocabulary development, figurative language-use, narrative memoirs, informational text identification, and tone and mood analysis.  Students will work in think-pair-share tasks and with collaborative teams in 14 close reading and analysis activities. Students will also engage in a collaborative group to produce their own short film, a digital media-based summative assessment, analyzing theme emergence and character development.

Teachers and students will need access to technology in the form of a learning management system or platform to allow synchronous and asynchronous class discussions. Students will also need access to materials within the classroom from Internet-based resources. Schools with 1-to-1 technology are well prepared, but any school with access to computer labs or a Bring Your on Technology (BYOT) policy will find these activities readily accessible.  Of the 14 lessons, adjustments may be made accommodating the individual teacher's selection of films.

Assessing goals for student learning

The unit provides a range of formative and summative assessment methods to assess student performance and the achievement of specific goals. All formative

assessments allow students to take academic risks and to gain a sampling of both peer and teacher feedback to support learning and goal-achievement.

Formative assessments include:

- journaling;

- group, class, and online discussions;

- modeled constructed response composition;

- think-pair-share discussions and activities;

- peer evaluations, and rubric-based revision opportunities with teacher feedback.

Summative assessments within the unit are all supported by smaller formative assessments scaffolded towards the summative task – the production of a short, original film.

Summative assessments include:

- constructed response items;

- mentor-text based narrative or informative composition;

- character development analysis essay;

- collaborative digital media project-based assessment;

- composition of a speech.

Rubrics for each are provided in the materials for this chapter.

Approaching difficulties with learning

Each lesson within the unit has built-in extension and support adaptations. While every teacher knows his or her students best and how to meet the needs of potential

Individualized Education Plans, the unit's lessons include starting points and full adaptations for assessment and learning when the need arises.

The extension activities for student success are designed to take the learning beyond the classroom and to allow for independent study on related topics. Extended learning opportunities include performing similar lesson tasks with more complex excerpts or texts.

For students who have difficulties in achieving the learning goals, lesson plans include a variety of supports to increase the likelihood of student success. Vocabulary acquisition tasks can be reduced to smaller text segments, prescribed lists, or more graphic organizers. Teacher-led examples are used to provide a catalyst to student understanding of tasks. Exemplars are often provided within lessons as well. Formative assessments throughout the unit help the teacher to identify student-needs early within the lesson and support development towards the summative. Summative assessments may also be adapted readily with information gained on smaller formative assessments or education plans.

The sequence of lessons within this unit adds value to the educational community in a number of ways, including, but not limited to:

- Engaging students in close reading activities which allow them to use strategies to understand how specific words in a text create meaning
- Supporting the understanding that US documents have global and local relevance and that historical US documents are capable of transcending their purpose when written

- Conducting a deep analysis of literature and informational texts allows readers to access authors' purposes

- Cultivating an understanding that strong writers choose techniques that allow them to develop effective narrative writing

- Establishing product-based learning assessments that allow students to engage in 21$^{st}$ century educational skills – skills that emphasize media and technology.

Lesson plan descriptions / Learning targets and Supplies (complete plans and all referenced resources are available in the appendix):

Lesson #1 of 14: Text Types: Analyzing Narrative and Informational Texts to Increase Meaning-Making

Students need to see more than words on a page for meaning-making from text. This lesson uses guided close-reading strategies which examine authors' methods in communicating their ideas through informational texts and narratives. While simultaneously learning of cultural and regional violations of citizens' rights today, students gain an understanding and recognition of written strategies from mentor texts to influence composition of their own informational or narrative text in the culminating activity.

Learning Targets and Criteria for Success:

Essential Questions:

- How do authors use purpose and point-of-view to shape their texts?

- What rhetorical strategies differentiate between informational texts and narratives?

Include a clear and explicit purpose for instruction

- Students will be able to analyze how authors use: voice, context, details, structure, diction, audience and - where applicable - story elements (plot, setting, characters, conflict, etc.) to communicate a point.

- Students will be able to write an informational document or a narrative to communicate a point about student rights at school.

- Students will be able to use strategies to acquire "tier two" vocabulary from reading in context.

Criteria for Success:

- Students will differentiate traits of informational texts from traits of literary or narrative texts.

- Students will compose an informational text or a narrative text on a school-related topic using a mentor-text and bubble-map notes as a guide.

- Students will use word-journaling to acquire new vocabulary (tier 2) as appropriate for the text and task.

Supplies / Resources:

- "My Mother Never Worked," Narrative essay by Bonnie Smith-Yackel – available in multiple anthologies and online.

- Any viable online discussion board can be used (EdModo, Open Class, Schoology, etc.)

- http://www.hrw.org/news/2014/09/24/egypt-obama-should-speak-out-rights Report from Egypt

- http://www.hrw.org/middle-east/n-africa  Human Rights Watch - "Middle East / N. Africa" Region should be selected, as this is the primary region for violations of rights and victims of the Holocaust

- Composition book (Day book, or journal) – each student has his/her own

- Word Journal Template

- Close Reading Bubble Map Template

- Text-type Trivia opener / warmup activity, adaptable resource

- Constructed Response Formative Assessment

- Composition Assessment: Narrative or Informational Text (summative)

Lesson #2 of 14: Examining the "Bystander Effect" in Various Texts

The second lesson moves forward from an analysis of human rights through narratives and informational texts to the complex phenomenon in understanding causes of the Holocaust: "The Bystander Effect." Students will analyze multiple texts to examine how the "Bystander Effect" contributes to avoidable, tragic outcomes.

Learning Targets and Criteria for Success:

Essential Questions:

- How has the recurring idea of the "Bystander Effect" been treated by authors and media?

- How do writers create meaning for readers?

- How do writers create tone?

- How does the "Bystander effect" play a role in today's society?

  Include a clear and explicit purpose for instruction

- Students will be able to analyze text for meaning.

- Students will be able to analyze how a central idea develops and is shared by texts.

- Students will be able to read and comprehend informational texts independently and proficiently.

Criteria for Success:

- Students will be able to analyze the establishment of a central idea across multiple texts.

- Students will be able to identify author's tone in writing.

- Students will be able to respond to text-dependent questions using textual support.

- Students will be able to participate in collaborative discussions.

Supplies / Resources:

- Quotations from Einstein, Burke, and King Jr. printed on slips of paper

-  "Thirty Eight Who Saw Murder and Did Nothing," by Martin Gansberg

o http://www2.southeastern.edu/Academics/Faculty/scraig/gansberg.html or in many anthologies

- Composition book (Day book, or journal) – each student has his/her own

- Video Quiz and clips from ABC's "What Would you Do?"

    http://abcnews.go.com/WhatWouldYouDo/page?id=10614513

- Discussion board via an internet-based educational LMS which offers "Discussion" options for students and teachers

Learning Tasks and Practices:

Include strategies to build students' academic vocabulary in context.

- Students will create an annotated word-list in the margins of the reading as they read Gansberg's "Thirty-Eight Who Saw Murder…"

- Targeted language: stalk, borough, recitation, baffles, assailant, staid, adjacent, shrouded, punctuated, fatally, psychiatric, solemn

Provide evidence based tasks.

- Students will work in small groups to examine the three selected quotations, paraphrase all three in ONE statement, and write an example of the sentiment in today's culture.

- The students will share their ideas in small groups and with the whole class.

- Students will respond to text-based questions and provide an analysis of a central idea across multiple texts (Einstein, Burke, King Jr., Gansberg).

Writing assignments should be based on the reading.

- Students will analyze text and write an analysis of the "bystander effect"

- Students respond to text-based questions

Integrate reading, writing, speaking, and listening.

- Students analyze, share, paraphrase, and discuss the initial quotations provided.

- Students read and keep a journal / log derived from "Thirty Eight Who Saw Murder…"

- Students compose an analysis of "Bystander Effect" in "Thirty-Eight Who Saw Murder…"

- Students respond to text-based questions after reading "Thirty-Eight Who Saw Murder…"

Include opportunities to read texts closely.

- Martin Gansberg's "Thirty-Eight Who Saw Murder Who did not Call the Police" is closely read in this lesson.

Lesson #3 of 14: "Blind Obedience" - A Cause for Concern

This lesson moves a step closer to the primary text of the unit, Elie Wiesel's, *Night*. The lesson builds on students' understanding of nonfiction, informational, and narrative texts, and provides the conceptual foundation of understanding the Holocaust. Students will study texts and video of Stanley Milgram's famous "blind obedience" experiment in the 1960's. The concept of "blind obedience" will be followed in the reading of *Night* as well as viewing *Schindler's List* in the next lessons.

Learning Targets and Criteria for Success:

Essential Questions:

- How do texts show what humanity has learned from the Holocaust?

- What are the identifying characteristics of a professional journal article?

- What role does "Blind Obedience" play in tragic situations?
Include a clear and explicit purpose for instruction

- Students will illustrate their understanding of the role of "Blind Obedience" in causing harm to others in our society, and therefore, have a basis for understanding some of the root causes of tragedies the magnitude of the Holocaust.

Criteria for Success:

- Students will be able to participate in an online discussion offering original comments and replies to peers supporting divergent viewpoints and / or support for the concepts in video and text.

  - By examining traits of its format, students will be able to identify another form of informational text: the professional journal article.

  - Students will be able to determine a central idea of a professional journal article and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details.

  - Students will determine or clarify the meaning of unknown and multiple-meaning tier-two vocabulary words and definitions s based on grades 9–10 reading and content, using the "word-journal" strategy.

Supplies / Resources:

- Use the first two pages of the journal article (in Appendix), "'Happy to have been of service': The Yale archive as a window into the engaged followership of participants in Milgram's 'obedience' experiments." http://onlinelibrary.wiley.com/doi/10.1111/bjso.12074/pdf

- Stanley Milgram Obedience Experiment Video

  o http://www.youtube.com/watch?v=fCVlI-_4GZQ

- "Four Decades After Milgram, We're Still Willing to Inflict Pain," by Adam Cohen. Ney York Times. 12/29/2008

    http://www.nytimes.com/2008/12/29/opinion/29mon3.html?_r=0

- Online discussion board of teacher's choice

Lesson #4 of 14: Language and Character Development; a Study in Night

The fourth lesson begins the close reading of Elie Wiesel's *Night* with two small group approaches: (a) close reading collaboration and analysis to understand character and language development; and (b) dramatic small group reading to analyze both the "bystander effect" and "blind obedience" as central ideas and underlying causes of the detainment and mistreatment the main characters endure. The lesson moves to the analysis of the first two chapters.

Learning Targets and Criteria for Success:

Essential Questions:

- How do autobiographies and memoirs differ?

- Why does an author use dialogue rather than narration to propel a story?

- How does figurative language enhance meaning-making?

  Include a clear and explicit purpose for instruction

- Students will analyze how characters are introduced in a memoir and examine developments that occur over the first two chapters.

- Students will analyze figurative language in meaning-making in Elie Wiesel's memoir.

Criteria for Success:

- Students will be able to analyze character development, dialogue use, and their impact on plot by citing strong and thorough textual evidence in notes.

- Students will identify and examine the central idea in the text in both the "bystander effect" and "blind obedience" in the opening of *Night* and analyze their development as contributors to the grave results of the Holocaust.

- Students will be able to identify and analyze figurative language such as: personification, similes, metaphors, and the development of irony in chapters 1 and 2 of *Night*.

Supplies / Resources:

- *Night*, by Elie Wiesel (1958)

- Document camera (optional)

Lesson #5 of 14: Mood Analysis: "Writing Beyond Words"

Through a close reading of an excerpt of Elie Wiesel's *Night*, students will develop and deepen their understanding of the role of syntax and sentence structure in creating mood, and connections between readers and text beyond the communication of an idea. Working with the mentor text and their own writing, students will draw natural connections between academic and personal literacy practices, composing with language skills which elicit mood.

Learning Targets and Criteria for Success

Essential Questions:

- How do an author's choices in structuring a text and manipulate time create mood?

- How do an author's word choices create an impact on meaning?

- How is a suspenseful imagined experience created through narrative writing?

Purpose for Instruction:

- Students will identify how an author structures a text to create a suspenseful mood.

- Students will use variations in sentence length strategies to create a suspenseful mood in narrative writing.

Criteria for Success:

- Students will write a brief, imagined narrative using effective technique in varying sentence length to create mood in writing. The passage will be modeled after a mentor text from Wiesel's chapter 3.

Supplies/Resources

- *Night* by Elie Wiesel, Mentor Text (passage in chapter 3) (1958)

- Options: find a very brief, suspenseful scene from film to establish the setting and purpose behind their narrative writing. Under the fair-use parameters, most films are allowable in terms of using a brief clip:
  - For this lesson, a scene from *Saving Private Ryan* is used.
  - Spielberg, Steven, Robert Rodat, Ian Bryce, Mark Gordon, Gary Levinsohn, Tom Hanks, Edward Burns, Tom Sizemore, Jeremy Davies, Vin Diesel, Adam Goldberg, Barry Pepper, Giovanni Ribisi, Matt Damon, Ted Danson, Harve Presnell, Paul Giamatti, John Williams, and Janusz Kamiński. *Saving Private Ryan*. Universal City, CA: DreamWorks Home Entertainment, 1999.

- John Williams, *Jaws* soundtrack (optional)

- Document camera (to have students share their writing)

Lesson #6 of 14: Independent Analysis in Night: Theme Tracking, Idea Analysis, and Objective Summaries

The sixth lesson in this unit is a preliminary analysis of a theme which prepares students for a larger theme analysis video project later in the unit. Students will independently analyze the development of the central idea of "dehumanization" found in Wiesel's *Night*. Students will also take notes independently and compose objective summaries of chapter 4. The lesson offers students a chance to complete independent learning tasks within the classroom while accessing peer and teacher support. It also offers an assessment on how students approach reading, writing, and analysis tasks independently and apply revision strategies in formative assessment.

Learning Targets and Criteria for Success

Essential Questions:

- How is the emergence and development of a theme identified in a text?

- What is the process for writing an objective summary for a longer passage?

- How is the central idea of "dehumanization" portrayed in chapter 4?

Purpose for Instruction:

- Students will be able to identify key ideas and details on every page of the chapter.

- Students will identify a thematic statement from the concept of "Wavering faith" and analyze its development.

- Students will write an objective summary of *Night*, chapter 4.

- Students will analyze and explain the development of the central idea of "dehumanization" in *Night* chapter 4.

Criteria for Success:

- Students will be able to compose a response which analyzes the development of the central idea of "dehumanization" using strong and thorough textual support.

- Students will be able to identify key ideas in sections of a passage and use those ideas to summarize a larger passage.

- Students will be able to track and explain an emerging theme with textual evidence.

Supplies/Resources

- *Night*, by Elie Wiesel

- Student notebook

- "Theme Tracking Template" (resources)

- "Writing an Objective Summary" PowerPoint (resources)"Informational" assignment sheet and rubric (resources)
  - o Within the PowerPoint, there are two resources to help student's understand the "bulleted notes" layout as well as real-world use of bulleted summaries on cnn.com
  - o http://www.shmoop.com/night/chapter-3-summary.html
  - o http://www.cnn.com/2014/12/31/world/asia/hong-kong-chalk-girl-protests/index.html?hpt=hp_t2
- "Dehumanization" Revision Sheet

Lesson #7 of 14: Complex Characters; Conflicting Motivations

The seventh lesson in this unit introduces Steven Spielberg's acclaimed film, *Schindler's List*. The film is a powerful supplement to any Holocaust literature at the high school level and it serves as an engaging character study in the historical figure, and Nazi, named Oskar Schindler. Schindler is a fascinating study in character development, as a man who transforms from a business-minded profiteer of slave labor, to a deep-hearted man who defies laws, personal safety, and financial status to do what no other individual in World War II did – save over 1000 Jews from eminent death. The film has an MPAA rating of "R" and local policies may not allow showing the film. In this case, an alternate lesson plan is offered. If parent permission is required, please use any local permission form if available. If none is available, this lesson includes a permission slip for parental consent. The alternative lesson plan is outlined is outlined within the lesson.

Learning Targets and Criteria for Success

Essential Questions:

- What influences character development in film?

- How does one medium treat or emphasize a scene versus a second medium's treatment of the same scene?

Purpose for Instruction

- Students will analyze character development in an appropriate World War II film such as *Schindler's List* or *Life is Beautiful*.

- Students will analyze the treatment of two similar scenes across the medium of film and memoir.

Criteria for Success:

- Students will be able to analyze character development and its impact on plot.

- Students will be able to track key scenes influencing character actions.

- Students will be able to analyze two similar scenes across literary mediums.

Supplies/Resources

- *Night*, by Elie Wiesel (1958)

- Please make certain that adherence to local policies and discretion are used when incorporating *Schindler's List* into the study. While the lesson provides alerts to specific scenes commanding heightened discretion, local policies determine a teacher's ability to use the film.

- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.

- OR, *Life is Beautiful* [La vita è bella]. Dir. Roberto Benigni. Perf. Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi, Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home Entertainment, 1999. DVD.

- Projection device for film viewing

- "Scene Comparison" resource sheet

Lesson #8 of 14: Analyzing Tone and Understanding Complex Characters

The eighth lesson in this unit has two primary objectives: to continue the film

analysis of character development started in lesson 7, and to identify and analyze

tone in Wiesel's *Night*, chapter 5. Besides viewing and analyzing the film students

will re-read selections from Elie Wiesel's; *Night*, chapter 5.

Learning Targets and Criteria for Success

Essential Questions:

- How does an author's diction influence tone?

- How does a film expose a character's development?

Purpose for Instruction

- Students will understand how small changes in word-choice can create a shift in

  tone and establish new meaning.

- Students will analyze character development in an appropriate World War II film

  such as *Schindler's List* or *Life is Beautiful*.

Criteria for Success:

- Students will be able to analyze how diction contributes to author's tone.

- Students will be able to change the tone in a piece by replacing select words.

- Students will be able to analyze character development and its impact on plot.

Supplies/Resources

- *Night*, by Elie Wiesel (1958)

- Please make certain that adherence to local policies and discretion are used

  when incorporating *Schindler's List* into the study.  While the lesson provides

alerts to specific scenes commanding heightened discretion, local policies
determine a teacher's ability to use the film.

- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson,
Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video,
1994. DVD.

- OR, *Life is Beautiful* [La vita è bella]. Dir. Roberto Benigni. Perf. Roberto
Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi,
Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home
Entertainment, 1999. DVD.

Lesson #9 of 14: Ghetto Liquidation: Critical Thinking from a Critical Scene

The ninth lesson focuses on character development in the film, analyzing
character change and influences guiding the change. The presentation of ghetto
liquidation in *Schindler's List* also provides an opportunity to expose students to
speaking and listening skills. Students will use technology to present responses in
a discussion board format to enhance active engagement in viewing and critical
thinking in several responses to *Schindler's List* or *Life is Beautiful*.

Learning Targets and Criteria for Success

Essential Questions:

- How do authors illustrate ethical dilemmas through textual development?

- How do authors show character responses to ethical dilemmas?

- How does one better understand another's argument?

Purpose for Instruction:

- Students will be able to critically think and interact with peers using a discussion board to process complex thoughts and questions while using peers as a resource to shape understanding.

- Students will be able to reflect upon the points-of-view of others.

    Criteria for Success:

    - Students will be able to offer support or divergent views when considering a critical ethical dilemma from film.

    - Students will be able to understand and appreciate the responses of others.

    - Students will understand how characters shape the plot through their behaviors.

Supplies/Resources

- *Night*, by Elie Wiesel (1958)

- Please make certain that adherence to local policies and discretion are used when incorporating *Schindler's List* into the study. While the lesson provides alerts to specific scenes commanding heightened discretion, local policies determine a teacher's ability to use the film.

- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.

- OR, *Life is Beautiful* [La vita è bella]. Dir. Roberto Benigni. Perf. Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi, Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home Entertainment, 1999. DVD.

Lesson #10 of 14: Character Developments and Theme Analysis

The tenth lesson brings the study of Wiesel's, *Night* to a close, focusing on the development of ideas and events in the text and their influence on theme development. Students will finalize their theme analysis from lesson 6. Students will use chapters 6 and 7 to develop text-dependent constructed response items that analyze central ideas and figurative language. The film-study of *Schindler's List* (1:13:00 - 2:12:00) or *Life is Beautiful* (1:22:00 - 1:55:00) will analyze character development.

Learning Targets and Criteria for Success

Essential Questions:

- What are the results of uninformed decisions in the memoir, *Night*?

- How does figurative language impact meaning?

- How does plot development influence character developments?

Purpose for Instruction

- Students will examine a central idea as it develops, including the role of character development and figurative language in establishing the idea.

Criteria for Success:

- Students will be able to share their personal experiences with partners as a precursor for a discussion on theme emergence, which is facilitated by shared experiences between the individual and text.

- Students will be able to compose a rhetorical analysis constructed response on a topic involving the effect of figurative language in Wiesel's *Night*, chapter 6 or 7.

Supplies/Resources

- *Night*, by Elie Wiesel (1958)

- Please make certain that adherence to local policies and discretion are used when incorporating *Schindler's List* into the study. While the lesson provides alerts to specific scenes commanding heightened discretion, local policies determine a teacher's ability to use the film.

- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.

- OR, *Life is Beautiful* [La vita è bella]. Dir. Roberto Benigni. Perf. Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi, Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home Entertainment, 1999. DVD.

Lesson #11 of 14: Unit Project-Based Learning Assessment

This lesson actually begins the summative assessment for the text-based aspects of this unit using Elie Wiesel's, *Night*. Students will choose collaborative teams, define and agree upon a universal theme in the text, analyze idea and character development, and create thematic video projects in the spirit of modern news magazines like "60 Minutes," "20/20," or "Dateline NBC." The projects will draw from the study already initiated throughout the unit, and will be both collaborative and summative in nature. It will culminate with a collective viewing of the projects, peer-evaluation, and teacher evaluation. The assessment details are

attached in the links with this lesson, while the instructional and learning aspects use 1 day.

Learning Targets and Criteria for Success

Essential Questions:

- How are developing themes denoted by specific scenes in texts?

- How can a story be deconstructed to expose the emergence of a theme?

- How do character interactions contribute to the development of a central idea or theme?

Purpose for Instruction:

- Students will be able to identify and track a universal theme from initial emergence to full development through the memoir, *Night*.

- Students will be able to illustrate how character development impacts theme.

- Students will be able to utilize digital media to create a thematic video production.

Criteria for Success:

- Students will be able to collaborate as groups and produce a video showing universal theme development.

- Students will be able to take roles in groups to re-create scenes involving characters in Wiesel's memoir.

- Students will be able to self-evaluate and evaluate the work of others.

Supplies/Resources

- *Night*, by Elie Wiesel (1958)

- Video recording devices, such as school video cameras, student-owned cameras, Flipcams, or iphone or iPad cameras.

Lesson #12 of 14: Deep Analysis of Character Development

This lesson is used IF *Schindler's List* is the primary text chosen by the teacher for the character development study. If *Life is Beautiful* was chosen as the text utilized in this unit of study, the film has a significantly shorter running time, which allows this lesson to be omitted from the unit. Teachers who used *Life is Beautiful* may go directly on to the next lesson – lesson 13.

Learning Targets and Criteria for Success

Essential Questions:

- How do directors capture the development of characters on screen in film?

- How do individual scenes, when sequenced in progression, establish a character's development or change?

Purpose for instruction:

- Students will finalize development of a progressive chart tracking and analyzing Oskar Schindler's character development over many scenes from throughout the film, *Schindler's List*.

Criteria for Success:

- In addition to a complete, detailed, scene-by-scene analysis chart of Oskar Schindler's development, students will illustrate understanding of both strong use of textual evidence and analysis of a character in a summative essay assessment using a minimum of five specific scenes as reference.

Supplies/Resources

- *Schindler's List*, by Steven Spielberg

- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.

  - Remember that viewing this film requires teachers to reference and follow the local requirements regarding educational use of this film.

Lesson #13 of 14: Honoring the Past

This lesson reflects on two textual representations of the Holocaust: *Night* and *Schindler's List*, or (*Life is Beautiful*). Students will examine ways in which modern day young people are honoring their survivor-ancestors through a reading of a *New York Times* informational text. Students will use a combination of close-reading strategies, including: sustained silent reading, discussing, sectioning, and titling. A culminating engagement online discussion activity using the central idea of the memorial of a Holocaust victim extends the lesson beyond the day and class period to approximately one additional half-class period.

Learning Targets and Criteria for Success

Essential Questions:

- In what unique ways do people honor the history of Holocaust victims and survivors?

- How do writers present an objective view of a controversial topic?

Purpose for Instruction:

- Students will determine the central idea of a text and rewrite the title to better express the point.

- Students will analyze the development of a story and its individual sections.

Criteria for Success:

- Using three reading strategies, students will be able to understand how an author writes objectively, develops a story, and how this helps convey the unique way young people honor their ancestry.

Supplies/Resources

- Computer lab computers, laptops, or 1-to-1 technology for access to the article below and the US Holocaust Memorial Museum Resource:

- Rudoren, Jodi. "Proudly Bearing Elders' Scars, Their Skin Says, 'Never Forget.'" (2011, September 30). *New York Times.* Retrieved from http://www.nytimes.com/2011/10/01/world/middleeast/with-tattoos-young-israelis-bear-holocaust-scars-of-relatives.html?pagewanted=all&_r=0

- http://www.ushmm.org/wlc/en/a2z.php?type=idcard

Lesson #14 of 14: World Awareness of the Holocaust

This is the final lesson in the unit. It is a two-day lesson examining two seminal American speeches related to the study of the Holocaust. First, students will read Franklin Delano Roosevelt's "Four Freedoms…" speech and listen to excerpts. Students will analyze the audio and written language and style used in achieving its purpose. Second, students will read and analyze Elie Wiesel's speech at the White House on "The Perils of Indifference." The culminating summative activity

involves students taking a strategy from each speech analysis and applying it to the composition of a speech of their own.

Learning Targets and Criteria for Success

Essential Questions:

- How does an American speech writer present and develop a central idea in a speech?

- How do authors of speeches use organization and structure to make their points clear?

- How do audio versions of speeches alter the perceived understanding from reading?

Purpose for instruction:

- Students will be able to analyze the main points of two different speeches.

- Students will be able to understand how structure and organization add emphasis in speeches.

- Students will be able to analyze a speaker's point-of-view, reasoning, development, and evidence.

Criteria for Success:

- Students will synthesize their learning from analysis of Roosevelt's "Four Freedoms…" speech and Wiesel's "Indifference" speech and write an original speech to a younger audience on the importance of studying the Holocaust.

Supplies/Resources

- Franklin Delano Roosevelt's "Four Freedoms" speech to Congress on 1/6/41, accessed from an Internet source, and audio version:

- http://www.fdrlibrary.marist.edu/fourfreedoms

- Elie Wiesel's speech on "Indifference" at the White House on 4/12/1999, accessed from an Internet source, and audio version:

- http://www.historyplace.com/speeches/wiesel.htm

- A computer lab for accessing the documents, 1-to-1 computers, laptops, tablets, or BYOT tools

Planned Assessments of student-learning:

Student Rights Watch: Composing Informational Text

*Night* Video News Projects

Character Development in *Schindler's List*

Character Development in *Life Is Beautiful*

Lessons of the Holocaust; a Speech to Middle Schoolers

The unit develops mastery in college and career readiness skills for grade 10 English students in reading. Specifically, the unit and its sequenced lesson plans and assessments will focus on increasing engagement amongst high school readers and enhance personal meaning-making when interacting with literary and nonliterary texts.

As a whole, this unit uses tight alignment to Common Core standards and researched best practices for instruction and assessment to integrate students' personal lives and literacies with high quality texts. This incorporation of students' in-school and out-of-school literacy positions interaction with text as a meaningful practice that connects them with others and prepares them to participate in a 21$^{st}$ century global society. Using texts to connect traditionally disengaged adolescent readers with the world

around them holds exceptional value for North Carolina teachers.  Increasing high-school students' engagement and motivation to utilize meaningfully and successfully literacy skills will positively impact the overall literacy achievement of North Carolina secondary students.

CONCLUSION

This thesis may serve as a valuable tool for high school English and social studies

teachers across North Carolina. All literature and film has roots in a historical context, and

the focus in 21<sup>st</sup> education is not only to include technology in the class room, but to

develop cross-curricular lessons that enhance student learning goals with state standards.

The incorporation of the literature and film of war couples nicely to the contextual

learning simultaneously occurring in the history classes.  English teachers may focus on

the development of reading, writing, speaking and listening skills while enhancing the

understanding of the world and our role as global citizens.

As a veteran English teacher, I had the esteemed privilege of applying to and

gaining acceptance into a North Carolina coalition of educators called the Governor's

Teacher Network through 2015.  As part of this opportunity, I worked side-by-side with

Department of Public Instruction officials in curriculum and standards development to

create a comprehensive unit of study that is easily accessible by teachers across the state

through the Schoolnet portal.  My unit plan, found in its entirety in the appendix of this

paper, is based in active classroom practice and pedagogies found to work with the

population of students outlined.  This unit, called, "Resiliency in the Face of Evil," covers

a student-favorite in English Language Arts: learning in the Holocaust.  It uses age-

appropriate texts and films to take the historical knowledge and factual data of students

and use them as a base for a broadened view of multiple perspectives.

Learning from multiple perspectives will only assist in developing globally sensitive,

competitive, and competent citizens.  Students will understand some of the

complexities of experience in war and the nationalistic viewpoints are tempered with realistic understanding of the destructiveness of war.

While studying the literature and film of World War I, students will benefit from expanding on the factual knowledge acquired in history with the perspective-knowledge offered in English as part of this study:

- Paul Baumer and classmates: German teenagers newly committed to the war effort through in Remarque's *All Quiet on the Western Front* (1929);

- Archy and Frank: young Australians at the beginning of their adult lives in Peter Wier's *Gallipoli* (1981) under the social pressure of joining the nation's young military and embarking on a dangerous mission to one of the most damaging losses in battle for the Allied forces; and

- Albert Naracott and Joey: owner and horse subjected to the influence of war in England, finding themselves both serving in the war in Spielberg's *War Horse* (2012).

World War II is broad and encompassing. A variety of courses could not teach all of the history and social issues derived from this time period. However, the lessons learned from the Holocaust are all too important to avoid with high school students. The Holocaust, as part of World War II, is studied through the unit plan and students broaden any knowledge they had about this time period. The perspectives illustrated in the unit emphasize:

- Elie Wiesel as a 15 year-old death camp survivor as told through his 1958 memoir, *Night*, a character with shared maturity and life experience with many high school students;

- Oskar Schindler, a Nazi businessman in Spielberg's *Schindler's List* (1993) who portrays the idea that not all Nazis were vicious killers, nor were they all naturally opposed to Jewish people, and most importantly, that all people can change; and

- Guido Orefice, a character through Benigni's *Life is Beautiful* (1997), who shows students that lessons from the Holocaust also come from Italy and can be learned without the traumatizing imagery found in so many other texts, and that a father can use all his power to protect his young son in the face of unbelievable odds of survival.

Another product of the use of the lessons found in this study is also student success on a variety of state-measured educator effectiveness ratings and student growth measures. When this unit of study was delivered through instruction to my English II students this past school year, I became the only English teacher at my school to earn the educator effectiveness rating where students "exceed expected growth," as measured by the State End-of-Course (EOC) summative assessment. According to the State Department of Public Instruction's Accountability web site under "Achievement Level Information," "proficiency" begins with a "level 3" and is defined as, "…a sufficient command of knowledge and skills contained in the Common Core State Standards (CCSS) Reading Standards for Literature."

85% of all students who completed the activities in these lessons scored at or above proficiency in English standards as measured through the EOC. As a reference point, the school proficiency rate for the same cohort was 53% and the district proficiency rate was 64%. Not only is the unit effective at teaching students to view

history and war from multiple perspectives for a complete understanding that may temper

destructive nationalism, but it is inherently comprised of quality materials for learning

and instruction.

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APPENDIX A: UNIT PLAN, HUMAN RESILIENCY IN THE FACE OF EVIL

Materials Bank

# Human Resiliency in the Face of Evil

*Unit: English Language Arts , Grade(s) 09 - 10*

Students will differentiate among narrative forms. Student's will analyze author's use of figurative language, rhetorical techniques to create tone and mood and utilize a mentor text (Wiesel's Night). and an examination of a historical film to understand character development. Additionally, students will analyze theme development and illustrate mastery in skills through the production of a digital video project and written speech.

Duration: 23 Days

## Unit

**What is our plan to accomplish the goals? (activities, resources, materials, class set up)**

The unit offers students the opportunity to use close reading strategies to support text analysis, vocabulary development, figurative language-use, narrative memoirs, informational text identification, and tone and mood analysis.

Students will work in think-pair-share tasks and with collaborative teams in several close reading and analysis activities. Students will also engage in a collaborative group for a digital media-based summative assessment, analyzing theme emergence and character development.

Students will need access to technology in the form of a learning management system or platform to allow synchronous and asynchronous class discussions. Students will also need access to projected materials within the classroom from Internet-based resources. Schools with 1-to-1 technology are well prepared, but any school with access to computer labs or a Bring Your on Technology (BYOT) policy will find the activities readily accessible.

**How will we know when each student has reached the goals?**

The unit provides a range of formative and summative assessment methods to assess student performance and the achievement of specific goals. All formative assessments allow students to take academic risks and gain a sampling of both peer and teacher feedback to support learning and goal-achievement. Formative assessments include: journaling; group, class, and online discussions; modeled constructed response composition; think-pair-share discussions and activities, peer evaluations, and rubric-based revision opportunities with teacher feedback.

Summative assessments within the unit are all supported by smaller formative assessments scaffolded towards the summative task. Summative assessments include constructed response items, a mentor-text based narrative or informative composition, a character development analysis essay, a collaborative digital media project-based assessment, and the composition of a speech.

**How will we respond when a student experiences success or difficulty in learning?**

Each lesson within the unit has built-in extension and support adaptations. While every teacher knows his or her students best and how to meet the needs of potential Individualized Education Plans, the unit's lessons include starting points and full adaptations for assessment and learning when the need arises.

The extension activities for student success are designed to take the learning beyond the classroom and allow for independent study on related topics. Extended learning opportunities include performing similar lesson tasks with more complex excerpts or texts.

For students who have difficulties in achieving the learning goals, lesson plans include a variety of supports to increase the likelihood of student success. Vocabulary acquisition tasks can be reduced to smaller text segments, prescribed lists, or more graphic organizers. Teacher-led examples are used to provide a catalyst to student understanding of tasks. Exemplars are often provided within lessons as well. Formative assessments throughout the unit help the teacher to identify student-needs early within the lesson and support development towards the summative. Summative assessments may also be adapted readily with information gained on smaller formative assessments or education plans.

## Standards Covered

**Grades 9-10 English Language Arts**

**CCSS.ELA-Literacy.L.9-10: Language**

- **Vocabulary Acquisition and Use**
  - CCSS.ELA-Literacy.L.9-10.4: **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.**
    - CCSS.ELA-Literacy.L.9-10.4a: **Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.**
    - CCSS.ELA-Literacy.L.9-10.4c: **Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.**
    - CCSS.ELA-Literacy.L.9-10.4d: **Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).**
  - CCSS.ELA-Literacy.L.9-10.5: **Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.**
  - CCSS.ELA-Literacy.L.9-10.6: **Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.**

**CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
  - **Craft and Structure**
    - 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 (e.g., how the language of a court opinion differs from that of a newspaper).**
    - CCSS.ELA-Literacy.RI.9-10.5: **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).**
    - CCSS.ELA-Literacy.RI.9-10.6: **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 purpose.**
  - **Integration of Knowledge and Ideas**
    - 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.9-10.9: **Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.**

- **Key Ideas and Details**
    - 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.**
    - CCSS.ELA-Literacy.RI.9-10.2: **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.**
    - CCSS.ELA-Literacy.RI.9-10.3: **Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.**
- **Range of Reading and Level of Text Complexity**
    - CCSS.ELA-Literacy.RI.9-10.10a: **By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.**
    - CCSS.ELA-Literacy.RI.9-10.10b: **By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.**

- CCSS.ELA-Literacy.RL.9-10: **Literature**
    - **Craft and Structure**
        - CCSS.ELA-Literacy.RL.9-10.4: **Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).**
        - CCSS.ELA-Literacy.RL.9-10.5: **Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.**
    - **Key Ideas and Details**
        - CCSS.ELA-Literacy.RL.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.**
        - CCSS.ELA-Literacy.RL.9-10.3: **Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**

**CCSS.ELA-Literacy.SL.9-10: Speaking and Listening**
- **Comprehension and Collaboration**
    - 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.9-10.1a: **Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.**
        - CCSS.ELA-Literacy.SL.9-10.1b: **Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.**
        - CCSS.ELA-Literacy.SL.9-10.1c: **Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.**
        - CCSS.ELA-Literacy.SL.9-10.1d: **Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.**
    - CCSS.ELA-Literacy.SL.9-10.3: **Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.**
- **Presentation of Knowledge and Ideas**
    - CCSS.ELA-Literacy.SL.9-10.5: **Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.**

**CCSS.ELA-Literacy.W.9-10: Writing**
- **Production and Distribution of Writing**
    - CCSS.ELA-Literacy.W.9-10.5: **Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should**

**demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)**

- CCSS.ELA-Literacy.W.9-10.6: **Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.**

- **Research to Build and Present Knowledge**
  - CCSS.ELA-Literacy.W.9-10.8: **Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.**
  - CCSS.ELA-Literacy.W.9-10.9: **Draw evidence from literary or informational texts to support analysis, reflection, and research.**
    - CCSS.ELA-Literacy.W.9-10.9a: **Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").**

- **Text Types and Purposes These broad types of writing include many subgenres.**
  - 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.9-10.1a: **Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.**
    - CCSS.ELA-Literacy.W.9-10.1b: **Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.**
  - CCSS.ELA-Literacy.W.9-10.2: **Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.**
    - CCSS.ELA-Literacy.W.9-10.2a: **Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.**
    - CCSS.ELA-Literacy.W.9-10.2b: **Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.**
  - CCSS.ELA-Literacy.W.9-10.3: **Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.**
    - CCSS.ELA-Literacy.W.9-10.3a: **Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.**
    - CCSS.ELA-Literacy.W.9-10.3b: **Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.**
    - CCSS.ELA-Literacy.W.9-10.3d: **Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.**

## Research Process

**HS.RP.1: Design project-based products that address global problems.**

- HS.RP.1.1: **Design global-awareness project-based products individually and collaboratively.**

## Sources of Information

**HS.SI.1: Evaluate resources needed to solve a given problem.**

- HS.SI.1.1: **Evaluate resources for reliability. (Reliability can be determined by currency, credibility, authority, etc. depending on the curriculum topic).**
- HS.SI.1.2: **Evaluate resources for point of view, bias, values, or intent of information.**

## Technology as a Tool

**HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.1: **Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).**
- HS.TT.1.2: **Use appropriate technology tools and other resources to organize information (e.g. online note-taking tools, collaborative wikis).**
- HS.TT.1.3: **Use appropriate technology tools and other resources to design products to share information with others (e.g. multimedia**

**presentations, Web 2.0 tools, graphics, podcasts, and audio files).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Lessons:*
1. Text Types: Analyzing Narrative and Informational Texts to Increase Meaning-Making
2. Examining the "Bystander Effect" in Various Texts
3. "Blind Obedience" - A Cause for Concern
4. Language and Character Development; a Study in Night
5. Mood Analysis: "Writing Beyond Words"
6. Independent Analysis in Night: Theme Tracking, Idea Analysis, and Objective Summaries
7. Complex Characters; Conflicting Motivations
8. Analyzing Tone and Understanding Complex Characters
9. Ghetto Liquidation: Critical Thinking from a Critical Scene
10. Character Developments and Theme Analysis
11. Unit Project-Based Learning Assessment
12. Deep Analysis of Character Development
13. Honoring the Past
14. World Awareness of the Holocaust

*Assessments:*
1. Student Rights Watch: Composing Informational Text
2. Night Video News Projects
3. Character Development in Schindler's List
4. Character Development in Life Is Beautiful
5. Lessons of the Holocaust; a Speech to Middle Schoolers

## Organizers

Instructional Resource Type

| | | |
|---|---|---|
| 1. Educator / Curriculum Document | 2. Learning Task | 3. Project Based Learning |

Revised Bloom's Taxonomy

| | | |
|---|---|---|
| 1. III. Applying | 3. V. Evaluating | 4. VI. Creating |
| 2. IV. Analyzing | | |

## Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION <sub>Materials Bank</sub>

## Text Types: Analyzing Narrative and Informational Texts to Increase Meaning-Making

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #1 of 14: Students need to see more than words on a page for meaning-making from text. This lesson uses guided close-reading strategies which examine authors' methods in communicating their ideas through informational texts and narratives. While simultaneously learning of cultural and regional violations of citizens' rights today, students gain an understanding and recognition of written strategies from mentor texts to influence composition of their own informational or narrative text in the culminating activity.

Duration: 3 Days

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### Lesson

**Student Engagement/Motivation**

Students view the opening activity slide - text genres - and as a warmup, they try to identify the type of text and genre each image represents. They start by identifying the images as informational text. Then, they add what the general source of the text may be. This activity, outlined in Activity One, and will reinforce the strategies in identifying text-types early to aid in meaning-making and understanding while reading. The lesson culminates with students composition of their own informational or narrative text to serve a purpose.

**Learning Targets and Criteria for Success**

Essential Questions:

- How do authors use purpose and point-of-view to shape their text?
- What rhetorical strategies differentiate between informational texts and narratives?

Purpose for instruction:

- Students will be able to analyze how authors use: voice, context, details, structure, diction, audience and - where applicable - story elements (plot, setting, characters, conflict, and others) to communicate a point.
- Students will be able to write an informational document or a narrative to communicate a point about student rights at school.
- Students will be able to use strategies to acquire "tier two" vocabulary from reading in context.

Criteria for Success:

- Students will differentiate traits of informational texts from traits of literary or narrative texts.
- Students will compose an informational text or a narrative text on a school-related topic using a mentor-text and bubble-map notes as a guide.
- Students will use word-journaling to acquire new vocabulary (tier 2) as appropriate for the text and task.

**Supplies/Resources**

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- "My Mother Never Worked," Narrative essay by Bonnie Smith-Yackel
- Any viable online discussion board can be used (EdModo, Open Class, Schoology, or others)
- http://www.hrw.org/news/2014/09/24/egypt-obama-should-speak-out-rights Report from Egypt
- http://www.hrw.org/middle-east/n-africa *Human Rights Watch* - "Middle East / N. Africa" Region should be selected, as this is the primary region for violations of rights and victims of the Holocaust
- Composition book (Day book, or journal) – each student has his or her own
- Digital devices, laptops, tablets, available computer resources to access the texts.
- Word Journal Template
- Close Reading Bubble Map Template
- Text-type Trivia opener or warmup activity
- Constructed Response Formative Assessment
- Composition Assessment: Narrative or Informational Text (summative)

Learning Tasks and Practice
## ACTIVITY 1

•The attached PowerPoint resource is a template for the opening activity. Copyright laws will not allow the use of images from texts for this plan resource.

• Using actual books in the classroom or within the school, match the types of texts to the numbered images on the slide in the resource. For example, use a still image of a page from a classroom novel for number 2 on the slide. Take a picture for classroom use and build it into the resource, or simply show the class a page of the text.

•Use a textbook chapter opening for number 5; a memoir for number 7. Teachers are free to alter the slide in any way considered necessary to convey the intent of this lesson.

•Use a projection device to present the resource of text-genre images as a warmup activity. Students focus on the document as a whole, noticing larger details first (before specific text-based reading). Allow students to make educated guesses about the text they are going to read.

•In their journal, students number their page from 1-7 and attempt to identify whether each image represents an informational text or a literary text (narrative).

•Students add details to each response guessing the source of each image or text (such as a text message or book)

•After 5-minutes, teacher leads a review or discussion of responses:

Teaching Point Teaching / Elaboration

- 1: Informational Text - Text message The format, colors, smiley faces, and lack of conventional rules suggest the type of text this is, and it is informational because the sender is communicating information in short statements.

- 2: Literary Text - this is a page from a novel. The use of dialogue, characters, setting, and plot details indicate this is a story.

- 3: Informational Text "How to…" book. It clearly shows images which are convenient and understandable for a reader trying to follow the procedures and it is divided into steps or images.

- 4: Informational Text - Dictionary This page clearly shows boldfaced entries and many indicators of a glossary-style informational text. It appears the entries are in alphabetical order and they are followed immediately by parenthesis, which often indicates part-of-speech or pronunciation keys usually associated with dictionaries.

- 5: Informational Text Opening of Textbook chapter; notice each detail that conveys the idea that this is a textbook chapter – such as format, markings, layout, font size, and images

- 6: Informational Text Nutrition Facts – very recognizable informational text made standard by the FDA for any foods sold to the public. Whether the text can be read or not, this is easily identifiable with the columns and horizontal black bands separating sections of information.

- 7: Literary Text - This is actually literary nonfiction. It is written as a story, like number 2, but deeper analysis of the author and content will reveal the text is nonfiction – a memoir.

•A whole class discussion should follow the image analysis – student understandings of the importance of text-type analysis should be evoked.

Question / Prompt Potential Responses:

What does understanding the text-type do for the reader's task?

- It allows us to understand what we are reading. It may direct us to understanding how to use a text. If it is well-known, or in a standard format, like #6, it allows the reader to know exactly where to find important information.  Recognition of the text will allow the reader to know how to access the necessary information efficiently, like the dictionary entry in #4.  If a student knows how the textbook is setup (#5), they may know how to study and access specific required information better (and succeed in studying),  #2 or #7 show the reader they will need to read an extended amount to establish meaning in the developing story, but it may be harder to determine whether a text is fiction or nonfiction without further research or reading

•Using the "Text types" visual, teacher guides students in understanding that authors have choices in how they communicate their message, and each of the presented genres were chosen based on the message the author needed to convey.

•Students take a few minutes in their journal to comment on why the author for each (1-7) pictured text chose the text for the message.

•Discussion / Sharing should follow:

- Image number of Potential Student Responses

    - 1) author has a short message to send directly to a known reader or friend on the cell phone

    - 2) author has a story to tell, a point to make, entertainment to provide, money to make (as a novelist)

    - 3) author needs to inform the reader on how to do something

    - 4) author provides a reference of important words to help influence growth of language skills

    - 5) author has information in a specific content-area to convey, and creates a usable format for reference and study

    - 6) the government has specific laws which make the format required, but also helps to communicate the facts of the food product clearly and understandably

    - 7) the author has a story to tell, a point to make, and chooses narrative to help reveal all information and related characters

•Transition (to "Activity 2") Teaching / Discussion Points –

•Use the prompt in the table below to foster a discussion that identifies the specific features that show a text's function.

•A deliberate reference to the terms in bold should be made for each image: voice, context, details, diction, audience, story elements, and structure.

    ◦These terms are the focal points on the bubble map students will use in activity 2 to better understand how to differentiate between text-types: informational and narrative.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

◦Students / teacher discuss:

◦Prompt: What are the specific features of each text-image indicating its purpose?

Potential Student Responses:

- 1) we know it is a text message by the structure: context, colors, sentence length, audience, and details

- 2) we know it is literary by the structure, paragraphs, dialogue, story elements, and voice

- 3) this is informational based on the structure, images, details

- 4) this is informational based on the structure, details, diction

- 5) this item is clearly a textbook entry based on its structure, layout, detail presentation, voice, context, and details

- 6) Fact-based informational text; structure or format, intended audience, details, context, diction

- 7) literary text – structure, details, context, diction, voice

ACTIVITY 2 –

Analysis of a narrative text: Close read of "My Mother Never Worked," by Bonnie Smith-Yackel

•Distribute anthologies containing, "My Mother Never Worked," by Bonnie Smith-Yackel, or provide access to digital devices which will allow access to this easily accessed narrative online.

◦Students create a section of their journal or daybook called the "Word Journal," which will allow them to target and learn "Tier two" words – for this lesson. Teacher tells student that words that fit into this category are "more specific or academic than everyday spoken and written language, and students may often struggle with words in this category."

◦Targeted words for this reading are: self-assured, thongs, wooed, persistently, reciprocated, capital, scrounge, flax, cholera, fodder, prosperity, intricate, sustenance, competence. The journal should have four columns: the word in question, its context (sentence where it is seen), an educated guess at the meaning, and the dictionary definition.

Underneath the row, there should be a space for the student to use the word in an original sentence.

•See the "Word Journal" Resource for a template

•Students read the narrative silently and independently the first time, tracking new vocabulary with their word-journal and annotating the text with any questions.

•Students may use a classroom dictionary or electronic device to look up specific words. The word-journal may be continued beyond the class time if necessary to complete.

◦As formative assessment, the word journal must be checked for strategies used in vocabulary development, looking at the student's use of the guidelines in the chart and their original sentence.

◦As students finish reading and annotating, a class discussion follows: What is the apparent "purpose" of Smith-Yackel's writing? Discussion focus response options: to make a claim of a rights violation to expose inequalities women face to show the great respect the author has for her mother. Provide students with a copy of the Bubble Map (in resources).

The Bubble map will be used for notes in the assigned categories in the 'bubbles' when the students read it aloud – 2nd reading. Project the template of the "Close Reading Bubble Map" (see resources) on the board in class. Review the deliberate reference to the terms in each bubble: voice, context, details, diction, audience, story elements, structure and recall their identification in the Text-types activity. Using the "popcorn method" of oral reading or simply having a volunteer student-reader, begin rereading the narrative aloud. While reading, students take notes of rhetorical features: voice, context, details, diction, structure, intended audience, and story elements. Stop the students after the opening page and model the

note taking on the bubble map on the screen: Under "structure" or "story elements" write "dialogue." Under voice, write "first person," and ask students to verify how the reader knows this, for example, the story's narrator is the author speaking from personal experience. The lines in each bubble are used to write a declarative sentence about the category, and the bubble is used to offer textual evidence of this statement. Teacher should make it clear that students are creating these notes in this way to compose claims with textual support on an assessment later. See bubble map template resource. Students will use their bubble map to answer constructed response questions at the end of this activity.

Teacher gains student input as a new bubble map on the board is created for a narrative; suggested ideas listed below:

-Voice: personal, author's own voice, first person.

-Details: many examples used – all of work

-Diction: sentimental, repetition used for emphasis on work

-Audience: public in US, especially of homemakers

-Structure: chronological order, narrative, prose with dialogue

-Context: 1975 US, social security issues

-Story elements: plot, dialogue with characters at the beginning, characters, and family members, setting on a rural farm home, conflict is narrator versus society

After modeling the bubble-map-notes completion as students gain confidence, they may complete the task independently, allowing teacher to move around the room and offer support as needed.

Formative Assessment: Since this is the first time students are asked to compose constructed responses from a series of notes (bubble maps) to a well-composed paragraph using quotations and explanations independently, students submit their responses for teacher-feedback, with a chance to revise and resubmit for a grade. See attached assessment questions and rubric in assessments. See exemplar below, representing an Honors student's first attempt at the task. Preceding this exemplar, the student bubble map had "dialogue" in the "Story Elements" bubble; and "Chronological order" in the "Structure" bubble:

Exemplar / Sample Student Response:

   In the beginning and end of "My Mother Never Worked," Bonnie Smith-Yackel uses dialogue to share her personal experience with the social security office with the reader. By using dialogue, she involves the reader in the conversation. The reader can get the feeling of being there and feel engaged in the communication between Smith-Yackel and the social security employee. In the end when she is told that she is "... not entitled to our $225 death benefit," the social security worker yanks at the reader's heart. After the reader has just finished reading the numerous jobs Smith-Yackel's mother had done, it brings emotion and makes the reader feel as if they have been wronged as well. Smith-Yackel also uses chronological order when describing the many things her mom did to work. By using these specific strategies, Smith-Yackel accomplishes her purpose in conveying to the reader that her mother clearly did work and should be respected in her role.

ACTIVITY 3

Analysis of Informational vs. Narrative texts

•Introduce students to a report found on the "Human Rights Watch" website – an informational text

   ◦http://www.hrw.org/news/2014/09/24/egypt-obama-should-speak-out-rights

   ◦Students create a new bubble map to analyze the features of this document, an informational text.

   ◦Students also continue with the "word-journal" for this report (see attached resource for targeted words - highlighted) – formative assessment.

   ◦Allow 20-30 minutes for completion of this task independently, while teacher moves and supports as needed.

◦Pair/Share: After independent work, students assess on what they believe is their most successful area of the bubble map and their weakest; pair students with a peer who has strength where one is weak on the bubble map task.

◦Teacher-led class discussion: Based on your analysis through the bubble maps, what are the differences between informational texts and nonfiction narratives? Students use their respective bubble maps and textual evidence to make claims about strategies, which create these differences.

Examples:

- Informational text has no story elements (such as plot and setting). Narratives have characters and develop dialogue Reports like the "Egypt" report have a location cited (Washington)

- Informational texts do not express emotion

•Summative Assessment:

◦Students will compose a written response, selecting the narrative or the informational (report) form or structure. They will use the two analyzed pieces as a mentor text for their writing.

◦Prompt: Using the narrative technique or the informational or report approach found in "Human Rights Watch," compose a piece, which examines the status of a student right at your high school.

Your response should clearly be modeled after the texts we closely read and analyzed.

◦See RUBRIC attached in resources.

**Technological Engagement**

- Students will access a variety of websites, either as a class, on their own in a lab, or in a 1-to-1 technological basis:
  - http://www.hrw.org/news/2014/09/24/egypt-obama-should-speak-out-rights
  - Students will use SMART Board technology where available to write notes on bubble maps (Activity 2).

**Collecting and Documenting Evidence of Learning**
Assessments:

- ACTIVITY 1 – Learning Target / Standard:

  - Analyze in detail how an author's ideas or claims are developed and refined by particular sentences, paragraphs, or larger portions of a text (such as a section or chapter)

    - Formative assessment: whole class discussion and journaling will reveal students' understanding of how an author's ideas are developed through larger sections of the text – text message or textbook chapter.

- ACTIVITY 2 - Learning Target / Standard(s):

  - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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- Word journal – teacher will spot check student progress or difficulties in building their word journal (formative assessment)

- 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 purpose.

  - Bubble maps or class discussion

  - Constructed Response Formative Assessment

    - Student assesses point-of-view or purpose and uses his or her bubble map to compose a constructed response analyzing how the author used rhetoric (voice, context, details, diction, audience, story elements, and structure.)

- ACTIVITY 3 - Learning Target / Standard(s):

  - Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.

    - Word journal – teacher will spot check student progress or difficulties in building their word journal (formative assessment)

  - 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 purpose.

    - Bubble maps - Students pair and share their completed notes and bubble maps

  - Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

    a. Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple points of view, and introducing a narrator, or create a smooth progression of experiences or events.

    b. Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and characters.

    OR

- Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

    a. Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.
    b. Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.

- Summative Assessment: collected writing: Students will compose a narrative or informational piece on the status of at least one student right within their school.

NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

**Student Self-Reflection and Action Steps**

Student self-reflection and action steps:

- There are whole class and independent reading opportunities. Teacher can use modeling in the analysis of the two types of text outlined in the lesson
    - Students self-assess their ability in analyzing text and rhetoric using the bubble maps and then are paired with students who are stronger in areas
    - Mentor texts are used in the guided practice towards student composition of their own texts
- Students submit a constructed response item and are given feedback from the rubric and teacher to meet or exceed the standards in activity 2.
- Students will use a bubble map on their writing to analyze whether it fits the rhetorical structures for the chosen text-type. This is a self-assessment and can be compared to the existing bubble maps of both informational and narrative texts from activities 2 and 3.
- Students needing more work on their narrative or informational texts will have an opportunity to meet with the teacher or another strong student and revise and repost.

**Feedback/Instructional Adjustments**

- An extension activity for high-level students after writing the "Student Rights" piece as summative assessment for activity 3 will be to propose a solution to problems they might see with student rights within the school
- Also, high-level students may write a piece using the opposite approach for their culminating assessment (if he wrote a narrative, he can write an informational text)
- Struggling learners may take longer in the independent reading phase and with the word journal.
    - These students should get a printed copy of the word-journal template with the "targeted" words from activity 1 already placed in the chart.
    - Students can create a word-journal of difficult vocabulary beyond the targeted vocabulary from activity 1.
    - This can be applied to all other word-journals and vocabulary tasks.
- Students composing the constructed responses in activity 2 may be unfamiliar with how to use properly a quotation for textual evidence or to explain how rhetoric works to address purpose. In activity 3, students may need more guided instruction with the article and bubble map application (as in activity 2). Projection of the bubble map on the board and modeling the first few paragraphs may assist in understanding the task.
    - The rubric should be used to provide feedback and support and students will benefit from a minilesson on using quotations where applicable.
    - The summative assessment may be enhanced by showing struggling learners a teacher created example of the narrative and the informational piece related to a human right within the school.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Standards Covered

**Grades 9-10 English Language Arts**

**CCSS.ELA-Literacy.L.9-10: Language**

- **Vocabulary Acquisition and Use**
    - CCSS.ELA-Literacy.L.9-10.6: **Acquire and use accurately general academic and domain-specific words and phrases, sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when considering a word or phrase important to comprehension or expression.**

**CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
    - **Craft and Structure**
        - CCSS.ELA-Literacy.RI.9-10.5: **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).**
        - CCSS.ELA-Literacy.RI.9-10.6: **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 purpose.**
    - **Key Ideas and Details**
        - 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.**

**CCSS.ELA-Literacy.W.9-10: Writing**

- **Text Types and Purposes These broad types of writing include many subgenres.**
    - CCSS.ELA-Literacy.W.9-10.2: **Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.**
        - CCSS.ELA-Literacy.W.9-10.2a: **Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.**
        - CCSS.ELA-Literacy.W.9-10.2b: **Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.**
    - CCSS.ELA-Literacy.W.9-10.3: **Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.**
        - CCSS.ELA-Literacy.W.9-10.3a: **Engage and orient the reader by setting out a problem, situation, or observation, establishing one or multiple point(s) of view, and introducing a narrator and/or characters; create a smooth progression of experiences or events.**
        - CCSS.ELA-Literacy.W.9-10.3b: **Use narrative techniques, such as dialogue, pacing, description, reflection, and multiple plot lines, to develop experiences, events, and/or characters.**

**Technology as a Tool**

**HS.TT.1: Use technology and other resources for assigned tasks.**

- **HS.TT.1.1: Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Word Journal Template
2. Informational / Narrative Close Reading Bubble Map Templates
3. Informational Report Sample (from Human Rights Watch)
4. Constructed Response 1
5. Text-Types Opening Activity

*Assessments:*
1. Student Rights Watch: Composing Informational Text

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Word Journal Template
*Resource: English Language Arts , Grade(s) 09 - 10*

Students use this template as a guide for setting up their own journal.

Format: Document
Duration: 0 Minute

| Resource |
|---|
| Attachment: Word journal Template.pdf |

### Additional Properties

Author: Landers, Michael
Publisher: Governor's Teacher Network
For Students: No
Cost/Fee: No
Restricted Use: No
Rights:
Keywords:
Created by: Landers, Michael (10/12/2014 10:41:00 PM)
Last modified by: Daviswebster, Holly (7/6/2015 10:24:00 PM)
Other revisions of this resource:

## "Word-Journal" Title: _____

| Word | Context – where the word is used | Meaning: Educated guess | Dictionary definition |
|---|---|---|---|
| **Ex:**<br><br>**thongs** | …tied with ribbons and stiff, rigid-with-age leather **thongs…"**<br><br>**Sentence:** The luggage was secured to the roof of the car with only a few yarn-like thongs. | Ties, string | Noun-<br>a strip of material, especially of leather or hide, used to fasten or secure something. |
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# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Informational Report Sample (from Human Rights Watch)
*Resource: English Language Arts , Grade(s) 09 - 10*

Activity 3 utilizes this excerpt of an informational report on human rights violations in Iraq. Students will create a word-journal and a close reading bubble map (on another resource attachment).
Also available here: http://www.hrw.org/news/2014/09/24/egypt-obama-should-speak-out-rights

Format: Document
Duration: 0 Minute

| Resource |
|---|
| Attachment: HRW Report Sample.pdf |

Additional Properties

**From… Egypt: Obama Should Speak Out on Rights**
In Talks with al-Sisi, Press for End to Crackdown
September 24, 2014

(Washington) - United States President Barack Obama should use his meeting on September 25, 2014, with President Abdel Fattah al-Sisi of Egypt to publicly criticize Egypt's continued crackdown on basic freedoms, including those crucial to democracy.

Obama is scheduled to meet with al-Sisi during the Egyptian president's inaugural visit to the United Nations General Assembly.  Al-Sisi has already asked Obama for more assistance – including military hardware – to combat terrorism in the Middle East, but Obama should press concerns about Egypt's human rights abuses, including the widespread jailing of political opponents, mass death sentences, and lack of accountability for the killing of more than 1,000 protesters by security forces in July and August 2013, Human Rights Watch said. Human Rights Watch raised these concerns in a letter to Secretary of State John Kerry on March 31.

"President Obama shouldn't let al-Sisi's first visit to the UN look like a return to business as usual," said Sarah Leah Whitson, Middle East and North Africa director. "Egypt's authorities have gotten away with crushing dissent by lethal force, and they are betting that invoking terrorism as an excuse will make the US look the other way."

Since the March 31 letter, Egypt has made no real effort to lift harsh restrictions on freedom of expression, association, and peaceful assembly, while the Obama administration has confirmed that it will nevertheless approve the transfer of 10 AH-64 Apache attack helicopters Egypt to support "counterterrorism efforts," a decision Human Rights Watch opposes.

Al-Sisi, in statements on September 23 to the Wall Street Journal, said he will support the US war against Islamic State fighters in Iraq and Syria and called on Obama to widen his campaign.

Egyptian authorities have, by their own count, detained 22,000 people since the July 2013 military-backed ouster of the democratically elected president, Mohamed Morsy.  The broad arrest sweep has caught up many people who were peacefully expressing political opposition to Morsy's overthrow and to the al-Sisi government. The actual number of arrests is probably higher.

Sources in al-Sisi's government have told the media that they intend to amend a draconian anti-protest law, passed by the previous, military-backed interim government of President Adly Mansour. The law effectively gives the authorities power to ban and break up any public demonstration, but they have made no substantive effort to amend it.

Similarly, the Social Solidarity Ministry recently postponed, but has not abandoned, a deadline for all nongovernmental organizations to register under a highly restrictive 2002 law. Further, al-Sisi's administration is still contemplating a new law that would effectively put nongovernmental organizations under the control of the security services.

The security forces' crackdown has mostly targeted political opponents associated with the Muslim Brotherhood, but has extended to secular activists as well. While the courts recently released the prominent activist Alaa Abdel Fattah on bail and suspended the human rights campaigner Mahienour al-Masry's sentence for violating the protest law, Abdel Fattah and many others still face charges of illegal protest.

Thousands of other Egyptians, including Brotherhood members and other Morsy supporters, are in jails, prisons and police stations, subject to repeated pretrial detention orders based on little, if any, evidence. There are credible accounts that a large number of detainees are being held incommunicado in military facilities, and that dozens have died in custody under circumstances of mistreatment or negligence that warrant investigation.

"Obama should seize the opportunity to send a clear message to al-Sisi but also to Egypt's independent organizations, that the US is a true friend of Egypt and Egyptians not just of the current sitting strongman," Whitson said….

http://www.hrw.org/news/2014/09/24/egypt-obama-should-speak-out-rights

"Egypt: Obama Should Speak Out on Rights," Human Rights Watch. Humanrightswatch.org. 24 September 2014. 10/1/14. Web.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Informational / Narrative Close Reading Bubble Map Templates
*Resource: English Language Arts , Grade(s) 09 - 10*

These templates allow for the close analysis of 7 rhetorical strategies diagnosing narrative or informational writing techniques.

Format: Document
Duration: 0 Minute

| Resource |
| --- |
| Attachment: Close Reading Bubble Map.pdf |

Additional Properties

*Close Reading Bubble Map*

**"My Mother Never Worked" by Bonnie Smith-Yackel**

**Details:**

**Structure:**

**Context:**

**Story Elements:**

**Voice:**
The voice is personal, told from the author's own voice (first person).

"My mother…"  "My town-bred mother…"

"Her love letters…"

"In 1970 her husband, my father, died."

**Diction:**

**Intended Audience:**

**Details:**

**Structure:**

*Close Reading Bubble Map*

**Human Rights Watch Report:**

_Egypt: Obama Should Speak Out on Rights_
Country/Report title

**Context:**

**Story Elements:**

**Voice:**

**Diction:**

**Intended Audience:**

*Close Reading Bubble Map Extension*

Details:

Structure:

Context:

**Human Rights Watch Report:**

Country/Report title

Story Elements:

Voice:

Diction:

Intended Audience:

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Constructed Response 1
*Resource: English Language Arts , Grade(s) 09 - 10*

This is a FORMATIVE assessment for Activity 2 of Lesson 1. Feedback should be granted to students before they revise their first submission.

Format: Activity
Duration: 30 Minutes

### Resource
Attachment: Activity 2 Assessment.pdf

### Standards Covered

**Grades 9-10 English Language Arts**
- **CCSS.ELA-Literacy.R.9-10: Reading**
  - CCSS.ELA-Literacy.RI.9-10: **Informational Text**
    - **Key Ideas and Details**
      - 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.**

### Organizers
Instructional Resource Type
1. Formative Assessment

## Additional Properties

Activity 2 Assessment:

Using your notes and the passage, respond to the following questions in a series of complete sentences, using multiple examples of textual support. Sentence convention rules apply.

- *How does the author use rhetorical strategies to achieve her purpose? Explain, using examples and textual evidence.*

- *With regard to "My Mother Never Worked," how does the author's personal experience and story about her mother aid in making her point? Explain, offering examples and support.*

**Rubric:**

5 points each (Total of 10 points, each point gaining 10% on the 100% scale)

5 points:

- Response is clear and coherent and addresses the prompt.
- Analyzes how the author uses 2 examples of rhetoric (voice, context, details, diction, structure, audience, or story elements) to support her purpose and clearly draws the link between evidence and purpose.
- Supports claims in the response with at least 3 items of textual support (quotations)

4 points

- Response is somewhat clear and coherent and addresses most of the prompt.
- Analyzes how the author uses rhetoric (voice, context, details, diction, structure, audience, or story elements) to support her purpose.
- Supports most of the claims in the response with at least 2 items of textual support (quotations)

3 points
- Response is vague and lacks coherence and only addresses some of the prompt.
- States some general rhetorical terms but does not clearly tie them with the prompt's purpose.
- Supports some of the claims in the response with at least 1 items of textual support (quotations)

2 points:

- Response is vague and lacks does not address the prompt directly.
- Alludes to generic rhetorical terms but offers no explanation.
- Supports little to no claims in the response with at least no textual support (quotations)

1 point:

- Response lacks coherence and only alludes to the prompt.
- Makes reference to the text but no analysis is offered.
- No quotations are used.

No points (No credit):
- Illegible response
- No response

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Student Rights Watch: Composing Informational Text
*Assessment: English Language Arts , Grade(s) 09 - 10*

This document contains the prompt and rubric for the summative assessment for lesson 1. It requires students to use strategies analyzed in multiple texts to report on a student right within the school. Students have a CHOICE of writing either a narrative or an informational piece.

Duration: 1 Day

### Assessment

Attachment: Lesson 1 Summative.pdf

### Standards Covered

**Grades 9-10 English Language Arts**
  **CCSS.ELA-Literacy.W.9-10: Writing**
  - **Text Types and Purposes These broad types of writing include many subgenres.**
    - 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.9-10.1a: **Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.**
      - CCSS.ELA-Literacy.W.9-10.1b: **Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.**
    - CCSS.ELA-Literacy.W.9-10.2: **Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.**
      - CCSS.ELA-Literacy.W.9-10.2a: **Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.**
      - CCSS.ELA-Literacy.W.9-10.2b: **Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.**

### Organizers

Revised Bloom's Taxonomy
1. III. Applying                    2. IV. Analyzing

## Additional Properties

# Activity 3 Assessment:

Using the 'Human Rights Watch' Report **OR** the narrative, "My Mother Never Worked," as a 'mentor' text, compose EITHER a narrative OR an informational document on the status of a human rights in the school context.

Be sure to use a bubble map / notes to make sure you include all elements of a quality narrative or informational document.

**Rubric:**

**Writing is scored on the A-F grading scale, and adjusted based on specific weaknesses / strengths as detailed in the rubric letter-grade ranges.**

**A / B writing:**

**Narrative**
- Narrative clearly focuses on a school rights violation or issue.
- Writing clearly is modeled after the narrative technique, well-chosen details, and well-structured event sequences
- Uses many narrative techniques, such as: dialogue, pacing, descriptions, details, plot lines, experiences, and characters
- Uses multiple techniques to sequenc v nts so that the story builds and creates coherent whole (like chronology in "My Mother Never Worked")
- Uses precise words and phrases , telling details, and sensory language to convey a vivid picture of the experience / event
- Provides a conclusion that follows from the story and further conveys the message / point of a school rights status

**Informational Report:**
- Informational text clearly focuses on a school rights violation or issue
- Writing examines the complex idea of student rights and clearly details an issue with effective selection, organization, and analysis of content
- Introduces the topic and makes important connections and distinctions, including formatting (e.g., headings), graphics, and multimedia to aid in comprehension
- Establishes and maintains a formal style and objective tone while attending to the norms and standards of the mentor text in which the writing is modeled.

**B / C writing:**

**Narrative**
- Narrative focuses on a school rights violation or issue.
- Writing is modeled after the narrative technique, details, and structured event sequences
- Uses narrative techniques, such as: dialogue, pacing, descriptions, details, plot lines, experiences, and characters
- Uses techniques to sequence events so that the story builds and creates a coherent whole (like chronology in "My Mother Never Worked")
- Uses precise words and phrases , telling details, or sensory language to convey a picture of the experience / event
- Provides a conclusion that follows from the story and conveys the message / point of a school rights status

**Informational Report:**
- Informational text focuses on a school rights violation or issue
- Writing examines the complex idea of student rights and details an issue with effective selection, organization, and analysis of content
- Introduces the topic and makes connections and distinctions, including formatting (e.g., headings), graphics, and multimedia to aid in comprehension
- Establishes a formal style and objective tone while attending to the norms and standards of the mentor text in which the writing is modeled.

**D / F writing:**

**Narrative**
- Narrative fails to focus on a school rights violation or issue.
- Writing is vaguely fits the narrative technique

- Uses few narrative techniques, such as: dialogue, pacing, descriptions, details, plot lines, experiences, and characters
- Uses few techniqu s to seque ce e e ts so that t    stor     ilds and creates a       r  t whole (like c r n l   y in "My Mother Never Worked")
- Uses few details, or sensory language to convey a picture of the experience / event
- Provides a conclusion that may not emphasize school rights

**Informational Report:**
- Informational text does not focus on a school rights violation or issue
- Writing vaguely examines the complex idea of student rights and details an issue with effective selection, organization, and analysis of content
- Fails to introduces the topic clearly and makes little to no connections and distinctions, including formatting (e.g., headings), graphics, and multimedia to aid in comprehension
- Establishes no style or objective tone while ignoring the norms and standards of the mentor text in which the writing is modeled.

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# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Text-Types Opening Activity

*Resource: English Language Arts , Grade(s) 09 - 10*

Use this visual to open the lesson and activity 1.

This visual is an editable Powerpoint slide. With great respect to copyright laws, the text-type pages for this slide have been removed for lesson mass distribution. Teachers in their own class rooms may freely select texts familiar in the class and use a page to complete the visual. Or, the teacher may simply open a text to a page in the spirit of the activity and present it to the class in the same manner.

Students will respond in their journals for each of the 7 examples of text. Is it informational or narrative? What might be the source?

This activity introduces the subtleties of text analysis and helps students to see a sampling of approaches to text writing in one area.

Format: Presentation
Duration: 0 Minute

| Resource |
| --- |
| Attachment: Text Types 3.pptx |

Additional Properties

Which image represents Informational Text? Literary Text?
What is the source of each (in general)?
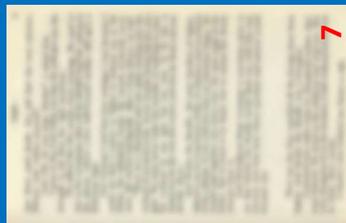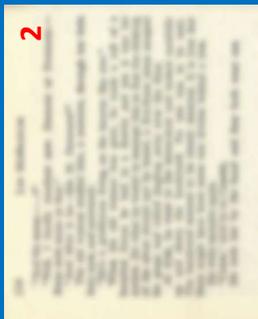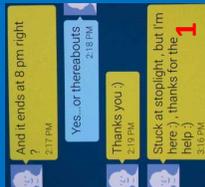
# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Examining the "Bystander Effect" in Various Texts
*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #2 of 14: The second lesson moves forward from an analysis of human rights through narratives and informational texts to the complex phenomenon in understanding causes of the Holocaust: "The Bystander Effect." Students will analyze multiple texts to examine how the "Bystander Effect" contributes to avoidable, tragic outcomes.

Duration: 2 Days

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### Lesson

**Student Engagement/Motivation**

Students draw from their earlier work on context, voice, and audience by reading and responding to three quotations from famous historical figures: Edmund Burke, Albert Einstein, and Martin Luther King, Jr.

- "All that is necessary for the triumph of evil is that good men do nothing" - Burke
- "The world is a dangerous place to live, not because of those who do evil, but because of those who do nothing about it." - Einstein
- "We will have to repent in this generation not merely for the hateful words and actions of the bad people but for the appalling silence of the good people". – King, Jr.

This opening activity will steer students understanding how the "Bystander Effect," can lead to conditions that create tragic outcomes like the Holocaust.

**Learning Targets and Criteria for Success**

Essential Questions:

- How has the recurring idea of the "Bystander Effect" been treated by authors and media?
- How do writers create meaning for readers?
- How do writers create tone?
- How does the "Bystander effect" play a role in today's society?

Purpose for Instruction:

- Students will be able to analyze text for meaning.
- Students will be able to analyze how a central idea develops and is shared by texts.
- Students will be able to read and comprehend informational texts independently and proficiently.

Criteria for Success:

- Students will be able to analyze the establishment of a central idea across multiple texts.
- Students will be able to identify author's tone in writing.
- Students will be able to respond to text-dependent questions using textual support.
- Students will be able to participate in collaborative discussions.

**Supplies/Resources**

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Quotations from Einstein, Burke, and King Jr. printed on slips of paper.

- "Thirty-Seven Who Saw Murder Didn't Call the Police," by Martin Gansberg
  - http://www.nytimes.com/1964/03/27/37-who-saw-murder-didnt-call-the-police.html?module=Search&mabReward=relbias%3As%2C{%222%22%3A%22RI%3A13%22}&_r=0 or in many anthologies
- Composition book (Day book, or journal) – each student has his or her own
- Video Quiz and clips from ABC's "What Would you Do?" http://abcnews.go.com/WhatWouldYouDo/page?id=10614513
- Discussion board via an educational Learning Management System (LMS) which offers "Discussion" options for students and teachers (activity 3).

Learning Tasks and Practice

Students will create an annotated word-list in the margins of the reading as they read Gansberg's "Thirty-Seven Who Saw Murder…"

- Targeted language: *stalk, borough, recitation, baffles, assailant, staid, adjacent, shrouded, punctuated, fatally, psychiatric, solemn*
- Students will work in small groups to examine the three selected quotations, paraphrase all three in ONE statement, and write an example of the sentiment in today's culture.
- The students will share their ideas in small groups and with the whole class.
- Students will respond to text-dependent questions and provide an analysis of a central idea across multiple texts (Einstein, Burke, King Jr., Gansberg).
- Students will analyze text and write an analysis of the "Bystander Effect"
- Students will respond to text-based questions
- Students will analyze, share, paraphrase, and discuss the initial quotations provided.
- Students will read and keep a journal or log derived from "Thirty Eight Who Saw Murder…"
- Students will compose an analysis of "Bystander Effect" and "Thirty-Seven Who Saw Murder…"
- Students will respond to text-based questions after reading "Thirty-Seven Who Saw Murder…"
- Students will read closely Martin Gansberg's "Thirty-Seven Who Saw Murder Didn't Call the Police" in this lesson.

## ACTIVITY 1

- Teacher should have the three quotations printed on small slips of paper (all three on one slip).
- Distribute the quotations to students and assign to pairs based on proximity in the classroom.
- Students should read each quotation silently and independently at first. Once finished, they take turns reading each quotation aloud to peers, examining the shared central idea.
- Students write the central idea of quotations in their own words;
- Using this central idea now in the student's own voice, students revise their statement to make a quotation worthy of being read among the three already provided.
- Each student shares his or her modernized personal quotation to the class, with appropriate feedback from peers.
  - Examples

| |
|---|
| *If we do not stop the darkness of evil in life, the goodwill not shine through.* |
| *Good deeds will not stop those who do badly – we must prevent the bad before it gets a chance.* |
| *Action is key for evil to be erased.* |

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*You cannot be good and refuse to rise to action when called on.*

Teach or explain that although the sentiment expressed in the quotations and the student-version remains the same, over 300 years have passed since the first quotation was written.

- ○ Edmund Burke: 1700s
  - ○ Albert Einstein: 1930s
  - ○ Martin Luther King Jr.: 1963
  - ○ Student Quote today: relatived to this activity
  - ○ Students label their notes with the term, "Bystander Effect," then copy each quotation down underneath, with their own original quotation. Underneath these quotations, students write a detailed description of what the "Bystander Effect" means, in terms of the ideas of the quotations.
    - ▪ Examples

| *"Bystander Effect"* |
|---|
| "All that is necessary for the triumph of evil is that good men do nothing" – Burke<br><br>- Evil can only be stopped by action-oriented good people |
| "The world is a dangerous place to live, not because of those who do evil, but because of those who do nothing about it." – Einstein<br><br>- We live in a dangerous world and it will take all people to stop the dangers of a few. |
| "We will have to repent in this generation not merely for the hateful words and actions of the bad people but for the appalling silence of the good people." – King, Jr.<br><br>- We need not sit silent in the face of hate. |
| The "Bystander Effect" is what happens when ordinary people do not act or help in the face of a dangerous or insensitive situation endured by another. The failure to help by many is what allows evil to continue. |

## ACTIVITY 2

- Journal writing: "Describe an example of the "bystander effect" that you have witnessed among your peers, or in the school setting."
- Whole class discussion: students share their responses and discuss, by identifying the "bystanders" in each example, and the situation or context. Encourage students to offer a comment on any shared experience.
  - ○ The comment or reply to any shared example should address how the scene – if changed to have no bystander – would have changed if a person acted.
  - ○ Distribute a printed copy of Martin Gansberg's "Thirty-Seven Who Saw Murder Didn't Call the Police," which can be found online or in several writing and reading anthologies.
    - ▪ http://www.nytimes.com/1964/03/27/37-who-saw-murder-didnt-call-the-police.html?module=Search&mabReward=relbias%3As%2C{%222%22%3A%22RI%3A13%22}&_r=0
    - ▪ Students read the article independently, while underlining or highlighting unfamiliar words. Students write context-based definitions in the margins of the article.

- Words may include: *stalk, borough, recitation, baffles, assailant, staid, adjacent, shrouded, punctuated, fatally, psychiatric, solemn*
- Students need to look up any unfamiliar words after trying to define by context clues only.
- Students write their full definitions in the margins near the identified word.
- Teacher reads the passage aloud and students underline or highlight text that supports the premise that this article has an example of the "Bystander effect."
- In their journal under "Bystander Effect" (from Activity 1), students write their quotation, then introduce this narrative and explain why the situation presented in the narrative is indeed an example of the "Bystander Effect." Students should draw from their annotations and highlights of text-based evidence that supports this claim.

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**Exemplar / Sample Student Response**

"Bystander Effect"

- "All that is necessary for the triumph of evil is that good men do nothing" - Burke
- "The world is a dangerous place to live, not because of those who do evil, but because of those who do nothing about it." - Einstein
- "We will have to repent in this generation not merely for the hateful words and actions of the bad people but for the appalling silence of the good people." – King Jr.
  - Personal Quotation: The sound of individual evil is overruled by the screams of silence amongst the masses (English II student).

    The sound of individual evil is overruled by the screams of silence among the masses. When evil is unleashed by an individual in society it should be stopped. The silence of many often make evil possible.   In Martin Gansberg's "Thirty-Eight Who Saw Murder Didn't Call the Police," a killer was loose in NY and he succeeded in killing a young woman after "…three separate attacks in Kew Gardens." Although some lights in the late night went on, not a single person called the police after hearing screams. "The killer returned…and stabbed her again." The silence of the masses in Gansberg's story allowed evil to happen. Evil would have been stopped with a "'phone call.'"

---

- Students share their responses with the class.
- Teacher should tell students that support and textual evidence varies, similar claims may be supported by text.

 (Formative assessment) Students should respond to the following questions (adapted from Kirszner, Laurie G., and Mandell, Stephen R. (2012).  *Patterns for College Writing*, 12th Edition (p. 130). Bedford: St. Martin's Publishing.)

- The students should gain feedback on their ability to use text (quotations) in responses, as well as feedback about their ability to foster a thought on the topic and explain using detail.
  - Ask students to respond to the following questions: Why is Gansberg so precise in this article, especially in respect to time, ages, and addresses?

    ---
    *Sample Response*

    *He wants to convey clearly the idea of time that had passed; to illustrate how easy it would have been to get help if someone did anything.*
    ---

- The objective style is dominant in this article, but the writer's anger (tone) still shows through. Which words reveal his attitude toward his material?
  - 
    > *Sample Response*
    > *Beginning sentence before paragraph 3 with "Not one person..."*
    > *Paragraph 26 uses phrases like, "knowingly, if quite casually..." to describe how people explained their inaction. The word "solemnly" at the end indicates sadness and disgust.*
- There are many short paragraphs in this piece. Would the narrative be more effective if some paragraphs were combined? If so, why? If not, why not? Provide examples.
  - 
    > *Sample Response*
    > *Many paragraphs help to break up the story and detail the time between the sordid details of the night. The paragraphs mimic the intermittence of the locals as they were alerted and then drifted back to inaction.*
- Does the dialogue strengthen Gansberg's narrative? Would the article be more interesting with or without more dialogue?
  - 
    > *Sample Response*
    > *The dialogue strengthens Gansberg's narrative. The use of the witnesses and police officers' original statements and responses adds a layer of reality to the scene of the crime and allows the reader's disgust with certain inattentive neighbor's excuses to build.*
- How does the last paragraph act as a conclusion?
  - 
    > *Sample Response*
    > *The last paragraph closes the narrative nicely. It is brief, but ends with the police officer's incredulous commentary on only after the murder had been overdid the people come out. This is enough to end the story, because by this time, the reader has already made his or her conclusions and this statement reinforces how the bystander effect caused a preventable death.*

### ACTIVITY 3

- Journal Response: Where in current society is the "Bystander Effect" evident? What is the societal impact of the examples?
  - Share and discuss in whole class environment
  - Have students create a page in their journal entitled, "What Would You Do?"
  - Start by using the projector or interactive white board to play the "Quiz" from ABC's "What Would You Do?"
    http://abcnews.go.com/WhatWouldYouDo/page?id=10614513
    - Read the context of scenario 1 to students and have them write what their response would be.
    - Take a class vote on their potential response, then play the video.
    - Do the same for scenario 2.
    - Scenario 3 could be omitted depending on the maturity of the class, as it covers the topic of "breastfeeding" in public.
    - After the quiz and journal responses, play the scenario of a "baby in a hot car." The scence shows a series of tragic events, and one which students may encounter.

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- http://abc.go.com/shows/what-would-you-do/listing/2014-08/08-what-would-you-do-808-rude-carnival-worker
- When the video reaches the point in which the baby is left in the car, pause and ask students to journal ideas of how they would deal with this situation from the perspective of a passerby.
- Think-pair-share: students should pair up and exchange ideas and determine if there is a consensus – only a minute or two.
- If a consensus, one peer will share with the class. If there was a disagreement, pairs should detail the specific points they disagree on and explain to the class.
- For example: One student may say that he would immediately call 911, while the other may say that he would wait or look for the car's owner. In sharing with the class, a student will stand behind his or her reasoning.
- Play the remaining scene of the child in the hot car scenario.
- Point out that "despite national news and shows like "What Would You Do?" many young children still are left in cars and die throughout the nation."
- The US Government cannot be a "Bystander" in the face of this as well. "What are authorities or government agencies doing?"
- Distribute the pdf. file (www.nhtsa.gov/DOT/NHTSA/NVS/811632.pdf ) of research on "How to prevent child deaths in hot cars", only the "Abstract" is necessary (pages 1-3).
- Students should read and examine the "Abstract," taking notes on structural elements and writing strategies that help them to understand this particular informational text as research.
  - Some of the areas of rhetorical analysis using the bubble maps from lesson 1 should apply here: structure, audience, voice, diction; although a bubble map is not necessary
  - Teacher should guide the reading as a class and help students to develop a basic understanding of  a research "abstract".
    - Words like: *study, evaluate*, and the chronological overview of the study and citations
    - Students should note the distinguishing features, like: a formal title page, "Disclaimers," author page, US Government agency name, overview of purpose
    - After reading the "abstract," students should be asked to define "abstract" in their own words:
      - Possible responses: *summary, overview*
      - As formative assessment, to gather a sense of students' critical thinking and application of action-oriented responses to situations, students will write their own proposal for preventing children from being trapped in hot cars.
      - As an example, share ideas from the news, such as: http://www.wcyb.com/news/local-woman-invents-patented-alarm-system-to-prevent-hot-car-deaths/27861254
      - These will be posted in discussion format online.
        - Students will post their proposal and follow-up with at least one response to a peer.

**Technological Engagement**
- Students will need to use an online discussion platform.
- Students will access a variety of multimedia web sites, either as a class or on their own in a lab or 1 on 1 technological basis:
  - http://abcnews.go.com/WhatWouldYouDo/page?id=10614513
  - http://abc.go.com/shows/what-would-you-do/listing/2014-08/08-what-would-you-do-808-rude-carnival-worker
  - www.nhtsa.gov/DOT/NHTSA/NVS/811632.pdf
  - http://www.nytimes.com/1964/03/27/37-who-saw-murder-didnt-call-the-police.html?module=Search&mabReward=relbias%3As%2C{%222%22%3A%22RI%3A13%22}&_r=0
  - http://www.wcyb.com/news/local-woman-invents-patented-alarm-system-to-prevent-hot-car-deaths/27861254

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Collecting and Documenting Evidence of Learning

Formative Assessments:

- ACTIVITY 1 – Learning Target: How have informational texts exposed the recurring idea of the "Bystander Effect" through history?
- ACTIVITY 2 - Learning Target: How do writers create meaning for readers?
  - Journal responses
  - Activity 1: "Bystander Effect" paragraphs, which explore the evolution of an idea as far back as Edmund Burke and apply the idea to a student's personal example.


- How do writers create tone?
  - Analysis paragraph outlining why the "Bystander Effect" is illustrated by Martin Gansberg's article - the response should show clear evidence of a student's analysis of a central idea from the text and its development throughout the text.
  - In student responses to questions and constructed response, evidence of student identification of author's tone should be noted – question 2 of the formative assessment.
    - The responses should offer clarity on a student's ability to analyze how an author unfolds an analysis or series of ideas in a text and the connections drawn between points.
- ACTIVITY 3 - Learning Target: How does the "Bystander Effect" play a role in today's society?
  - Whole class discussion
  - Student responses on discussion board for proposals to end "hot car child deaths".


Student Self-Reflection and Action Steps

- Students self-assess as an ongoing process in the paired activity as well as online in the discussion board
- There are whole class, small group and independent reading opportunities
- Teacher uses modeling in the analysis of text outlined in the lesson
- Students use "Think-pair-share" technique to gain instant feedback, revision to their ideas on their response to situations in activity 2, and online for their proposals in activity 3.
  - Online discussion board will allow students to gain instant feedback from teachers and peers.


Feedback/Instructional Adjustments

- A student who struggles with activity 1 may need support in gaining an understanding that each quotation has two features that stay the same: good people doing little to nothing, and bad acts not stopped or addressed.
  - The student should stick to those ideas in creating his own statement.
- The activity 2 formative assessment will offer both oral reading of the student response applying the "Bystander Effect's" principles to Gansberg's article. Teacher should support students who do not clearly identify (a) the unchecked 'bad' element that occurred in the story, and (b) the lack of response by bystanders. In activity 2, a student may not properly identify tone in the writing with a selection of words that suggest tone with Gansberg's story. If this is the case, offer feedback which asks if Gansberg is "happy" with the outcome of the case, "upset," or "indifferent"? The student should offer words from the text to support the response and resubmit the constructed response question.
  - Students may also struggle applying their own statement to the situation in Gansberg's article.
  - Project the exemplar for support, and offer more time for students to revise and reshare if needed.
- In activity 3, a student may create a proposal that serves to be impractical, expensive, or not effective. In these cases, ask students probing questions (What if…? How would this work…?); allow the student to self-reflect and revise his or her response or proposal.

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**Extended Learning Opportunities**

A student may view more of the "What Would You Do?" series and offer a proposal for how he / she might address any one of these "Bystander Effect" situations, and what his / her intervention will do to change the outcome.

**Teacher Reflection of Learning**

- The lesson will offer a teacher insight into students' critical thinking abilities, starting with how they transfer an idea from quotations then compose their own.
- Teachers will be able to observe student skill development without the onus of formal tests and assessments in this lesson. Everything is geared to formative assessment, offering feedback to students in each activity.
- Teachers will see how students react to instances of the "Bystander Effect," and encourage students to be actively involved in their world – to do their part – a life lesson.

## Standards Covered

**Grades 9-10 English Language Arts**

    **CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
  - **Key Ideas and Details**
    - 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.**
    - CCSS.ELA-Literacy.RI.9-10.2: **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.**

    **CCSS.ELA-Literacy.SL.9-10: Speaking and Listening**

- **Comprehension and Collaboration**
  - 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.9-10.1b: **Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.**
    - CCSS.ELA-Literacy.SL.9-10.1c: **Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.**

**Technology as a Tool**

    **HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.1: **Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*

1. "Thirty-Seven Who Saw Murder Didn't Call the Police," by Martin Gansberg
2. Research Abstract on Preventing Child Deaths in Hot Cars
3. Constructed Response to Ganberg's "37 Who Saw Murder Didn't Call Police"
4. WWYD? "Baby in a Hot Car" Video

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## "Thirty-Seven Who Saw Murder Didn't Call the Police," by Martin Gansberg
*Resource: English Language Arts , Grade(s) 09 - 10*

Online text of this commonly anthologized narrative.

Format: Webpage
Duration: 45 Minutes

| Resource |
|---|
| *URL:* http://www.nytimes.com/1964/03/27/37-who-saw-murder-didnt-call-the-police.html?module=Search&mabReward=relbias%3As%2C{%222%22%3A%22RI%3A13%22}&_r=0 |

| Organizers |
|---|
| Instructional Resource Type |
| 1. Text |
| Focus Areas |
| 1. Concept Based Planning |
| Revised Bloom's Taxonomy |
| 1. II. Understanding          2. IV. Analyzing |

## Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Constructed Response to Ganberg's "37 Who Saw Murder Didn't Call Police"

*Resource: English Language Arts , Grade(s) 09 - 10*

This is a formative assessment. Teacher should look for student understanding of TONE and ability to analyze a central idea of a text and how the idea is unfolded. Feedback should be offered and a chance for revision should be accepted.

Format: Document
Duration: 0 Minute

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### Resource

Attachment: Formative Assessment activity 2 lesson 2.docx

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### Standards Covered

**Grades 9-10 English Language Arts**
  **CCSS.ELA-Literacy.R.9-10: Reading**
  - CCSS.ELA-Literacy.RI.9-10: **Informational Text**
    - **Key Ideas and Details**
      - CCSS.ELA-Literacy.RI.9-10.3: **Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.**

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Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Research Abstract on Preventing Child Deaths in Hot Cars

*Resource: English Language Arts , Grade(s) 09 - 10*

Use only the "Abstract" of this informational document for Activity 3

Format: Document
Duration: 20 Minutes

| Resource |
|---|
| *URL:* http://www.nhtsa.gov/DOT/NHTSA/NVS/811632.pdf |

| Organizers |
|---|
| Instructional Resource Type<br>1. Text<br>Revised Bloom's Taxonomy<br>1. IV. Analyzing |

### Additional Properties

U.S. Department
of Transportation
**National Highway
Traffic Safety
Administration**

**NHTSA**
www.nhtsa.gov

# Reducing the Potential for Heat Stroke to Children in Parked Motor Vehicles: Evaluation of Reminder Technology

Technical Report Documentation Page

| 1. Report No.<br>DOT HS 811 632 | 2. Government Accession No. | 3. Recipient's Catalog No. | |
|---|---|---|---|
| 4. Title and Subtitle<br>Reducing the Potential for Heat Stroke to Children in Parked Motor Vehicles: Evaluation of Reminder Technology | | 5. Report Date<br>July 2012 | |
| | | 6. Performing Organization Code | |
| 7. Author(s)<br>Arbogast, K. B., Belwadi, A., Allison, M. | | 8. Performing Organization | |
| 9. Performing Organization Name and Address<br>Center for Injury Research and Prevention, Children's Hospital of Philadelphia<br>3535 Market Street, Suite 1150<br>Philadelphia, PA 19104 | | 10. Work Unit No. (TRAIS) | |
| | | 11. Contract or Grant No.<br>DTNH22-11-P-01309 | |
| 12. Sponsoring Agency Name and Address<br>National Highway Traffic Safety Administration<br>Office of Applied Vehicle Safety Research<br>1200 New Jersey Avenue SE.<br>Washington, DC 20590 | | 13. Type of Report and Period<br>Final Report | |
| | | 14. Sponsoring Agency Code | |
| 15. Supplementary Notes<br>Rodney Rudd was the Contracting Officer's Technical Representative (COTR) for this project. | | | |

16. Abstract

The primary objective of the study was to evaluate products that are designed to prevent children up to 24 months old from being left behind in closed, parked vehicles – a scenario that can result in heat stroke. This preliminary assessment was the first of its kind to evaluate this kind of product. The efficacy of heat stroke prevention technologies in sensing the presence of a child in a child restraint and alerting the caregiver if he or she walks away from the car without removing the child was evaluated. The study also examined the effects of child posture and the time/child movement associated with a typical commute on the efficacy of these devices.

It was found that across different evaluations, the devices were inconsistent and unreliable in their performance. They often required adjusting of the position of the child within the child restraint. The distance to activation varied across trials and scenarios, and the devices experienced continual synching/unsynching during use. For some of the devices evaluated, issues such as interference with other electronic devices and inability to function in the presence of liquids were common. In sum, the devices require considerable effort from the parent/caregiver to ensure smooth operation, and often that operation is not consistent.

| 17. Key Words<br>Heat stroke, hyperthermia, child restraint, reminder, notification | 18. Distribution Statement<br>Document is available to the public from the National Technical Information Service<br>www.ntis.gov | | |
|---|---|---|---|
| 19. Security Classif. (of this report)<br>Unclassified | 20. Security Classif. (of this page) | 21. No. of Pages<br>43 | 22. |

Form DOT F 1700.7 (8-72)     Reproduction of completed page authorized

Principal Investigator: Kristy B. Arbogast, Ph.D.

Co-Investigator: Aditya Belwadi, Ph.D.

Student: Mari Allison, B.S.

**Abstract:**

A total of 527 heat-stroke-related fatalities to children left in cars have been reported since 1998. On average, 38 children have died annually via this mechanism since 1998. In 2011, 33 such cases were reported (Null, 2012). There has been a recent rise in demand for technologies to prevent these deaths by reminding the caregiver that the child is in the car, as about half of these children have inadvertently been forgotten.

The primary objective of the study was to evaluate products which claim they are designed to prevent children up to 24 months old from being left behind in closed, parked vehicles, which have the potential to result in heat stroke. This preliminary assessment was the first of its kind to evaluate this kind of product. The efficacy of heat stroke prevention technologies in sensing the presence of a child in a child restraint and alerting the caregiver if he or she walks away from the car without removing the child was evaluated. The study also examined the effects of child posture and the time/child movement associated with a typical commute on the efficacy of these devices.

The study was divided into three phases. In the first phase, a detailed market assessment (via the Internet, contact with child passenger safety advocacy organizations, identification from lay press news stories, and direct contact from device inventors) was conducted to tabulate existing devices/technology on the market that are designed for heat stroke prevention. The second phase involved a systematic evaluation of several of these devices for a defined set of performance criteria. System, notification, and behavioral effectiveness for each device were evaluated across a range of surrogate occupant weights, child restraints, spilled liquids, and misuse scenarios. Finally, in a controlled, ventilated vehicle environment, human volunteer subjects were buckled in child restraints instrumented with one of three heat stroke prevention devices (identified for testing from phase II) and status of device activation and caregiver notification were recorded. Assessment was made twice – first immediately after the child was positioned in the parked vehicle, and then again after one of the investigators had driven a predetermined route to simulate a typical commute and parked the vehicle again.

In phase one, 18 technologies for heat stroke prevention were identified. Of these, three devices, the Suddenly Safe Pressure Pad, the ChildMinder Smart Clip System, and the ChildMinder Smart Pad were chosen to be further evaluated in the second and third phases of the study as they were the devices, currently on the market, that had technology that sensed the presence of a child in a child restraint.

In phase two, the three devices chosen were put through a battery of tests. The devices were evaluated with three convertible restraint seats and one infant child restraint, selected based on diversity of the cushion depth and seat pan contour. The products' sensing limits and ability to detect a child versus items of similar weights were determined. Further, misuse scenarios and

notification distance with interference such as a radio or a cell phone were established. Finally, liquids such as apple juice and saline were spilled on the devices to establish activation distances and working thresholds.

Phase three consisted of testing the devices with pediatric volunteer subjects statically and in a commute-simulation in a minivan. Guided by an Institutional Review Board-approved protocol, eight subjects were recruited meeting the following inclusion criteria: newborns (weight 3.5 to 6 kg; age 0 to 6 months), 1-year-old (weight 9.6 to 11.1 kg; age 9 to 15 months) and 2-year-old (weight 11.8 to 13.6 kg; age 21 to 27 months).

It was found that across different evaluations, the devices were inconsistent and unreliable in their performance. They often required adjusting of the position of the child within the child restraint, the distance to activation varied across trials and scenarios and they experienced continual synching/unsynching during use. For some of the devices evaluated, issues such as interference with other devices, inability to function in the presence of liquids, and variability in performance in the presence of a cell phone were common. In sum, the devices require considerable effort from the parent/caregiver to ensure smooth operation and often that operation is not consistent.

Public health principles state that a passive device is often more effective than an active device. Even in the context of ideal performance, these interventions require several active steps: (1) purchase, (2) proper installation, (3) proper use including transfer of key fob among caregivers, and (4) action by caregiver once successfully notified. None directly address the root cause of the hot environment that led to the potential for heat stroke.

Most important, it should be noted that these devices which integrate into a child restraint would not be applicable in scenarios where the child is playing and gets locked in the vehicle (30% of fatalities) or in a scenario where the parent/caregiver intentionally leaves the child in the vehicle (17% of fatalities) (Null, 2012).

Until the proposed technology can improve its performance and limit the actions required by the caregiver for correct use, it is likely that education of this potentially harmful event to the parent/caregiver can play a more significant role in reduction of heat-stroke-related fatalities.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## What would You Do? Quiz

*Resource: English Language Arts , Grade(s) 09 - 10*

The web site for the "Quiz" of ABC's "What Would You Do?"

Format: Webpage
Duration: 20 Minutes

| Resource |
|---|
| *URL:* http://abcnews.go.com/WhatWouldYouDo/page?id=10614513 |

| Organizers |
|---|
| Instructional Resource Type
1. Interactive Resource |

Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## WWYD? "Baby in a Hot Car" Video
*Resource: English Language Arts , Grade(s) 09 - 10*

Related to Activity 2 in Lesson 2.

Format: Video
Duration: 20 Minutes

### Resource

*URL:* http://abc.go.com/shows/what-would-you-do/listing/2014-08/08-what-would-you-do-808-rude-carnival-worker

### Organizers

Instructional Resource Type
1. Demonstration / Simulation      2. Images / Visuals            3. Interactive Resource
Focus Areas
1. Reluctant Learners
Revised Bloom's Taxonomy
1. III. Applying                   2. IV. Analyzing

### Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## "Blind Obedience" - A Cause for Concern

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #3 of 14. This lesson moves a step closer to the primary text of the unit, Elie Wiesel's, Night. The lesson builds on students' understanding of nonfiction, informational, and narrative texts, and provides the conceptual foundation of understanding the Holocaust. Students will study texts and video of Stanley Milgram's famous "blind obedience" experiment in the 1960's. The concept of "blind obedience" will be followed in the reading of Night as well as viewing Schindler's List in the next lessons.

Duration: 1 Day

## Lesson

**Student Engagement/Motivation**

Students define the term, "blind obedience," and try to establish where it may be positive in society and where it creates negative consequences in societies through a journal-writing warmup.

**Learning Targets and Criteria for Success**

Essential Questions:

- How do texts show what humanity has learned from the Holocaust?
- What are the format characteristics of a professional journal article?
- How does "blind obedience" occur?

Include a clear and explicit purpose for instruction

- Students will illustrate their understanding of the role of "blind obedience" in causing harm to others in our society, and therefore, have a basis for understanding some of the root causes of tragedies and the magnitude of the Holocaust.

Criteria for Success:

- Students will be able to engage in an online discussion offering original comments and replies to peers supporting divergent viewpoints and support for the concepts in video and text.
- By examining traits of its format, students will be able to identify another form of informational text, the professional journal article.
- Students will be able to determine a central idea of a professional journal article and analyze its development over the course of the text, including how it emerges, shaped, and refined by specific details.
- Students will determine or clarify the meaning of unknown and multiple-meaning tier-two vocabulary words and definitions based on grades 9–10 reading and content, using the "word-journal" strategy.
- Students will collaboratively write and share an objective summary.

**Supplies/Resources**

NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- Use the first two pages of the journal article (in resources): "'Happy to have been of service': The Yale archive as a window into the engaged followership of participants in Milgram's 'obedience' experiments"
- Stanley Milgram Obedience Experiment Video https://www.youtube.com/watch?v=fCVII-_4GZQ
- "Four Decades After Milgram, We're Still Willing to Inflict Pain," Cohen, A. (2008). *New York Times*. Retreived from http://www.nytimes.com/2008/12/29/opinion/29mon3.html?_r=0
- Online discussion board of teacher's choice

Learning Tasks and Practice

Students will respond to a warmup in their journals: What is "blind obedience"? How can blind obedience be a positive action for society? The discussion that follows independent journal writing on this prompt will transition into a text on Milgram's experiment, a study almost two decades after the Holocaust, which analyzes the power of authority in people's decisions to harm others and follow orders.

## ACTIVITY 1

- Share volunteered responses to the warmup activity. Break the phrase "blind obedience" into its independent word parts. Ask the students what "blind" is, and then focus on the meaning of "obedience," and combine the individual definitions to create a usable definition, such as: "...the act of following commands without seeing the potential harm or consequences the obedience may have."
- Upon completion of the warmup journaling and discussion activity, students will focus on an excerpt of a scholarly article.
- Distribute the excerpt (pages 1 and 2) of the psychology journal article entitled, "'Happy to have been of service': The Yale archive as a window into the engaged followership of participants in Milgram's 'obedience' experiments".

### Vocabulary Development

- Point out the term, "followership" in the title and clarify this as the antonym for "leadership."
- Students will read the abstract and the first two paragraphs of the article silently and independently, highlighting any unfamiliar words.

Targeted Tier Two / Three words: *Reorient, theoretical, salient, archive, progressive, accords, engaged, contingent, cultivate, virtuous, ameliorating, entails, agentic, ideologies, ameliorate, perpetrate, atrocities, sought, paradigm, honed, elaborate, ascending, imposing, Unbeknown, confederate, variant, variants, ingrained*

- Divide students into groups of four - mixed levels and abilities, from low to high within each group.
- Using the "Word-Journal" activity from lesson 1, students will create the four column chart on a piece of paper for the format of the word-journal (see resources)
- Students will divide the reading excerpt into 4 equal parts by drawing horizontal lines across the pages.
- Each student claims a section and writes 4-6 unfamiliar (in the method used in lesson one with the word-journal) words from his or her assigned section in column one.
- Students rotate their word-journals clockwise in the group, and the next student attempts to add knowledge to the other columns in the word journal (2-minute time limit).
- After two minutes, students rotate the use of word-journals again in clockwise format. Using another 2 minutes, the next student adds to more remaining columns.
  - Teacher moves around the room, encouraging students to work as a team to help one another finish columns of the word journal, supporting collaboration and fostering learners' vocabulary development.
  - Students continue this process two more times, until the word-journal is rotated back to the original owner.
  - Students use dictionaries or available technology to finish the word-journal.
    - Once complete, students should read sentences and definitions aloud and to try new uses of the words

from the journal.
- Teacher monitors the vocabulary development, use of context clues, and confirmation of definitions in the students' word journals which serve as formative assessment for each group.

**Analysis of Text-Type: Format of a Research Journal**

- Students read the excerpt aloud in their group, each member taking one part.
- Direct students to discuss and annotate format and structural elements of this nonfiction text. Examples:

| |
|---|
| *Position of the title; centered and bold near the top* |
| *The list of authors with footnotes attributing their educational institutions* |
| *"Abstract" in block format* (identify what an 'abstract' is) |
| *Voice; reference to the study itself and the use of "we"* |
| *Citations; many are used within the text* |
| *Professional journal title and emblem: British Journal…* |

- With the text projected on the screen or white board in the classroom, call on one member from each group to go to the board and annotate on a feature of this text.
- Teacher support:
  - Explain to students that the scholarly journal article is informational text supported with a lot of research from a reputable source
  - Advise students this format is common among scholarly articles, and should be easily recognizable if it were in the warmup activity of lesson 1.

## ACTIVITY 2

- While still in their small groups, students should discuss the meaning of the text excerpt. Have students collaborate to create a summary of the experiment Stanley Milgram conducted.

| Writing a Summary for this Task |
|---|
| 1 – 'Chunk' the text (divide the text into sections according to ideas or points; this was done as a group already) |
| 2 – Identify the main points of each section |

| |
|---|
| 3 – Write (paraphrase) the main points for each section (write the ideas in your own words) |
| 4 – Read: Group members take turns reading their summaries in order from section 1 through section 4 within their group. |

- A spokesperson for the group stands and summarizes the experiment by re-reading the group summary.
- A spokesperson from each additional group stands and adds at least one detail the previous group did not mention in the summary.
- Groups collaborate a final time and suggest ONE word that properly summarizes their reaction to the experiment, as discussed in the study.
    - Each student group shares the SINGLE word they decided upon in representing the reaction to the experiment details.
    - The importance of using only ONE word is large, as it forces students to search their own understanding of the text and without summary, respond to the text.
    - Students return to their original seats and are introduced to a brief video describing the Milgram experiment.
        - http://www.youtube.com/watch?v=fCVII-_4GZQ
        - At the end of the video, students should write in their journals about whether they think the results of this experiment would still be with 65% of participants administering a lethal dose of electricity today.
        - Share responses as time allows.

ACTIVITY 3 – Students may continue this activity outside of class.

- Students should get a hard copy of the editorial, "Four Decades After Milgram, We're Still Willing to Inflict Pain," by Adam Cohen. http://www.nytimes.com/2008/12/29/opinion/29mon3.html?_r=0
- Students read this editorial outside class and post an open general response on an online discussion board with their classmates. The discussion board comments and replies should each be supported with textual evidence
    - Each student must post a response to the article or an answer to one of these probing questions, AND REPLY to another student's post.
    - Probing Questions:
        - Did you think that this experiment would still have similar results today?
        - Why is the original experiment not allowed today?
        - What, if anything, can humanity do to stop this type of behavior "blind obedience"?
- Non-graded – used for feedback purposes only; student-to-student, and teacher-to-student

Preparation for Lesson 4:

- Assign Elie Wiesel's, *Night;* to all students and have them start by completing an independent first-read of the first two chapters.

Technological Engagement

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- Students will access a variety of web sites for texts, either as a class, on their own in a lab, or in a 1-to-1 technological basis:
  - https://www.youtube.com/watch?v=fCVII-_4GZQ
  - http://www.nytimes.com/2008/12/29/opinion/29mon3.html?_r=0
  - Students will use interactive white board technology to analyze the scholarly journal

Collecting and Documenting Evidence of Learning

Formative Assessments:

- **ACTIVITY 1 –**
  - Student "word-journals" are consulted for documented evidence of vocabulary acquisition using multiple strategies, including collaboration, reference-checking, context clues, and creation of original sentences. L 4 a,c,d
- **ACTIVITY 2 -**
  - Students will produce summarized statements next to the four sections of the journal article; collaborate in combining the four parts to produce a summary, followed by a one-word summary. This is formative and teacher ensures that each of these goals is met or supported. RI 2
- **ACTIVITY 3 -**
  - Online discussion post will have textual support and peer-to-peer interaction and collaboration, as well as comprehension at the high end of complexity. RI 10.

Student Self-Reflection and Action Steps

- With the support of a group using a shared approach to carry out vocabulary acquisition, students will focus on their strengths, allowing others to support in the act of rotating their word-journals in the first activity.
- Activity 2 allows students to analyze the complexity of the Milgram Experiment in a group setting, breaking down the ideas in four sections of the text as a group, and collaborate on the final summary.

Feedback/Instructional Adjustments

- Teachers may attend to lower-performing groups for longer periods of time, supporting struggling learners.
- A preprinted vocabulary "word-journal" with the targeted words can be provided for struggling vocabulary learners.
- A predivided "Milgram Experiment" journal article may need to be provided.
- Students may need to use their own notebook or paper to summarize sections of the scholarly journal.

Teacher Reflection of Learning

- With varied and comprehensive student group monitoring, the extent of this lesson can be evaluated through formative assessment of the group work.
- If challenges with movement to multiple groups become evident for the teacher, a written summary may be turned in for the groups and a "word-journal" may also be submitted for teacher feedback on paper.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Standards Covered

**Grades 9-10 English Language Arts**

    **CCSS.ELA-Literacy.L.9-10: Language**

- **Vocabulary Acquisition and Use**
  - CCSS.ELA-Literacy.L.9-10.4: **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.**
    - CCSS.ELA-Literacy.L.9-10.4a: **Use context (e.g., the overall meaning of a sentence, paragraph, or text; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.**
    - CCSS.ELA-Literacy.L.9-10.4c: **Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning, its part of speech, or its etymology.**
    - CCSS.ELA-Literacy.L.9-10.4d: **Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary).**

    **CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
  - **Key Ideas and Details**
    - CCSS.ELA-Literacy.RI.9-10.2: **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.**
  - **Range of Reading and Level of Text Complexity**
    - CCSS.ELA-Literacy.RI.9-10.10a: **By the end of grade 9, read and comprehend literary nonfiction in the grades 9–10 text complexity band proficiently, with scaffolding as needed at the high end of the range.**
    - CCSS.ELA-Literacy.RI.9-10.10b: **By the end of grade 10, read and comprehend literary nonfiction at the high end of the grades 9–10 text complexity band independently and proficiently.**
    - CCSS.ELA-Literacy.RI.CCR.10: **Read and comprehend complex literary and informational texts independently and proficiently.**

**Sources of Information**

    **HS.SI.1: Evaluate resources needed to solve a given problem.**

- HS.SI.1.1: **Evaluate resources for reliability. (Reliability can be determined by currency, credibility, authority, etc. depending on the curriculum topic).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. "Four Decades After Milgram, We're Still Willing to Inflict Pain," by Adam Cohen. New York Times. 12/29/2008
2. Milgram Experiment Video
3. "'Happy to have been of service': The Yale archive as a window into the engaged followership of participants in Milgram's 'obedience' experiments"
4. Word Journal Template
5. Night Text Complexity Roadmap

## Organizers

Instructional Resource Type

| | |
|---|---|
| 1. Educator / Curriculum Document | 2. Formative Assessment |

Revised Bloom's Taxonomy
1. IV. Analyzing

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## "Four Decades After Milgram, We're Still Willing to Inflict Pain," by Adam Cohen. New York Times. 12/29/2008

*Resource: English Language Arts , Grade(s) 09 - 10*

Cohen, A. (2008, Dec 29). Four Decades After Milgram, We're Still Willing to Inflict Pain. New York Times, p. A24. Retrieved from http://www.nytimes.com/2008/12/29/opinion/29mon3.html?_r=0

Format: Webpage
Duration: 0 Minute

| Resource |
| --- |
| *URL:* http://www.nytimes.com/2008/12/29/opinion/29mon3.html?_r=0 |

| Organizers |
| --- |
| Instructional Resource Type |
| 1. Learning Task |
| Revised Bloom's Taxonomy |
| 1. IV. Analyzing          2. V. Evaluating |

## Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## "'Happy to have been of service': The Yale archive as a window into the engaged followership of participants in Milgram's 'obedience' experiments"

*Resource: English Language Arts , Grade(s) 09 - 10*

This research journal article is provided with permission for the purpose of this lesson by an author of the study, Dr. Rachel McDonald, University of Kansas.

Teachers use the first two pages for the lesson.

Haslam, S. A., Reicher, S. D., Millard, K., & McDonald, R. (2014). Happy to have been of service': The Yale archive as a window into the engaged followership of participants in Milgram's 'obedience' experiments. British Journal of Social Psychology, 1 -29.

Format: Document
Duration: 0 Minute

| Resource |
| --- |
| Attachment: BJSP-2014-Haslam-Reicher-Millard-McDonald.pdf |

| Organizers | |
| --- | --- |
| Instructional Resource Type | |
| 1. Text | |
| Focus Areas | |
| 1. AIG | 2. Exceptional Children |
| Revised Bloom's Taxonomy | |
| 1. II. Understanding | 2. IV. Analyzing |

## Additional Properties

# 'Happy to have been of service': The Yale archive as a window into the engaged followership of participants in Milgram's 'obedience' experiments

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This study examines the reactions of participants in Milgram's 'Obedience to Authority' studies to reorient both theoretical and ethical debate. Previous discussion of these reactions has focused on whether or not participants were distressed. We provide evidence that the most salient feature of participants' responses – and the feature most needing explanation – is not their lack of distress but their happiness at having participated. Drawing on material in Box 44 of Yale's Milgram archive we argue that this was a product of the experimenter's ability to convince participants that they were contributing to a progressive enterprise. Such evidence accords with an engaged followership model in which (1) willingness to perform unpleasant tasks is contingent upon identification with collective goals and (2) leaders cultivate identification with those goals by making them seem virtuous rather than vicious and thereby ameliorating the stress that achieving them entails. This analysis is inconsistent with Milgram's own agentic state model. Moreover, it suggests that the major ethical problem with his studies lies less in the stress that they generated for participants than in the ideologies that were promoted to ameliorate stress and justify harming others.

As we write, it is exactly 50 years since Stanley Milgram's studies on obedience to authority were first published. The details of these are so well known that they only need the briefest sketch here (for details, see Milgram, 1963, 1965, 1974). Motivated by a desire to understand the psychological processes that might allow ordinary citizens to perpetrate atrocities of the form witnessed in the Holocaust, his research sought to investigate when and why people obey the destructive instructions of those in authority. The paradigm that he devised for this purpose was carefully honed (Russell, 2011) and centred on an elaborate setup in which participants (mostly men) were led to believe that they were acting as 'Teachers' in a scientific experiment devised to study the impact of punishment on 'Learners' memory performance. The logic of this meant that Teachers came to the Yale Psychology Department to take part in a study in which they needed to

administer shocks of increasing magnitude to a (male) Learner every time he made an error in a word recall task. They did this by depressing 1 of 30 switches arranged in ascending order on an imposing shock generator – starting with a mild 15 V and progressing to a deadly 450 V. Unbeknown to participants, the shocks were not real and the Learner was a confederate of Milgram's, as was the lab-coated Experimenter who oversaw the entire procedure. Furthermore, Milgram had no interest in memory; instead he wanted to know how far the participants would go in carrying out the Experimenters' lethal instructions.

The answer to this question not only shocked Milgram, but went on to shock the successive generations of students and readers who have been exposed to his studies' findings in both psychology textbooks and popular commentaries (Blass, 2004). For rather than abandon their task once it posed a threat to the Learner's health and well-being, a great many participants proved willing to continue administering shocks right up to the 450 V mark. Indeed, in an early pilot study, where the Learner never voiced any objections, all participants went this far; and in the variant that has become known as the 'baseline' condition (Russell, 2011), all participants went to 300 V and 65% continued to the very end. It is true that in a range of other variants far fewer participants proved willing to go so far (Milgram, 1974; Reicher, Haslam, & Smith, 2012) and that Milgram himself made much of the difficulty participants experienced in progressing – noting the high levels of conflict and nervous tension that the paradigm produced. Nevertheless, the studies are routinely understood as demonstrating people's alarming propensity to 'blindly' comply with the orders of those in authority (e.g., see Zimbardo & Gerrig, 1999) – even when those orders violate deeply ingrained notions of morality and civility.

## Conventional ethical analysis of the Milgram studies

When Milgram's findings were first published they sparked one of the most famous exchanges in the history of our discipline. This exchange was about ethics. In the first volley, Baumrind accused Milgram of manipulating, embarrassing, and discomforting his participants and of showing a singular detachment from their plight (Baumrind, 1964, p. 422). These claims were based on Milgram's own descriptions of his participants' experiences. For instance, in his initial report on the studies Milgram had claimed: 'I observed a mature and initially poised businessman enter the laboratory smiling and confident. Within 20 min he was reduced to a twitching, stuttering wreck, who was rapidly approaching a point of nervous collapse' (Milgram, 1963, p. 377, cited in Baumrind, 1964, p. 422). On the basis of such evidence, Baumrind dismissed Milgram's suggestion that these tensions dissipated before participants left the laboratory as 'casual' and 'unconvincing' (Baumrind, 1964, p. 422; for a recent and trenchant critique along similar lines, see also Nicholson, 2011).

Milgram retorted by accusing Baumrind of being 'deficient in information that could have been obtained easily' (Milgram, 1964, p. 848). To back this up, he reported follow-up data showing that 84% of respondents to a post-experimental survey were 'glad' or 'very glad' to have taken part in the experiment, whereas only 1% were 'sorry' or 'very sorry' (p. 849). He further cited evidence from a psychiatrist who had examined 40 participants and concluded that 'none was found by this interviewer to show signs of having been harmed by his experience' (p. 850). Milgram observed: 'such evidence ought to be weighed before judging the experiment' (p. 850).

This exchange – or at least the way it has been remembered – set the terms for a controversy that has hardly diminished over the ensuing half century. On the one hand,

Milgram's and Baumrind's positions have continued to be taken as polar opposites. But it is perfectly plausible to take them both seriously, and to accept that people were both extremely distressed during the study but subsequently genuinely glad to have participated. That raises the intriguing question of how exactly this dramatic turnaround was brought about.

This, however, is a question that most commentaries overlook. Indeed, for most readers of Milgram's work, the question of *why* participants were (or were not) distressed has been overshadowed by the question on *whether* they were distressed. As a consequence, the ethical controversy surrounding the Milgram studies has become separated from the theoretical debate about why his participants behaved as they did (Blass, 2004). For, treated as a phenomenon, distress can be viewed as something very different to obedience. However, when it comes to how they are produced, it is reasonable to conjecture that distress and obedience may have much in common. That is, the processes which govern whether people felt it was acceptable to deliver shocks in the first place may well give us some insight into the processes that reconciled them to their actions subsequently (and vice versa). Indeed, this was what Milgram himself proposed when he remarked to Baumrind: 'The same mechanisms that allow the subject to perform the act, to obey rather than to defy the experimenter, transcend the moment of performance and continue to justify his behavior for him' (Milgram, 1964, pp. 849–850).

Milgram was never explicit as to what precisely these mechanisms might be and he never provided any evidence that allows us to understand how participants justified their behaviour or why they supported his research. However, he does root his claim in a more general point about the behaviour of his participants, namely, that they are active adults and that they exercise choice. Indeed, one of his arguments in defence of the studies is that the experience may help people exercise that choice more effectively when confronted by authority in the future. 'If there is a moral to be learned from the obedience study', Milgram argues, 'it is that every man must be responsible for his own actions' (p. 852).

In his experimental notes, located in Box 46 of the Yale archive, Milgram takes the point still further, to the extent that he questions the very terminology of his studies. Specifically, he speculates as to whether the act of shocking constitutes cooperation with authority rather than obedience to authority. He asks, rhetorically, what is the difference between the two, and he answers:

> Cooperation implies a certain willingness to perform the action or help out, a certain internal desire to assist, while obedience implies an action that is totally in response to a command, with no motivational support from inner sources. (Milgram, Box 46, Yale archive)

This observation should lead us to use and interpret the word 'obedience', now so indelibly associated with this work, with a large degree of caution.

Over time, though, Milgram himself abandoned such caution, as he came to describe the behaviour of his participants as unqualified obedience, and as a matter of submission rather than of choice (Blass, 2004). Moreover, he never returned to the relationship between what people did in his studies and how they felt about that research. In this study we wish to revisit this unfinished business. Our interest lies precisely in why people who had experienced such acute tensions came to feel so happy about their participation and so good about the research itself. Here, we take seriously Milgram's comments about the relationship between mechanisms that lead people to perform an act and which lead them to justify their acts. That is, our ambition is to use material that ostensibly relates to the ethics of the study to shed light on the psychology of 'obedience'.

To do this, it is necessary to go beyond the raw data published by Milgram in his 1964 study and elsewhere (notably the appendix to his 1974 book *Obedience to Authority*). We need to access the understandings which lie behind the numbers. Fortunately, such information is available. For, as already indicated, after his studies were completed, Milgram sent a post-experimental debriefing report to his participants along with a questionnaire that included both closed questions and an invitation to provide elaborated responses. This was an invitation that a majority of his participants accepted, and their comments were subsequently transcribed onto cards. Today, these cards can be found in Box 44 within the Milgram archive at Yale. Before we get to these, however, it is necessary to consider Milgram's own theoretical explanation of his results, and to consider alternative accounts that have been proposed more recently. For these will provide a conceptual framework within which to examine participants' responses.

## Conventional theoretical analysis of the Milgram studies: The inattentive bureaucrat

We have already noted that Milgram's own explanation of his findings changed markedly over time. In particular, his initial emphasis on the active choices of his participants gave way to his better-known claim that obedience results from the relinquishing of agency. For instance, in his first published account of the research, Milgram (1963) lists 13 considerations which bear on participants' behaviour. These have to do with the nature of the participants' obligation to both the 'Experimenter' and the 'Learner', and the dilemma of choosing between them. The second consideration is particularly interesting in this regard. For Milgram notes that the experiment is ostensibly designed with a worthy purpose, and that 'obedience occurs not as an end in itself, but as an instrumental element in a situation that the subject construes as significant and meaningful' (1963, p. 377). This point is spelled out in further detail in Milgram's experimental notes, located in Box 46 of the Yale archive. There he observes:

> Even in this experiment we must disguise the character of obedience so that it appears to serve a productive end. Therefore we are not dealing with 'blind obedience'.... For every command is justified as serving some productive end. The important thing is, in exacting obedience, that end must appear rationally correlated with the role of the authority. (Milgram, Box 46, Yale archive)

Traces of these explanations endure and many are reproduced in Milgram's, (1974) book. But by and large he dropped the idea that people are concerned with their obligations to the Experimenter and the Learner, as well as the idea that behaviour depends upon active construals of context. Instead, he came to treat obedience as an end in itself. More specifically, he argued that participants obey because they disengage from the task and focus simply on doing the bidding of the Experimenter as well as they possibly can (Milgram, 1974; for a discussion see Blass, 1999).

In this, Milgram's thinking was heavily influenced by exposure to the writings of Hannah Arendt in which she theorized about the processes that had allowed Adolf Eichmann to play his part in the Nazi Holocaust[1]. Eichmann was the bureaucrat chiefly

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[1] *Indeed, it is interesting to observe that Milgram's extensive experimental notes (contained in Box 46 of the Yale archive) make no reference to the Holocaust, suggesting that these were connections that became more salient only once he had been exposed to Arendt's writing.*

responsible for devising and enacting 'The final solution to the Jewish problem' which saw millions of Jews (and other targets of Nazi hatred) deported to death camps across German-occupied territories as part of an elaborate but highly efficient policy of extermination (Cesarani, 2004). Arendt's views about Eichmann were shaped largely through her attendance at his trial in Jerusalem in August 1961 (the same month that Milgram's own research programme commenced). There she had expected to encounter a monster, but was instead taken aback by the sheer ordinariness of the man she encountered in the dock – an ordinariness famously captured in the subtitle of her 1961 book on the subject: *The Banality of Evil* (Arendt, 1963).

Although it is much more rich and nuanced than commonly supposed (Jetten & Mols, in press; Newman, 2001), Arendt's portrayal of Eichmann as a man who was focused narrowly on the bureaucratic challenges that he faced without concern for the broader implications of his actions proved to be enormously influential (Miller, 1995, 2004). Most particularly, it provided a sharp focus for Milgram's evolving understanding of his participants' behaviour, such that in the Introduction to his 1974 book he observed:

> After witnessing hundreds of ordinary people submit to the authority in our own experiments, I must conclude that Arendt's conception of the banality of evil comes closer to the truth than one might dare imagine. The ordinary person who shocked the victim did so out of a sense of obligation – a conception of his duties as a subject – and not from any peculiarly aggressive tendencies. (Milgram, 1974, p. 6)

More formally, Milgram conceptualized the process through which participants became immersed in their task as one that involved entry into an 'agentic state' (1974, pp. 132–134). The key idea here is that, in the presence of a powerful authority, individuals come to focus their attention on the challenge of enacting the authority's wishes rather than on the question of whether those actions are right or wrong. Thus, just as Eichmann was seen by Arendt 'to never realize what he was doing' (1974, p. 287), so Milgram's participants were seen to have failed to grasp the lethal significance of the punishments they were required to mete out in furtherance of the Experimenter's goals. They abstained from active and reflective thought. They succumbed to the power of the situation. They became passive and uncritical agents of authority.

Over the five decades since his publication on the topic, Milgram's agentic state account has remained the dominant framework for understanding his findings (Blass, 1999, 2004). Moreover, partly through its close links to the banality of evil thesis (see Haslam & Reicher, 2007, 2012b), it has proved to be a key analytic resource not only for social psychologists (e.g., Zimbardo, 2007) but also for researchers in a range of other academic disciplines (e.g., Akerlof, 1991; Helm & Morelli, 1979; Overy, in press), as well as for the public more broadly (Novick, 2000). The extent of this influence is surprising for a number of reasons. Principal among these is the fact that there is a general consensus among those who have looked closely at Milgram's research that the agentic state account fails to provide a convincing explanation of his findings. In particular, this is because it does not explain why levels of obedience differed across the many variants of the paradigm, why participants were clearly tormented by the tasks they had to perform, or why (to varying degrees) they were influenced by the protestations of the Learner (Blass, 2004; Mantell & Panzarella, 1976; Reicher *et al.*, 2012; Rochat & Modigliani, 1997).

A second key problem is that Milgram himself presents relatively little data to support the analysis. The data he does present are taken from participants' own accounts of their experiences, but it is unclear how representative these are of those accounts or what

precise status they have. For example, he notes that, after the experiment, several of his participants expressed a belief that Yale was ultimately responsible for participant welfare (Milgram, 1974), but it remains unclear whether such views were widespread or how they accord with other features of participants' accounts. It is, for example, perfectly plausible to invoke the accountability of the institution without counter-posing it to one's own. To get a clearer picture of participants' reflections on their experiences, these therefore need to be examined in the round rather than by looking at selected statements in isolation.

## An alternative theoretical analysis of the Milgram studies: The engaged follower

For all its shortcomings, one key factor that has contributed to the durability of the agentic state model is the lack of an alternative theory that might provide a more plausible explanation of Milgram's findings. Nevertheless, in recent years researchers have begun to challenge the claim that destructive acts are the product of any inherent inclination to conform passively to the wishes of those in authority. Thus, among other things, it has been suggested that the behaviour Milgram observed was a product of the structure of his paradigm (Darley, 1992) – specifically, the way that it created a sense of obligation to, and identification with, the Experimenter (Gilbert, 1981; Rochat & Modigliani, 1997), and also relied upon, and communicated, particular behavioural norms (Navarick, 2009; Nissani, 1990). In other contexts, researchers have also observed that it is those individuals who identify with and glorify the in-group who are most likely to countenance cruel treatment of others (Castano, 2008; Reicher, Haslam, & Rath, 2008; Roccas, Klar, & Liviatan, 2006).

Such research has also contributed to the development of a radically different model of the processes at work in Milgram's studies. This asserts that rather than representing passive 'obedience' (Lutsky, 1995), behaviour in the paradigm is better understood as a form of *engaged followership* (Haslam & Reicher, 2012a,b; Reicher & Haslam, 2011; Reicher *et al.*, 2012). This alternative analysis is derived from a social identity perspective on social influence and leadership which asserts that people's willingness to accede to the requests of others is predicated upon social identification with them, and an associated sense that they are legitimate representatives of shared group goals, values, and aspirations (Haslam, Reicher, & Platow, 2011; Turner, 1991; Turner, Hogg, Oakes, Reicher, & Wetherell, 1987; Tyler, 1990, 1998). In these terms, Milgram's participants did not administer shocks because they were oblivious as to their purpose, but rather did so because they were identified with the scientific goals that underpinned the experiment and that the Experimenter appeared to embody. In other words, and in line with Milgram's own assertions in his 1963 study, those who administered shocks were aware of the consequences of their actions. Indeed, they continued shocking precisely because these consequences were ones they supported and identified with, and because their actions were construed to be contributing to a moral, worthy, and progressive cause.

In this regard, it is interesting to refer again to Milgram's experimental notes and observe that his early deliberations focused extensively on the importance of identification with the experimenter as a factor responsible for his findings. In particular, he observed:

> The subjects have come to the laboratory to form a relationship with the experimenter, a specifically submissive relationship in the interest of advancing science. They have not come to form a relationship with the subject, and it is this lack of relationship in the one direction and the real relationship in the other that produces the results. . .. Only a genuine relationship

> between the Victim and the Subject, based on identification, or marriage, etc. could reverse the results. (Milgram, Box 46, Yale archive)

Moreover, in the context of this observation, he also goes on to outline plans to explore this hypothesis experimentally:

> How could this be fostered experimentally?
>
> Perhaps, the Negro–White variations.
>
> It would be possible to vary the characteristics of experimenter, subjects and victim in such a way as to study the importance of identification in the obedience act. (Milgram, Box 46, Yale archive)

Milgram's notes then specify a series of theoretically interesting variants of an experimental design in which the identity of the 'Subject', 'Experimenter', and 'Victim' (as 'Negro' or 'White') is varied systematically.

Evidence that supports a reconceptualization in which such identification assumes a central role comes from two sources. First, recent work by historians has served to question suggestions that the atrocities orchestrated by Eichmann and his ilk resulted from an inability to recognize the significance of their actions or from blind obedience (Cesarani, 2004; Lozowick, 2002; Vetlesen, 2005). This was certainly an argument used after the war, but critics have argued that it is better viewed as an excuse than as a plausible account of the relevant facts (Mandel, 1998). Indeed, evidence that has recently emerged from secret tape-recordings of senior German officers in British Prisoner of War camps suggests that they actively conspired to ensure that everyone would confirm this stance so as to lend it credibility (Neitzel, 2007).

By contrast, the wartime behaviour of Nazis such as Eichmann stood out by virtue of the energy and enthusiasm with which it was performed (Cesarani, 2004; Sofsky, 1993). Moreover, rather than slavishly following orders or resembling dull automatons, it is clear that Nazi bureaucrats brought considerable creativity to bear on their work, and were proud of their ability to surmount the many challenges they confronted (Haslam & Reicher, 2007). A key point here too is that in most instances there were no explicit orders for bureaucrats to follow; instead, they had to 'work towards' their leaders based on an understanding of, and sympathy for, those leaders' goals (Kershaw, 1993; Reicher *et al.*, 2012).

Alongside this historical reanalysis, a second body of evidence that supports the engaged followership model has resulted from a recent renewal of interest in Milgram's work among social psychologists. Here, there are at least four aspects of this work that support this model. First, several researchers have remarked upon the lengths that Milgram went to to ensure that participants construed his project as a worthy scientific enterprise and hence became bound to its ostensible goals. This was something that Milgram worked at meticulously and which shaped the careful operationalization of his paradigm. Examples include the scrupulous attention paid to the design of the shock machine and to the process of recruiting and greeting participants (Russell, 2010, 2011; Russell & Gregory, 2011) as well as major departures from the experimental script that positioned Teachers as in-group collaborators rather than detached actors (Gibson, 2011).

Second, a meta-analysis by Packer (2008) has shown that the two key points where participants break off from administering shocks are 150 and 315 V. The significance of these is that they are the points at which the Learner first asks to be released and then voices his most categorical objections, and hence they are the junctures at which

identification with the Experimenter is challenged by, and needs to be reconciled with, an alternative source of identification.

Third, a limited replication of Milgram's baseline study by Burger (2009; Burger, Girgis, & Manning, 2011) has shown that when they are given a prod which orders them to continue (specifically, being told 'you have no other choice you must continue'), participants are strongly inclined to *dis*obey the instruction. This observation has recently been confirmed in an experimental analogue of Milgram's paradigm which disentangles issues of causation (Haslam, Reicher, & Birney, in press). This suggests that orders provoke reactance not obedience (Brehm, 1966) and one potential reason for this is that they undermine participants' sense that the authority is acting in terms of an identity that they share (Haslam *et al.*, 2011).

Fourth and finally, recent studies by Reicher *et al.* (2012) have shown that across the many variants of Milgram's paradigm reported in *Obedience to Authority*, the willingness of participants to administer the maximum level of shock can be predicted with a high degree of accuracy by observers' estimates of the degree to which a given variant encourages participants to identify with the Experimenter and the science that he represents rather than with the Learner and the general community that he represents. For example, identification and obedience both drop dramatically when two Experimenters contradict each other, when the Experimenter is absent from the laboratory, or when the Experimenter's role is enacted by someone who appears to be another naïve participant. The importance of this alternative analysis, then, is that it is the first account which systematically explains the variation in obedience across the various Milgram studies. That is, it explains why people do not obey as well as why they do (Jetten & Hornsey, 2011; Jetten & Mols, in press).

### The present research: Two key questions about the experience of participants

Despite the accumulation of evidence that has challenged the agentic state account, it remains the case that this was the model that Milgram himself derived on the basis of participants' accounts of their behaviour, and this proximity to the data has carried considerable weight (Blass, 2004). Yet, as noted above, Milgram's analysis of this data was far from systematic, and, at the time, he had no elaborated alternative hypothesis against which to assay the validity of his interpretation.

For this reason there would appear to be considerable value in a more structured analysis of the experiences reported by Milgram's participants' which seeks to establish the relative merits of agentic state and engaged followership explanations. It is here that the Milgram archive at Yale proves invaluable. Indeed, increased scrutiny of the archive in recent years has been one of the key factors in a resurgence of interest in Milgram's work (see Blass, 2004; Gibson, 2011, in press; Millard, 2011, in press; Perry, 2011; Russell, 2010, 2011).

Our particular interest in this resource relates to material that addresses how people felt about both the science of the study and about their own role in contributing to this. To be more specific, through a systematic analysis of this evidence we seek to address two research questions:

> RQ1. Was participants' general orientation to the science of the study one of disengagement or engagement?

RQ2. Did the lack of stress reported by Milgram's participants (as discussed by Milgram, 1964) reflect a state of disengagement or a state of engagement?

In regard to these questions, the key point to note is that Milgram's (1974) agentic state explanation and our engaged followership explanation predict different answers. On the one hand, an agentic state explanation implies (1) that participants were generally disengaged from the task of administering shocks and (2) that this disengagement protected them from the stressful implications of their actions. On the other hand, an engaged followership explanation implies (1) that participants were generally engaged with the task of administering shocks and (2) that it was engagement with this project that protected participants from stress because it allowed them to construe their actions as virtuous rather than vicious (Haslam & Reicher, 2012b).

To determine which approach better accounts for the evidence, we will first consider responses to Milgram's post-experimental questionnaire, some of which we have already referred to in describing his response to Baumrind (1964). We will then explore these questions more closely, drawing upon both qualitative and a quantitative analysis of the elaborated comments that are recorded on the cards in Box 44.

## Quantitative examination of responses to Milgram's post-experimental questionnaire

In his 1964 study, Milgram describes the steps he took to reassure his participants. In addition to an immediate debrief (or 'dehoax' as he terms it), this included a detailed five-page report that was sent out when the experimental series was completed. In this Milgram explained the nature of the deception in his studies and why it was necessary. He then described some of the key findings. Significantly, where participants had previously signed up to take part in a study examining the effect of punishment on learning that was important because 'almost no truly scientific studies have been made of it in human beings' (Milgram, 1963, p. 373), the report used very similar language to inform them that 'The problem of obedience to authority may well be the crucial issue of our time. The experiments you took part in represent the first efforts to understand the phenomenon in an objective, scientific manner' (Milgram, no date b, p. 5).

Participants ('by this time numbering 800'; Milgram, no date a, p. 1) were able to react to the report through a follow-up questionnaire. A first point to note – which itself is suggestive of high levels of engagement with Milgram's project – is that completed questionnaires were received back from at least 659 participants (this being the maximum number of participants who responded to any single question), a response rate of approximately 82%. This is far higher than the response rate that one would expect under the circumstances. Indeed, Fox, Crask, and Kim's (1988) meta-analysis would lead one to expect that with pre-notification, university sponsorship, return postage paid, and a postcard reminder, only 32.7% would reply.

The questionnaire consisted of 10 items that invited participants to reflect on their experiences before, during, and after the study and to respond to statements on 3- or 5-point scales. Milgram (1964) himself presents only percentage data pertaining to Question 8: concerning whether people were glad or sorry to have participated. As noted above, most said that they were either very glad (44%) or glad (40%) to have done so. Two other questions also relate to the issue of how people felt about their participation. Here, 64% of participants indicated that, after it was over, the experiment had not bothered them at all (q6) and most agreed (43%) or definitely agreed (31%) that they had learned

something important through their participation (q10). These figures are lower, but they still indicate that a clear majority of participants had reasons to feel positive about having taken part in the study and lacked reasons to feel negative. Accordingly, $t$-tests confirm that on all three measures, responses were significantly above the scale midpoint – $q6_{\text{not bothered}(1-3)}$: $M = 2.57$, $t(653) = 23.27$, $p < .001$; $q8_{\text{glad to participate}(1-5)}$: $M = 4.26$, $t(655) = 41.72$, $p < .001$; $q10_{\text{learned}(1-5)}$: $M = 3.94$, $t(642) = 25.11$, $p < .001$.

In addition, the questionnaire contained two items relating to the institution to which the Experimenter was affiliated and to the science of the experiment itself. Here, most respondents indicated that participating had improved (10%) or not changed (89%) their views about Yale (q7) and agreed (39%) or definitely agreed (41%) that further studies of this form should be carried out (q9). Once again we see a paucity of negative feelings and a preponderance of positive feelings, such that responses were significantly above the scale midpoint – $q7_{\text{unchanged views of Yale}(1-3)}$: $M = 2.12$, $t(656) = 2.65$, $p = .008$; $q9_{\text{support more studies}(1-5)}$: $M = 4.18$, $t(651) = 35.52$, $p < .001$.

On the whole, then, participants were as positive about the studies as they were about their own participation within them. Unfortunately, however, the way that Milgram recorded his data makes it impossible to look at the relationships between these various responses. That is, he analysed answers to different questions separately and the Yale archive provides no information that would make it possible to relate a person's response on any one question to their response on any other. This again reflects the fact that Milgram was more concerned to clarify *that* participants were not harmed than to explore *why* this was the case. We cannot, therefore, establish whether higher levels of support for the science are associated with more positive feelings about having participated. However, we can at least note that people are generally very engaged with the science. This speaks to RQ1 and is clearly consonant with the engaged followership approach. To address RQ2 we need to look at the more detailed comments of participants that are archived in Box 44.

## Qualitative examination of engagement and positivity in post-experimental responses

After participants had responded to the 10 questionnaire items that we have just been considering, they were told: 'Any additional comments you would care to make would be most helpful; space is provided on the accompanying sheet of paper. Thank you very much for your cooperation' (Milgram, no date a, p. 3). Of the 659 participants who returned the questionnaire, 431 provided some form of comment (i.e., 65% of respondents, approximately 54% of all participants).

The comments were typed out onto 1,057 6 inch × 4 inch cards which, together, constitute Box 44 of the Milgram archive in the Sterling Library at Yale. A sample card is presented in Figure 1. On each card the author of the comments was identified by a four-digit code number in the top right-hand corner. The first two digits indicate the experimental variant in which the participant took part (29 different variants are identified; 11 more than in Milgram, 1974); the second two digits indicate the participant number. Rather than being organized by participant or by study, cards were sorted into 1 of 17 numbered sections, with the section number marked in the top left-hand corner of the card (noting that there is no Section 15 and that the first section is labelled 'T.R.').

There is no index that provides an explicit rationale for the sections. However, it appears that cards are organized around different themes. To retrospectively identify

13    (also 9)                                          0125

After reading the result of this experiment, which
I took part of, I will always be glad to help Yale
in experiments........
.......I firmly believe in experiments that will
help to understand people......
.......I did not realize scientists enth to thate
extent to learn more of human behavior

**Figure 1.** A sample card from Box 44.

these themes, the first and fourth author read the contents of all the cards and made independent notes about the similarities within each category as well as the differences between them (thereby clarifying the content of themes following the principle of meta-contrast; Haslam & McGarty, 2014; after Turner, 1985). Discussion between coders then sought to resolve differences in interpretation (which were minimal). The resultant themes are presented in Table 1.

From this table it can be seen that there are a number of sections of Box 44 that contain material pertinent to RQ1 and RQ2. Nevertheless, the section that is most directly relevant to the present analysis is Section 13 – whose content was parsed as 'Thoughts about the value (or otherwise) of (having participated in) the research' – as this contains comments that relate directly to participants' sense of whether or not the research process as a whole was worthwhile and valuable. We therefore focus our analysis on the cards in this section.[2] Narrowing our focus in this way also reduces the risk of oversampling that would otherwise arise from the fact that comments in other sections often relate very closely to the comments found in Section 13.

As noted in Table 1, Section 13 contains 140 cards (131 containing comments and 9 cross-referencing comments in other sections). As the illustrative examples in Table 2 suggest, the majority of these comments were extremely positive. To examine the structure of this positivity more closely, the first, second, and fourth authors read the cards in Section 13 closely with a view to identifying key themes in participants' responses. As before, this activity was guided by the principle of meta-contrast (Haslam & McGarty, 2014; see also Braun & Clarke, 2006) in such a way as to maximize (1) similarity among the data that are considered illustrative of the same theme and (2) difference between data that are considered illustrative of different themes. As Haslam and McGarty (2014) argue, where either of these principles cannot be satisfied this suggests either that one needs to create additional themes (because intra-theme similarity is too low) or that some themes need to be merged (because inter-theme difference is too low).

On the basis of this process, and following discussion, our coders agreed that three distinct themes could be identified (while noting that the inter-thematic component of

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[2] *Box 44 contains more than one card per respondent and so the cards in Section 13 contain only those comments that Milgram (or his research assistants) saw as fitting this section's theme. Having looked across the material in all sections, it would appear that these cards capture most (if not all) of the comments that pertain to this theme. Nevertheless, it is worth emphasizing the point that the cards that are the focus of our analysis contain feedback from only some of Milgram's participants and only some of the feedback from those who responded to his questionnaire.*

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**Table 1.** Contents of Box 44: Sections, content, and representative examples

| Section[c] | N cards (blank)[a] | Theme | Summary of content | Illustrative examples[b] |
|---|---|---|---|---|
| T.R.[c] | 14 (6) | Troubled responses | Ps who had particularly strong and lengthy reactions to the study. All are particularly engaged with its meaning and implications | After leaving, while driving home, I came to the conclusion that, for purposeful reasons, I had been hoaxed. Interesting concern enveloped me as to why. Later at the Yale Med School I found out why. Partial satisfaction. With your report, almost complete satisfaction.|... Briefly, I was happy to have been of service.... Continue your experiments by all means as long as good can come of them. In this crazy mixed up world of ours, every bit of goodness is needed. [2205] |
| 1 | 41 (2) | Reactions to receiving report | Most Ps express gratitude for receipt of report. Many express relief | It was a very interesting experiment and I should like to thank you for sending me the report. [0223] I think this report should have been sent out shortly after the experiment as I would have had more peace of mind. After the test I was very surprised that Yale would have such a cruel experiment. My feelings have now changed [0614] |
| 2 | 19 (0) | Reactions to study's main findings | Varied reactions. Some Ps express surprise, some do not | The thing that amazes me is the fact that 60% obeyed to the end. I had sincerely thought that about 2% would complete the shock waves. This is really a shock. [0616] |
| 3 | 31 (0) | Thoughts about administering shocks | Varied reactions. Several Ps want to know what the study says about them as individuals. Several state their belief that Yale was responsible | During the administration of the shocks I kept thinking that if I later had to change places with the learner, I was going to give back the $4.50 and leave. [0517] |
| 4 | 23 (1) | Thoughts about experimental design | Most Ps comment on the ingenuity of the study. Many wish Milgram well with his research | I am very delighted to be a part of this project. I have often thought I was the subject but I could not be any happier. I've been waiting very anxiously for this report to really put my mind at rest and curiosity satisfied. Believe it or not Dr. this was a well planned project. ... We wish you continue success in the future. Last but not least I sure hope my efforts, and cooperation have been somewhat useful for your project. [1817] |

**Table 1.** (Continued)

| Section | N cards (blank[a]) | Theme | Summary of content | Illustrative examples[b] |
|---|---|---|---|---|
| 5 | 37 (1) | Thoughts and possible suspicions about the actors | Most Ps report being completely fooled by the actors. A few say they had doubts | I was taken in completely by your 'actors.' I hate to admit this; I figured I was a pretty world-wise guy. I keep a big safety-pin on my wallet pocket now. [2324B] |
| 6 | 131 (3) | Feelings and suspicions during study | Most Ps indicate they had doubts that shocks were real. However, many indicate that this only occurred to them afterwards. Some disturbed by lack of debriefing at end of session | I felt somewhat guilty and nervous but as soon as I left the building I began to think and realized something was wrong and he could have been acting. [0201] After leaving the experiment, I gave it a great deal of thought for several hours. I came to the conclusion that I was the one being studied. Several months later, quite by accident, I found out the truth, and my suspicions were confirmed. [1013] |
| 7 | 42 (4) | Reasons for (not) continuing to administer shocks | Varied responses, but many Ps mention prior experiences – particularly in the military, at work, and in their upbringing | I am one who went all the way on the experiment. The reason: I don't know. Perhaps it was because of military (service) training or perhaps it was that I have absolute faith in my leaders or superiors. [0233] I agree with your comments that it was an inner struggle to obey your instructions and at the same time hurt another person, defying my parents' teaching. [0436] |
| 8 | 103 (7) | Reasons for (not) ceasing to administer shocks | Those who continued refer to confidence in E and Yale. Those who stopped typically refer to (1) sympathy for the L and his heart condition (2) conflict with other roles (e.g., as health professional, lawyer), and (3) lack of good motive | I kept thinking, why didn't I refuse to give pain to my fellow man, instead of going through as directed to the end. [0116] I did not like the idea of giving the shocks, but had complete confidence in the instructor and the nature of the experiment. [0922] Because as a lawyer, I felt there would be personal liability on my part and that of my colleagues (actors). Our learner had claimed a previous heart condition. As he continued to object and yell, I saw the possibility of my being held liable increasing. Knowing that as a lawyer I would be held to a higher degree of care, knowledge etc. I decided to break off... [1320] |

**Table 1.** (*Continued*)

| Section | N cards (blank[a]) | Theme | Summary of content | Illustrative examples[b] |
|---|---|---|---|---|
| 9 | 202 (13) | Signs of (lack of) stress during or since the experiment | Most Ps indicate that they were (extremely) stressed during the study at the process of having to inflict pain, and afterwards when reflecting on what they had done (especially prior to debriefing). Many express relief after receiving report | Yes, this experiment had bothered me because I could not see how Yale would allow such experiments to go on. I even went to a priest at the university where I work to ask about the morality of such an experiment.[ The experi. left such an effect on me that I spent the night in a cold sweat and nightmares because of the fear that I had that I might have killed the man in the chair. This fear was aroused from the fact that I had to sign papers that I would bring no charges against Yale. [0711] I was upset to think that I was hurting someone even in the name of science. [1127] It was a decision, after having made the decision I was relatively calm.|... The fact that I followed the experimenter's instructions to the end was based upon a decision, not upon the following of orders. [2323B] |
| 10 | 74 (7) | Thoughts about experiment's broader relevance | Many Ps comment on relevance of the study to WWII and the Holocaust. Most take conclusions at face value, but many also question them (on a range of grounds) | I find it a very depressing thought to consider that if I were recruiting Sonder Kommandos for Auschwitz I would find 6 out of every 10 men in the army – maybe even more – would be suitably submissive to authority to commit atrocities under the rationale of obedience. [0837] I really hesitate to draw any quantitative conclusions from the experiment were I the experimenter, because the experiment is not really conducted 'in situ'. ... As a teacher, I would not have gone on in a real life situation, but went on because I felt (1) Some good would come of it – (You needed the data, etc.), (2) You must have taken precautions to protect the learner from any harm – etc. etc.... [1409] |

*Continued*

**Table 1.** (Continued)

| Section | N cards (blank^a) | Theme | Summary of content | Illustrative examples^b |
|---|---|---|---|---|
| 11 | 24 (3) | Thoughts about obedience and compliance | A range of relatively idiosyncratic reflections on the nature of obedience in society | The problem of obedience is indeed one of the most crucial issue of our time (as you so aptly put it). The problem for each individual is to decide whether he should obey every order given to him, even if this violates his conscience.... [1706] |
| 12 | 22 (1) | Thoughts about deception | Most Ps still aggrieved at deception and delay in receiving feedback. Many Ps also urge caution in selection of participants | ...I Upon reflection, I seriously question the wisdom and ethics of not completely dehoaxing each subject immediately after the session. The standard 'decompression' treatment I received was not successful in reducing my anger and concern below the boiling point. ... [0623] Since I became so upset during the experiment, I'm not sure that you were entirely responsible in picking your subjects. Suppose I'd had a heart condition? [2032] |
| 13 | 140 (9) | Thoughts about the value (or otherwise) of (having participated in) the research | Most Ps report feeling happy and privileged to have played a part in contributing to scientific progress. Many make reference to the report. Many offer to participate in future research | After reading the results of this experiment, which I took part of, I will always be glad to help Yale in experiments. I firmly believe in experiments that will help to understand people. I did not realize scientists enth [went] to that extent to learn more of human behavior. [0125] Some of the self-distaste Some of the self-distaste is somewhat expunged now; at least I was making a contribution to an important search for truth. [0222] ... The above answers are my personal belief and I hope the may be of some small help, If in the future Yale does have any experiments I would gladly cooperate but I think that offering a person a sum of money for his help is a sence a insult, I believe a person should go through the whole thing willingly or not at all. [2314B] |

**Table 1.** (*Continued*)

| Section | N cards (blank[a]) | Theme | Summary of content | Illustrative examples[b] |
|---|---|---|---|---|
| 14 | 130 (6) | Insights gained through participation | Many Ps report finding out that they are easily manipulated, others that they can resist pressure and think for themselves. Many report they have learned not to trust psychologists | In psychological experiments they don't always tell the truth as to what they are going to do. [#] I learned that I could resist group pressure and go according to my own feelings as to what I thought was right. [1121] |
| 16 | 8 (0) | Thoughts about E | Most Ps express anger with E and/or Milgram | I remember blaming the leader of the experiment more than myself, the executioner. Approx. 2:1 ratio. [0240] |
| 17 | 18 (5) | Thoughts about L | Ps express mixture of sympathy and frustration with L | I was angry at the learner for being so slow and forcing me to shock him harder. I was upset at having to punish someone. [0226] |
| Total | 1,057 (69) | | | |

*Note.* [a]Some cards were blank because they referred to the primary section in which the relevant comment was filed (e.g., 'see card Category 9'). [b]All quotes verbatim (including typos, spelling errors, etc.). [c]It is unclear what T.R. stands for (we interpret it as something akin to 'Troubled Responses').

meta-contrast was relatively low for the first two). These were labelled (1) support for Milgram's project, (2) support for behavioural investigation, and (3) support for Yale. This thematic structure was then validated by the third author on the basis of an independent reading of the data. To be clear, the purpose of this exercise was not to interrogate the ways in which people make, justify, or warrant particular claims about their participation (e.g., by means of discourse analysis; see Gibson, 2011, in press). It was to identify broad themes in the ways that people framed their feelings about having participated. However, having identified themes in this way, it is instructive, next, to reflect more closely on their specific content.

### Theme 1: Support for Milgram's project

The dominant theme that characterizes the comments in Section 13 relates to the sense of fulfilment that participants experienced from participating in a scientific study that they considered to be extremely important. These comments mainly elaborate on responses to Question 8 in the post-experimental survey (being glad or sorry to have participated) and reflect participants' support for the specific research programme in which they had taken part.

This occurs at various levels, depending upon what is pre-supposed in the response. In some cases participants pre-supposed that they have contributed to the research and that the research has contributed to society. Then pleasure and pride is expressed simply at having been part of the programme. Indeed, participants articulate a sense of being 'special' simply as a result of having been part of such an important project, as indicated by the following response:

> [1618] Felt pride at being chosen to participate.

In other cases, it is pre-supposed that the project is of benefit and satisfaction is expressed at having been of use in the research:

> [no number] The experiment was a unique experience for me, and I believe everyone gets satisfaction from helping in a group endeavor.

> [1817] I am very delighted to be a part of this project. I have often thought perhaps I was the subject, but I could not be any happier. I've been waiting very anxiously for this report to really put my mind at ease and curiosity satisfied. Again I will say I am happy to be a part of this project. . . . Last but not least I sure hope my efforts, and cooperation, have been of somewhat useful for your project.

In yet other cases, the broader benefit of the project is explicitly referenced, and the satisfaction relates directly to its societal impact:

> [0202] It seems to me that every experiment of this type cannot but help, even if only in a small measure, to teach us something.

> [0603] To be a part of such an important experiment can only make one feel good, especially because for the reasons stated in your report.

> [1716] It was my privilege to be of some help in what I think is a worthwhile experiment. When you gentlemen have fully completed your research, and it is possible to do so, I would like to receive your final report on this experiment, and the good that it might achieve for mankind.

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**Table 2.** Levels of participant engagement with Milgram's scientific project based on analysis of responses in Section 13 of Box 44

| | Engagement with Milgram's scientific project – and illustrative comment | N | % |
|---|---|---|---|
| 7 | Very highly engaged | I feel I have contributed in some small way toward the development of man and his attitudes towards others. I would be glad to participate in other studies. \| I thoroughly enjoyed participating in the program and hope I will be called on again. [0203] | 33 | 23.6 |
| 6 | Highly engaged | The experiment was very interesting and worthwhile. \| I think that studies of this kind are very helpful and should continue [0320] | 27 | 19.3 |
| 5 | Moderately engaged | Any study with an aim, if properly conducted, can do no harm and might be of some value [0436] | 34 | 24.3 |
| 4 | Neither engaged nor disengaged | It is good to know that you would not permit me to give the learner the actual shocks under the condition of this experiment [0537] | 33 | 23.6 |
| 3 | Moderately disengaged | It was only after speaking to you on the phone that I concluded the experiment had been prearranged and in all truthfulness somewhat silly. I would suggest that more experiments are conducted but that they be conducted on the more serious side. . ... [1922] | 8 | 5.7 |
| 2 | Highly disengaged | You might be interested to know that my opinion of Yale is quite low because of this experiment. \| Kindly furnish me with the name & address so that I can satisfy my own thought about this experiment. [0820] | 5 | 3.6 |
| 1 | Very highly disengaged | | 0 | 0 |
| | | Total | 140 | |

Finally, elaborating on their responses to Question 9, there were cases where the notion of scientific benefit led participants to argue for the need for more obedience studies, to advocate that others should be involved in them, and also to offer to participate in them themselves:

> [0319] If it [is] your belief and conviction that these studies will benefit mankind then I say we should have more of them. . . . I found the experiment very interesting and wouldn't hesitate to participate in future ones.

> [0436] As you mentioned in your report, something has definitely been accomplished to aid science. Why stop now? I am extremely grateful for being allowed to be a small part of this experiment.

> [1205] I feel I have given something for the experiment. I think these experiments should go on, because it will make better citizen of the younger people, through better understanding.

### Theme 2: Support for behavioural investigation

Closely related to Theme 1, many participants took the opportunity to express their enthusiasm for the systematic investigation of human behaviour. As the following

examples illustrate, these references have two distinct foci. First, participants stressed the importance of understanding behaviour:

> [0406] Where would we be without constant studies of man's behavior – there is still an abundance of information to be learned.

> [0841] Any deeper understanding of human behavior can only strengthen our countries 'needs' when applied by them who are 'in support' of our welfare.

Second, they stressed the importance of studies that are scientific and rigorous:

> [0208] I am in favor of all types of scientific research. I am particularly in favor of research that is of a pure scientific nature as compared to practical nature.

> [0133] I could only say I am a firm believer in research and experiments which I believe will make life more comfortable as they are being done. I will always take part so long as I feel I am not doing harm to myself physically.

> [0608] I am a firm believer in experimentations, any and all types. This may be construed as either quest for knowledge of plain inquisitiveness. If at any time I can be of assistance to you or others, please feel free to contact me.

> [0415] Any study with an aim, if properly conducted, can do no harm and might be of some value.

As with Theme 1, participants did not only endorse the work that had already been done, they also called for more research into human behaviour (and not simply into human obedience). Moreover, as is already clear from the words of Participant 0841 above, such work was often argued not only to be desirable but also to be necessary for human well-being and progress:

> [0518] Any experiment which might, by deep probing and intensive observation of human behavior, give us a clue to that which makes man 'click' is both worthwhile and necessary.

> [0904] In this ever changing World, more should be learned about man in what he does and why. When this is learned we may have a better world to live in.

> [2211] I consider research essential to progress and think everyone should encourage and aid when possible.

### Theme 3: Support for Yale

A third theme had to do with support for, and confidence in, the institution where Milgram's studies were conducted – Yale University:

> [0621] Being a citizen of New Haven I have always felt that Yale was good for New Haven. My feelings are now, that Yale is very good for New Haven.

> [0236] I have always thought of Yale University as one of this country's best institutions of learning. I think you are really learning what makes people ticks, so as to speak.

> [1503] I have always had great confidence in any method developed by Yale. My admiration is unchanged. It was an experience I was happy to have added to my 'memories'.

As the second of these extracts intimates, it is not just that participants have confidence in Yale, it is that the association with the University is seen by them to confer scientific

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legitimacy on the studies and also to guarantee their value to humanity. This becomes clearer in the following extracts:

> [1706] I have the greatest respect for Yale, and what this great institution has done for mankind. I consider it a privilege that I could have participated in your experiment.
>
> [1121] I have always had a high regard for Yale as a university and a research center. Although at times during the experiment I wished I wasn't there, I believe I would do it over again. I think all studies on human behavior are important. I wish to thank you for sending me the report. If I can ever again aid you in your studies or research projects please feel free to call on me.

There are two further elements of interest here (specifically in the latter extract), both of which we have encountered before. The first is that the Yale connection, and the guarantee of scientific credibility does not simply lead to positive evaluations, it resolves any ambivalence participants may have had by actively dispelling negative feelings. The second is that the resultant commitment is prospective as well as retrospective: Not only were participants happy to have participated but, having done so, they now actively seek out further involvement. As the next (and final) extract indicates, participation in such prestigious research within such a prestigious institution is therefore understood to be a special privilege:

> [1204] My only desire is that some day I will be able to afford to go and learn more about the human race. And I hope I will be able to attend the greatest school in this country Yale of course. I wish to thank Prof. Milgram for allowing me to take part in such a dramatic experiment. Please feel free to call on me whenever you could possibly use me.

### Overall incidence and valence of themes

It is important to stress that we are not suggesting that all the comments about Milgram's work, about behavioural science in general, or about Yale were positive. Indeed, some of these more negative reactions have been emphasized in other researcher's examination of material in the Yale archive (in particular, see Nicholson, 2011; Perry, 2011). Thus, to give a number of counter-examples to the above, some people felt that Milgram's studies were of questionable value:

> [0909] I have no way of knowing if the expperi. was of value or whether further experi. are necessary to prove anything.
>
> [2040] I feel it was a waste of time and money on behalf of the department.

Some felt that psychology in general is of questionable value:

> [1905] To me, psychology remains a pseudo-science. These types of studies are little value in the study of human behavior since the variables are too many.

And, finally, some felt negatively about the role of Yale in the research:

> [0820] You might be interested to know that my opinion of Yale is quite low because of this experiment.

Instead, our argument is, first, that participants' comments were predominantly positive, and, second, that being positive about the science was associated with coming to feel more positive about having participated in the studies even to the extent of being willing to undergo (and for others to undergo) similarly stressful experiences in the future. We will deal with the former point here and the latter point in the next section.

To provide a systematic summary of the incidence of the different themes that we have identified, and the proportion of positive, neutral, and negative comments relating to each, the first and fourth author read and coded each card for both theme and valence. Given the overlap in references to the value of Milgram's science and the value of behavioural science more generally, we collapsed the first two themes for this purpose. The raters agreed that 137 of the 140 cards in Section 13 (98%) referred to the scientific value of the research. Of these, 84 (61%) were positive, 40 (29%) were neutral, and 13 (9%) were negative. The raters agreed that 26 of the 142 cards (18%) referred to Yale University. Of these 16 (61%) were positive, 7 (27%) were neutral, and 3 (12%) were negative.

Two broad points can therefore be drawn from this analysis of the material in Section 13 of Box 44. The first is to confirm that the vast majority of the comments relating to participants' experience of the studies are indeed positive and have to do either with the benefits that scientific study will bring to humankind or else with the worthiness of the institution that guarantees the scientific value of the research. Following on from this, the second point is that qualitative analysis suggests a relation between individuals feeling good about their participation in the studies and their feeling positive about the scientific value of the studies. That is, participants feel good *because* they feel that they have been part of something good, something progressive, something that will benefit humanity. Several of them feel privileged to have been allowed to take part. Many of them want to do more and canvass the possibility of future participation. This suggests that being part of important science was something they actively wanted – and something they continued to want.

## Quantitative examination of engagement and stress in post-experimental responses

To summarize thus far, qualitative examination of Box 44 addresses RQ1 by suggesting that Milgram's participants were closely engaged in his scientific project and also provides some insight into RQ2 in so far as this engagement seems generally to have been associated with low levels of post-experimental stress. This is consonant with the 'engaged followership' explanation but not with the agentic state model (which would suggest that reduced stress is associated with *dis*engagement).

To provide more formal assessment of these patterns, we undertook a quantitative analysis of the material in Box 44. The first and fourth authors made independent ratings of the degree to which the comments on each card in Section 13 were indicative of high or low engagement with the science of the study. This was done on a 7-point scale, where 1 = *very low engagement*, 7 = *very high engagement*. There was a high degree of consensus in the two raters' assessment of participants' engagement ($r = .91$), and in no case did their ratings differ by more than one scale point. Accordingly, the two ratings were averaged to create a single engagement score. The distribution of engagement scores is presented in Table 2 (for this purpose, engagement ratings were rounded up when averaging had produced non-whole values).

The first thing to note from this distribution is that, across the board, participants were generally highly engaged in the science. Consistent with this, a one-sample $t$-test indicated that participants displayed levels of engagement that were significantly above the scale midpoint – $M = 5.06, t(139) = 9.14, p < .001$. In relation to RQ2, then, these data suggest that the lack of stress experienced by Milgram's participants after the study was associated with engagement in his scientific enterprise rather than with disengagement. The same is not true of their stress during the study. In other words, a belief in the science does not remove the dilemma that participants face. It does not make them unaware that they are inflicting pain. It does not make performing the task any easier (as seen by the comments in Section 9 of Box 44). But it does help them resolve the key dilemma they confront, it does help them live with themselves, and (as we saw from the qualitative material) it does makes them prepared to support more of the same in the future. Again, all this is consistent with the engaged follower explanation but not with the agentic state account.

## Integrative summary of evidence from Box 44

The first point to emerge from the above analysis – the first systematic, detailed examination of the views of participants in one of the most famous and controversial psychological research programmes ever conducted – is that it confirms Milgram's claim that, by and large, those who took part in his studies were not distressed by their participation. On the contrary, they felt pleased, privileged, and were eager for more. This also confirms our contention that the controversy between Baumrind and Milgram may have been focused (and led subsequent debate to be focused) on the wrong issues. This is because the key question that needs addressing is not whether or not participants were distressed but rather *why they were so happy*.

Related to this, a second point that our analysis draws attention to is the degree to which Milgram's participants were engaged with the science of his study. By and large they saw science – especially science associated with a prestigious institution like Yale – as a social good and as an important driver of human progress. Being associated with this was something they took pride in and that they felt good about. Accordingly, in Section 13 we see very little of the 'inattentive bureaucrat' who is so focused on the minutiae of his performance that he loses sight of the bigger picture. Here, the bigger picture is very much in focus. Indeed, it dominates the attentional field.

It needs to be borne in mind, of course, that participants wrote these comments some time after their participation in the studies, when the stress they had endured was in the past and they had just been reminded, through Milgram's report, of the scientific goals of his research. This is an obvious and important proviso to bear in mind in reflecting on our analysis, especially as we move from looking at constructs in isolation to the more critical issues concerning the relationships between them.

We can start to do this by considering the relationship between participants' feelings about their participation in the study – in particular, the level of post-experimental stress that they experienced – and their engagement with the science of the study. Here, three features of the data seem significant. First, our qualitative analysis suggests that it is the science that gives meaning to participants' experience in the study and that makes the tensions they confronted seem worthwhile. It ennobles an otherwise unpleasant experience and transforms it into something to embrace – and, if possible, to repeat. In short, participants feel good about themselves because they have been part of, and assisted in, scientific progress.

Yet second, significantly, we see that it is only after the study that an awareness of scientific value creates a positive feeling about participation and stress is ameliorated. As Participant 1817 put it 'I've been waiting very anxiously for this report to really put my mind at ease and curiosity satisfied'. More generally, then, there is evidence that participants were decidedly uncomfortable about what they had done up to the point that Milgram's report provided them with the scientific rationale for their participation (see Nicholson, 2011, for detailed evidence on this point). Once that was delivered, they, like Participant 1817, could affirm that they were 'delighted to be part of the project' and 'could not be any happier'.

The role of Milgram's words in shaping the feelings and action of participants also alerts us to a critical problem with the agentic state account (and with explanations of destructive behaviour more generally; Reicher *et al.*, 2012). These generally draw our attention only to the behaviour and psychology of participants. They thereby neglect the active role that Milgram (and his associates) played in actively cultivating forms of engagement that encouraged particular acts of followership (Gibson, 2011; Haslam *et al.*, 2011).

We therefore suggest that Milgram's own leadership constitutes a critical third factor that contributed to how participants felt and acted both during and after the studies. For not only did Milgram work hard at both junctures to encourage forms of engagement and identification that would encourage compliance (Rochat & Modigliani, 1997), but so too, after the experiment, his debriefing promoted forms of engagement and identification that would mitigate against stress and facilitate post-traumatic growth (Jones *et al.*, 2011). Indeed, from this perspective, the skill of his report (which is replicated, we suggest, in many experimental debriefings) was precisely to provide participants with an explanatory narrative that made them feel that they were part of a collective enterprise and had contributed to a collective good – specifically the advancement of progressive science. Once more, the content of participants' comments suggests that in this he was generally very successful.

## Conclusion: Reintegrating the empirical and ethical dimensions of Milgram's studies

One of the consequences of separating out what happened during the obedience studies from what happened afterwards – in part occasioned by Milgram's abandonment of the idea that both were rooted in the active choices of the participants – is that, over time, the scientific and ethical dimensions of Milgram's work have become largely divorced. On the whole, the question of why people shocked has been pursued in isolation from the question of whether it was acceptable to subject them to a shocking situation.

The analysis we have pursued in this study brings the two back together, suggesting that cognate processes govern what people did in the studies and how they felt about them subsequently. In both cases, we suggest that this hinged on participants' engagement with science as a source of human progress and welfare. Accordingly, it was as engaged followers of Milgram's leadership and of his scientific mission that participants responded to the Experimenter's instructions during the study and then, after it was over, reflected positively on their involvement.

Part of the power of this *engaged follower* analysis, then, has to do with its ability to account parsimoniously for the complex patterns of data observed both within the studies and – as we have just seen – after they were completed. Indeed, despite clear limits to our

ability to make inferences about the patterns we have discussed, this analysis is certainly far more consistent with those patterns than Milgram's own agentic state account.

At the same time, a further part of the power of this fresh account lies in its resonance with recent historical analyses that have called into question the banality of evil thesis that underpinned Milgram's own emergent theorizing. Indeed, if the emblematic event for Milgram's 'agentic state' approach is Eichmann in Jerusalem, or, more accurately, Arendt's (1963) portrait of Eichmann as a seemingly non-descript bureaucrat, so the emblematic event for the engaged followership analysis would be Himmler's visit to Poznan in October 1943. There he addressed SS Officers responsible for conducting operations to exterminate Jews in occupied Poland, and in one notorious passage urged them on by reminding them of the nobility of their cause:

> I am now referring to the evacuation of the Jews, the extermination of the Jewish people. It is one of those things that is easily said: 'The Jewish people is being exterminated', every party member will tell you. . . [But] none of them has seen it happen, not one has had to go through with it. Most of you men know what it is like to see 100 corpses lie side by side, or 500 or 1,000. To have stood fast through all this and. . . at the same time to have remained a decent person. . . has made us hard. This is an unwritten and never-to-be-written page of glory in our history. . .. All in all, however, we can say that we have carried out this most difficult of tasks in a spirit of love for our people. (Grobmes & Landen, 1983, pp. 454–455)

What we see here is Himmler facing up to the realities of mass murder. He does not hide the fact that it is deeply unpleasant. On the contrary, he claims that it is precisely because it is unpleasant that it confers merit on those who kill in a 'noble' cause. For it is only the best who will subject themselves to such a foul activity for the collective good.

The importance of this speech is that it encapsulates a toxic logic that, according to recent scholarship, pervaded the Holocaust (e.g., see Cesarani, 2004; Herf, 2008; Lozowick, 2002; Vetlesen, 2005). The perpetrators of this were no inattentive bureaucrats. They knew full well what they were doing. They acted strenuously and creatively to find ways of deporting and killing Jewish people and others besides. And they did so because they identified with the Nazi cause and because they believed the Nazi claim that Jews threatened the glorious German Reich. In the simplest terms, they did it because they believed that what they were doing was right.

It is worth adding that the toxic logic of killing in the name of racial progress was not limited to the Nazis. Duggan (2013) shows how Mussolini's exterminationist war against Ethiopia (then, Abyssinia), in which up to 275,000 people were killed mainly by chemical warfare, was justified mainly in terms of the superiority of Italian civilization and the benefits that would accrue to the indigenous people from its introduction. He quotes from the diaries of many of those involved in the war including one soldier, Manlio la Sorsa:

> There were no discernible chinks in Manlio's moral armour. He was able to witness thousands of Ethiopian corpses strewn across a battlefield almost with dispassion: they were a regrettable but necessary price for making 'our dear fatherland greater, stronger and more respected' and bringing civilization to 'this dark and shadowy land'. (Duggan, 2013, p. 270)

One must always be careful in drawing parallels between Milgram's studies and Fascism, Nazism, and – particularly – the Holocaust, not least because of the dangers of losing its uniqueness and trivializing the slaughter of so many people. Certainly, whatever we think of what happened in Milgram's studies, it bears no direct comparison to the death camps.

Nonetheless, Milgram himself sought to draw parallels at the level of the underlying processes which allow people to harm others – even if the form and level of harm is qualitatively different (Mastroianni, 2002; Miller, 2004). We do likewise, but we differ from Milgram as to the nature of the process (just as contemporary historians have differed from Arendt). For us, it is this selfsame identification with a 'noble' cause that led his participants to prove willing to administer what they thought were lethal shocks to a helpless stranger and then, ultimately, to feel happy about what they had done. (Indeed, although we have not discussed it here, very similar forms of identification can be seen to have underpinned the willingness of Milgram's research assistants to play their important role in this process; see Nicholson, 2011; Russell, in press). Moreover, as we noted towards the start of this study, examination of Milgram's experimental notes suggests that, at the time that he was conducting his research, this was a point of which he was very much aware.

There is one more point we wish to make. As may be obvious by now, our analysis does not simply reconnect the science and the ethics of Milgram's research, it also reframes the nature of the ethical issues that the studies raise. Tellingly, Baumrind (1964) concludes her critique of Milgram by writing: 'I would not like to see experiments such as Milgram's proceed unless the subjects were fully informed of the dangers of serious aftereffects and his correctives were clearly shown to be effective in restoring their state of well-being' (1964, p. 423; see also Nicholson, 2011). The implication, of course, is that if there were informed consent and if participants could be made happy about their involvement, then the ethical doubts about Milgram's research would be dispelled. In other words, the ethical issues associated with the obedience studies are seen to revolve entirely around participants' (lack of) distress.

Our analysis supports Milgram's claims that most of his participants were not distressed. Indeed, as we have seen, the majority professed that they were very happy about their participation. But, in contrast to Milgram himself, we do not see this as dispelling the ethical problems. Indeed, we see this as raising more problems as it resolves. For Milgram restored his participants' well-being by skilfully engaging them with the notion that science is such an overwhelming good for humanity that any incidental 'collateral damage' along the way is entirely unproblematic. That is, participants were made comfortable at the cost of accepting an ideology with considerable potential for social harm – a potential vividly realized through Milgram's own demonstration that this was a cause for which participants were prepared to kill an innocent person. This, we suggest, is a very significant ethical dimension of the obedience studies, but it is one that, hitherto, has been largely overlooked.

### Final comment

Our analysis supports the view that people are able to inflict harm on others not because they are unaware that they are doing wrong, but rather because – as engaged followers – they know full well what they are doing and *believe it to be right* (Haslam & Reicher, 2012a,b; Reicher & Haslam, 2012).

Thankfully, notions of racial superiority and racial hygiene – and hence the ability to annihilate people in the name of racial progress – no longer have the purchase that they once did. But that does not mean that there are not other notions of progress, in the name of which various forms of viciousness can still be justified. Our close investigation of what Milgram's participants had to say about their experiences in his studies points to the way in which 'science' itself has the potential to be invoked as a 'warrant for abuse'. This in

turn suggests that the horizons of scientific ethics (and the practices of ethics committees) need to extend beyond a concern to ensure that participants are content, to also reflect on what they are encouraged to be content about. Certainly, all the evidence suggests that Milgram's participants were 'happy to have been of service'. As scientists, we need to ask whether this is the kind of service with which we want people to be quite so happy.

## Acknowledgements

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## Milgram Experiment Video

*Resource: English Language Arts , Grade(s) 09 - 10*

Students will view this video as part of Activity 2 in Lesson 3.

Format: Video
Duration: 10 Minutes

### Resource

*URL:* http://www.youtube.com/watch?v=fCVlI-_4GZQ

### Organizers

Instructional Resource Type
1. Images / Visuals
Focus Areas
1. AIG                          2. Exceptional Children          3. Reluctant Learners
Revised Bloom's Taxonomy
1. II. Understanding

### Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Language and Character Development; a Study in Night
*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #4 of 14: The fourth lesson begins the close reading of Elie Wiesel's Night with two small group approaches: (a) close reading collaboration and analysis to understand character and language development; and (b) dramatic small group reading to analyze both the "bystander effect" and "blind obedience" as central ideas and underlying causes of the detainment and mistreatment the main characters endure. The lesson moves to the analysis of the first two chapters.

Duration: 2 Days

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### Lesson

**Student Engagement/Motivation**

Students should have a chance to read chapters 1 and 2 of *Night* before this lesson to ensure a deep analysis of the ideas and language throughout the lesson. A warmup response activity should ask students to determine what makes this text a memoir and not an autobiography?

**Learning Targets and Criteria for Success**

Essential Questions:

- How do autobiographies and memoirs differ?
- Why does an author use dialogue rather than narration to propel a story?
- How does figurative language enhance meaning-making?

Purpose for Instruction:

- Students will analyze how characters are introduced in a memoir and examine developments that occur over the first two chapters.
- Students will analyze *figurative language* in meaning-making in Elie Wiesel's memoir.

Criteria for Success:

- Students will be able to analyze character development, dialogue use, and their impact on plot by citing strong and thorough textual evidence in notes.
- Students will identify and examine the central ideas of both the "bystander effect" and "blind obedience" in the opening of *Night* and analyze their development as contributors to the grave results of the Holocaust.
- Students will be able to identify and analyze figurative language such as: personification, similes, metaphors, and the development of irony in chapters 1 and 2 of *Night*.

**Supplies/Resources**
- *Night*, by Elie Wiesel
- Document camera (optional)

**Learning Tasks and Practice**
Day 1 – Down to business with some note- aking / analysis of *Night,* chapter 1

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- Use the "Circle Diagram" (in resources) to show the distinguishing differences and similarities between autobiographies and memoirs.
- Students copy the diagram into their notes.
- Offer examples of autobiography versus memoir:

| Memoir | Autobiography |
|---|---|
| Covers an episode, or specific time or experience in its author's life | Tells the story of the author's life from earliest remembrance to publishing the book. |
| Often starts shortly before the experience begins, for example, President's term. | Often starts as far back in the memory of the author as possible; childhood, pre-school, or other events. |

- A memoir is *autobiographical*, yet not an *autobiography*
- An example to show the difference between memoir and autobiography can be achieved by reading the opening lines of an autobiography, having students hear the way in which many autobiographies begin in the early-childhood of their author.

| Opening to the *Autobiography of Malcolm X* |
|---|
| *When my mother was pregnant with me, she told me later, a party of hooded Ku Klux Klan riders galloped up to our home in Omaha, Nebraska, one night. Surrounding the house, brandishing their shotguns and rifles, they shouted for my father to come out. My mother went to the front door and opened it. Standing where they could see her pregnant condition, she told them that she was alone with her three small children, and that my father was away, preaching, in Milwaukee. The Klansmen shouted threats and warnings at her that we had better get out of town because "the good Christian white people" were not going to stand for my father's "spreading trouble"...* |

- Students should be divided into reading teams to accomplish close reading analysis and note taking on characterization, language, and evidences of the "bystander effect" and "blind obedience," occurring in the plot of chapters 1 and 2.
- The students will work together, building on others' ideas and expressing their own with strong and thorough citations to textual evidence.
- Each team should be made up of 5 learners and readers.
  - If the lesson occurs later in the semester, the teacher can create groups based on known reading ability levels, creating a group with two lower-level readers (example: Lexile <700), one middle-level reader (Lexile <1000), one middle-high reader (Lexile <1200), and one high level reader (Lexile 1200+)
  - If this lesson opens the semester, a randomized grouping may be used, with added teacher-support where needed.
  - Each team will have a list of member duties, and members must volunteer or delegate duties below. See "Evidence of Learning" section for student examples:

| Team Member | Tasks |
|---|---|
| 1 | Team leader, responsible for ensuring that each individual has all notes in each category AND will take notes on characterization: Elie, Moshe, and Elie's father |
|  | This individual will take notes on "blind obedience" – any time an example of |

| | |
|---|---|
| 2 | "blind obedience" is found in the text, this student will quote from the text to support the example, explain what makes it "blind" obedience, and what alternatives might be used by the 'obedient' one if there were options. |
| 3 | "Bystander effect," – this member will catalog examples or citations of instances of this occurrence as it is exposed through chapter one (relative to lesson 2). |
| 4 | Language use – the student will track special features in Wiesel's language that have an effect on the reading: similes, metaphors, personification, repetition, sarcasm, tone, evoked mood, or creating irony. |
| 5 | This member will track all dialogue-use, charting WHO speaks and how many times they speak, and classify the comments as either "positive, negative, or neutral" and categorize the dialogue as 1- very important to the story; 2 – somewhat important; and 3 – NOT important for the development of the story. This will later be used to cite references to the effect of dialogue in the reading. <br><br> • This activity will create a deeper analysis of the choices Wiesel uses in including specific dialogue in his memoir, its effect, and a preparation for the presentation in activity 2. |

- Each member identifies his or her responsibility for note taking, reviews each page of chapter one, and takes the notes as assigned – represented above.
- All team members share notes with the other members in collaboration after every 2nd page of reviewing the chapter.
  - The procedure follows a format: silent review and reading, note-taking, quiet collaboration
  - All notes should include page number references and chapter = 1.7 (chapter 1, page 7)
  - Teacher should provide 20 minutes at the end of the period for students to collaborate and exchange notes so each student carries the same learning away. Each student note taker will keep his or her notes on each of the five categories on a separate page that can be expanded upon as the reading continues.
  - Teacher should use an available document camera to have students share their notes and points with the class as they collaborate.

Day 2 – Bring some drama to the reading.

- Allow time for students to reconvene with their reading and study groups to finalize any notes from chapter 1
- The same groups will be assigned to reread and review chapter 2.
- Students will conduct a collaborative (or dramatic) read of chapter 2, as it is short and involves so many interesting characters' speaking roles. This brief activity will build the comfort level with the members in preparation for the formative assessment.
- The roles are as follows:

| Chapter 2 Character / Role | Description of the Reader |
|---|---|
| Narrator | a strong reader should take on the role of reading or paraphrasing all unquoted text |
| German officer (Gestapo, SS, or any authority figure) | a student who can read in a stern and gruff style – quoted text involving any German military-type |

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| | |
|---|---|
| Madame Schacter | a student who can scream while reading the dialogue ("Fire! Fire!") |
| Madame Schacter's little boy | a very small part, but important |
| Bystander Jew (unnamed train rider who speaks) | small parts, but varied through the chapter, so student should be encouraged to change the style in which he speaks. |

- Student-groups will read aloud in a seamless reading pattern, with each assigned student entering the oral reading on the cue of his or her dialogue. This increases engagement for the review of chapter 2.
- Formative Assessment – The assessment goal is to invigorate and engage the students in a more creative, performance-based task to show the learning from the first activity; the study of language-use, blind obedience, and bystander effect, coupled with the dramatic reading of chapter 2 in the second activity.
  - The assigned student groups from Activity 1 will perform "bystander effect" or "blind obedience" skits for the class. The group members should be comfortable with each other at this point.
    - If there are any students who cannot participate, they must be alternatively assessed with a written response which outlines an example of the term, "bystander effect," or "blind obedience," found in the first two chapters of *Night*, and reasons it fits the definition and how it may be changed. See resources and "Feedback and Instructional Adjustments."

| Steps in Assessment | Task |
|---|---|
| 1 | The student-groups review their notes from activity 1 and collaborate to decide on the choice of two presentation or skits: (a) the group will present a scene illustrating "blind obedience," or (b) the group will present a scene representing "bystander effect." |
| 2 | Students take roles and prepare to present a brief skit reenacting the scene where the "bystander effect" OR "blind obedience" was noted in activity one. |
| 3 | Dialogue (true to the book) to capture the scene and paraphrased narration, including an element of figurative language. |
| 4 | If we could change history… <br><br> The group follows up with a NEW representation of the same scene, in a way the bystander is no longer a bystander, but one who acts OR the blindly obedient one decides to ask questions or respond differently. |

- The whole class discussion and teacher feedback will serve as a formative evaluative for this lesson. Notes should be made about the quality of the scene, the quotations used, and selecting the event.

| Whole class discussion talking points – reply to each point for each group. |
|---|
| What figurative language did you use in your presentation? How did it help improve the details and the reader's understanding of the scene? |
| What dialogue straight from the text was used in the scene? Why was this particular line kept exactly as written? |

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| |
|---|
| Explain the example of "bystander effect" or "blind obedience" illustrated in your scene. How does it represent the definition of the term? |
| Re-present the scene with NO bystander, but someone who acts on a situation, or NO blind obedience, but someone who refuses or questions. |
| How does this change in the scene impact the history and reality of the scene? |

- The discussion continues for each group that presents. Any time a group member cannot fully comment or elaborate, the audience in the classroom may interject and interact.

**Technological Engagement**
- Students will use a document camera to share notes with the class (if available)

**Collecting and Documenting Evidence of Learning**

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Formative Assessments:

- Day 1—
- Students will demonstrate their understanding of the difference between a memoir and an autobiography.
- Students will use collaborative strategies for reading and comprehending, building on others' ideas and analysis of language use in text by analyzing characters and figurative language used.
- Students will be able to track the growth of an idea ("bystander effect" or "blind obedience") through the course of a text; "bystander effect", "blind obedience", through strong and thorough notes using textual evidence.
  - Student abilities will be honored and feedback offered as needed throughout the rereading of *Night* chapters 1 and 2.
  - A Notebook check will also expose understanding – see examples below from activity 1:

| Task | Potential / Sample Response |
|------|------------------------------|
| 1 | Elie: a young boy of Jewish faith who is interested in learning more about his religion, so much that he does not honor his father's request to wait until he got older to study the religious texts. Youngest son of four children. Directly characterized as an eager student of religion. |
| 2 | "Blind obedience" – The "foreign Jews" of Sighet were easily rounded up and told to get on trains and sent away. No one objected. No one fought back or questioned, and the train ended going to an area where the passengers, including Moshe, were taken out to be killed. |
| 3 | "Bystander effect," – As the Jews marched from their homes to the ghettos, "windows gaped" in nearby houses with people not saying or doing anything. Non-Jews watched the procession with no act of kindness or sympathy, as if it was all part of a legitimate process. "Open rooms everywhere. Gaping doors and windows looked into the void." |
| 4 | Language use – simile: "Physically, he was as awkward as a clown. His waiflike shyness made people smile."; metaphor: "The race towards death had begun."; personification: 'My throat was dry and the words were choking me, paralyzing my lips. There was nothing else to say."; irony: "The Germans won't get as far as this! There are strategic and political reasons." [next paragraph, next line] "Before three days had passed, German army cars appeared in our streets." |
| 5 | Dialogue: "They were our first oppressors. They were the first faces of hell and death." Negative, 1- very important in recognizing Elie had remembered – out of all the brutality – the ones who first unleashed it on his family. |

- Day 2 –
  - Monitoring student group performance will show students' understanding of participating effectively in a range of collaborative discussions on grades 9-10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.
  - The skits or presentations will show the students' understanding of a central idea of the text and how it is shaped and developed.
  - The presentations will also clearly demonstrate the student's understanding of language features such as simile, metaphor, and personification and their impact on the text and scene.

Student Self-Reflection and Action Steps

- Starting in the "Day 1" groups, students must interact and assess what needs to be accomplished on their part and interact with their group to accomplish the task.
- Students must make choice in collaboration regarding what scene to present and examine whether or not sufficient evidence is found to support figurative language use or the ideas of "bystander effect" or "blind obedience."

Feedback/Instructional Adjustments

If there are reluctant students who do not want to present to the class by means of a skit, they have the option of composing it independently – assignment below:

Identify at least ONE scene of either the "bystander effect," or "blind obedience" enacted in the first two chapters of *Night*. In a well written response, introduce the selection as "bystander effect" or "blind obedience" based on our definition from earlier lessons. Use textual support to explain your choice and also add an element of figurative language as Elie Wiesel used it. Explain why the figurative language was important.

- When monitoring group progress, teacher may stop and support a student-reader by selecting a scene in the book that does fit all the task criteria and have the student discover it for himself.
- Students should be encouraged to be the lead comments after the presentations are finished.

Teacher Reflection of Learning

- The lesson will work well with an active teacher who likes to ask questions and monitor the room closely. General whole class understandings will come to light and the teacher will know in this formative way what needs to be retaught, if anything.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Standards Covered

**Grades 9-10 English Language Arts**

    **CCSS.ELA-Literacy.L.9-10: Language**

- **Vocabulary Acquisition and Use**
  - CCSS.ELA-Literacy.L.9-10.5: **Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.**

    **CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
  - **Key Ideas and Details**
    - 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.**
    - CCSS.ELA-Literacy.RI.9-10.2: **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.**

    **CCSS.ELA-Literacy.SL.9-10: Speaking and Listening**

- **Comprehension and Collaboration**
  - 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.**

**Research Process**

    **HS.RP.1: Design project-based products that address global problems.**

- HS.RP.1.1: **Design global-awareness project-based products individually and collaboratively.**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Circle Map for Nonfiction Texts
2. Night Text Complexity Roadmap

## Organizers

Instructional Resource Type
1. Educator / Curriculum        2. Formative Assessment
Document
Revised Bloom's Taxonomy
1. IV. Analyzing

## Text Description

Wiesel writes of his harrowing struggle for survival of faith and family ten years removed from the turbulent times. The memoir introduces readers to twelve-year old Elie in 1941 in Sighet, Transylvania and quickly progresses through Nazi occupation, establishment of the ghettos, liquidation to the death camps, and struggles therein. Throughout, the author contemplates questions of faith and meaning amidst Nazi atrocities.

## Quantitative Measure

| Quantitative Measure of the Text: | Range: |
|---|---|
| 590 | 420-820 |

## Recommended Complexity Band Level

Although the quantitative features of Wiesel's memoir place it in the elementary school band, the content and qualitative measures (themes, setting, context) clearly illustrate why quantitative measures for this book are rightfully overruled. Reader and task considerations (cross curricular studies in world history and civics) coupled with the traumatic storyline make it appropriate for the 9-10 band.

| Associated Band Level: |
|---|
| Grade 2-3 Band |

## Qualitative Measures

**Text Structure:**
Moderately Complex: the text introduces readers to a teenager who lives lives through one of the world's worst atrocities firsthand, and sequentially guides the reader through life from normality to oppression and depravation very quickly. There are a few flashbacks used to build the author's later understandings into the context of the ongoing story.

**Language Features:**
Very complex: The text contains a variety of figurative language and sentence structures to build on the author's tone and the mood. Irony is used routinely to emphasize the hopelessness in situations which clearly lend themselves to hope. Vocabulary can be unfamiliar, with many subject-specific terms and foreign terms left untranslated. Sentence structure is relatively simple, although there are innate strategies to use syntax in such a way that mood is created; short, one-word sentences and other simple sentences in contexts that are deemed tragic.

**Meaning/Purpose:**
Moderately to very complex: There are passages where metaphors used to illustrate a larger point about the author's own mental state can go unnoticed or misunderstood by amateur readers, but other areas that are implied based upon context.

**Knowledge Demands:**
Exceedingly complex: with its inherent themes in dealing with loss of faith, human cruelty towards fellow humans, brute violence implied and explicitly stated, starving, torture, and dehumanization, it takes a mature reader to process these issues and correlate them to the historical time period and culture. Issues of power and control, human worth, and survival are suited for the high school-aged student moreso than the quantitative measures indicate.

## Considerations for Reader and Task

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

- R1 – R5 in grade 9-10 band
- W1, W3, W4-W6, W10 in 9-10 band
- SL 1 – SL5 in 9-10 band
- L1 – L3, L5 in 9-10 band

Below are factors to consider with respect to the reader and task:

**Potential Challenges this Text Poses:**
Knowledge demands of this time period are significant for understanding this text.

The explicit oppression and subsequent dehumanization of people in history as detailed in this memoir can be a challenge for students to approach.

Discussions can be extremely challenging and often be difficult to navigate on sensitive subjects elicited from the text: faith, survival, humanity

Clear historical context must be taught prior to engaging with the ideas in the text; cross-curricular connections must be made.

**Differentiation/Supports for Students:**

Read aloud models mood shifts and figurative developments like sarcasm / irony.

Some religious specific vocabulary and Nazi / SS terminology can be introduced prior to reading aid in the contextual understanding

A Spanish version of the text can be acquired, La Noche, for ELL students to supplement.

Scaffolding to understand emergence of themes might be necessary.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Mood Analysis: "Writing Beyond Words"

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #5 of 14: Through a close reading of an excerpt of Elie Wiesel's Night, students will develop and deepen their understanding of the role of syntax and sentence structure in creating mood, and connections between readers and text beyond the communication of an idea. Working with the mentor text and their own writing, students will draw natural connections between academic and personal literacy practices, composing with language skills which elicit mood.

Duration: 1 Day

### Lesson

**Student Engagement/Motivation**

Warmup activity: ask students to respond to the following in writing and to be prepared to share their responses: What is mood? Why is an author's creation of mood important for a meaningful reading experience? How does an author create mood to enhance the reading experience? Share responses as a whole group or as a pair-share activity. Students should share their ideas of mood and explain why a reading task becomes more engaging when an author establishes mood. Students should try to identify examples of various moods in Night chapters 1-2 and share.

Pair-Share Activity Sample Responses

What is mood?

- the way you feel after reading or viewing something
- the emotional response of the reader to a text
- the feeling created in the reader by the author

Why is an author's creation of mood important for a meaningful reading experience?

- It helps the reader better understand the scene.
- If the effect of the mood is established, it can make the reader connect with the characters
- It can help establish suspense, dramatic irony, comedy, or other effects
- How does an author create mood to enhance the reading experience?
- The author may use loaded vocabulary or powerful verbs.
- The author may create a detailed setting that enhances the mood
- The author may use sentence constructions like length and punctuation to help create mood.

**Learning Targets and Criteria for Success**

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Essential Questions:

- How do an author's choices in structuring a text and manipulate time create mood?
- How do an author's word choices create an impact on meaning?
- How is a suspenseful imagined experience created through narrative writing?

Purpose for Instruction:

- Students will identify how an author structures a text to create a suspenseful mood.
- Students will use variations in sentence length strategies to create a suspenseful mood in narrative writing.

Criteria for Success:

- Students will write a brief, imagined narrative using effective technique in varying sentence length to create mood in writing. The passage will be modeled after a mentor text from Wiesel's chapter 3.

Supplies/Resources

- *Night* by Elie Wiesel, Mentor Text (passage in chapter 3)
- **Options**: find a very brief, suspenseful scene from film to establish the setting and purpose behind their narrative writing. Under the fair-use parameters, most films are allowable in terms of using a brief clip:
    - For this lesson, a scene from *Saving Private Ryan* is used.
    - Spielberg, Steven, Robert Rodat, Ian Bryce, Mark Gordon, Gary Levinsohn, Tom Hanks, Edward Burns, Tom Sizemore, Jeremy Davies, Vin Diesel, Adam Goldberg, Barry Pepper, Giovanni Ribisi, Matt Damon, Ted Danson, Harve Presnell, Paul Giamatti, John Williams, and Janusz Kamiński. *Saving Private Ryan*. Universal City, CA: DreamWorks Home Entertainment, 1999.
- John Williams, *Jaws* soundtrack (optional)
- Document camera (to have students share their writing)

Learning Tasks and Practice

## Activity 1

Understanding / Identifying author's creation of MOOD in writing

- Review definition of "mood" with students:

the general atmosphere created by the author's words or language; evoking a certain emotion or feeling from the audience

- Teacher may ask students to differentiate between "mood" and "tone."
    - "Mood" is the feeling within the reader (created by the author or text)
    - "Tone" is the attitude of the author towards his or her subject.
- In the whole class environment, begin reading chapter 3 of *Night* with students. This is the FIRST read of this section of the chapter. The whole class reading is only conducted for approximately four pages. At that point, the focal excerpt for this lesson is exposed.
- When the class reaches the excerpt below, have a student read it once, stopping at "barracks."
- The teacher should reread the passage, stressing the pauses as a result of punctuation.

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- Excerpt to be read aloud below:

> We continued our march. We were gradually drawing closer to the ditch, from which an infernal heat was rising. Still twenty steps to go. If I wanted to bring about my own death, this was the moment. Our line had now only fifteen paces to cover. I bit my lips so that my father would not hear my teeth chattering. Ten steps still. Eight.   Seven. We marched slowly on, as though following a hearse at our own funeral. Four steps more. Three steps. There it was now, right in front of us, the pit and its flames. I gathered all that was left of my strength, so that I could break from the ranks and throw myself upon the barbed wire. In the depths of my heart, I bade farewell to my father, to the whole universe; and, in spite of myself, the words formed themselves and issued a whisper from my lips:…May His name be blessed and magnified…My heart was bursting. The moment had come. I was face to face with the Angel of Death…
>
> No. Two steps from the pit we were ordered to turn to the left and made to go into a barracks. - page 22

- Teacher should read the following literal paraphrase of the excerpt and consider the impact of each:

> We got off the train and were ordered to walk to a fiery pit. As we walked I worried this would be the end. When we got close, we were ordered to turn to the left and we lived.

- Discuss the impact of the text in the paraphrased version. Sample student responses:

| |
|---|
| It's boring. |
| There's no emotion or anticipation. |
| no fear |

- Teacher should emphasize that Elie Wiesel was facing perceived death in only a few steps.
- Student should examine the structure of the text for words and language that indicate a vivid picture of the experience.

| Sample Responses: |
|---|
| "…this was the moment." |
| "Ten steps still. Eight. Seven." |
| "There it was now, right in front of us…" |

- Wiesel's sentence variation - combining physical presence in the shorter sentences with internal monologue in the longer sentences -creates a suspenseful mood. The short and long sentences make it suspenseful because the reader waits for what will happen.
- Students should share what they notice about the text as written and examine how the suspenseful mood is created for the reader. Discuss the ideas of how the short and long sentences act in creating a suspenseful mood:

| |
|---|
| punctuation makes the reader stop frequently |
| longer sentences get the reader thinking in line with the character |

*the short sentences represent the physical movement of Wiesel, and although Wiesel cannot be seen while reading, the short sentences abruptly remind the reader of his approach to the perceived death.*

- Students independently finish reading the rest of chapter 3 outside class.

**Optional Audio Extension to this activity for the 'short-long' structure in other media:**

- Music, when composed and performed in varying durations (mixes of long and short notes) also has the effect of establishing mood. Many students will connect with the horror film genre of musical episodes featuring short and long notes when impending danger lurks on the screen.

| Ask students to hum or sing the identifying song from classic horror films: |
| --- |
| *Friday the Thirteenth* |
| *Jaws* |
| *Halloween* |
| *Psycho* |
| *The Excorcist* |
| *Paranormal Activity* |

- The teacher may play a clip from John Williams' *Jaws* music, which features the famous long, short note sequence and clearly creates suspense in the viewer.

- Close this activity by refocusing students on the passage. Have a volunteer reread the passage aloud, paying close attention to emphasize the stops by punctuation.
- Reiterate the scene's dramatic moment is combined with structured writing to establish the suspenseful mood.

**Activity 2**

Develop excerpt analysis from "Activity 1" using guided "Text Structure" chart and compose a brief, suspenseful, imagined narrative

- Students should receive the "Text Structure Analysis" handout (resources).
- Students complete the chart and analyze the results.
- Teacher should project table or chart onto an interactive whiteboard.
- Teacher should call students to the board to complete the chart with teacher input.
- The table shows the claims made in "Activity 1" regarding the varied sentence lengths, structure, and word choice creating the suspenseful mood.
- Students will write a brief narrative of an imagined experience aboard a U-boat heading to Omaha Beach on D-Day as shown in the film excerpt from Spielberg's *Saving Private Ryan*.
- Give brief background of the scene about to be played - a 2-minute scene depicting soldiers aboard an American U-boat converging on the beaches on D-Day in World War 2, only a few hundred miles from where Elie Wiesel was imprisoned, ten months before his liberation. (Clip from *Saving Private Ryan*; 4:29-6:22, less than 2-minutes – no violence or inappropriate material).
- The scene begins at 4:29 from opening of film and its duration is 1:53.
- Students will view the scene THREE times to analyze fully and reflect. Students should simply view the scene once with no other task. It should then be played a second time and students should take notes on the sensory images they

see and hear and imagine what may also be tasted and felt by the soldiers in the boat. Words and phrases should be written down.

- As the students watch the scene for a third time, they need to create a sketch outline of the sequence of events and imagined thoughts, through the perspective of a soldier on the boat.
- After this viewing of the scene, students will be given up to ten minutes to draft a written narrative of the experience on the boat as one of the soldiers. They MUST use the short and long sentences modeled in the *Night* excerpt. One and two word sentences are allowable for this clear purpose.
  - After the imagined student-narratives are written, students will use the same chart used to analyze elements in the Wiesel passage to create a new chart for analysis of their own passage.
  - Students will partner with another student to analyze the newly-composed narratives and the associated "Text Structure" chart.
  - Common problems after a first draft include the use of short sentences in only one area, not in a varied fashion. Students should revise by creating a pattern of varied sentence lengths more in line with the "Text Structure" chart.
    - After revision, some student volunteers will share their narratives by projecting them on the interactive white board using a document camera. They will use a stylus and highlight their short sentences, read their passage and await feedback from the class.
    - Students will discuss, with teacher-prompting (see below), the detailed choices for the short sentences:
      - Why place the sentences where they are?
      - What effect does your placement have?
      - What is consistent about the content of the short sentences only?
  - Students will discuss, with teacher-prompting, the chosen structure of the narrative. Students will draw comparisons to the mentor text of Wiesel's to determine how suspense is created in the new student-text.
    - Are there multiple paragraphs?
    - Where does the narrative begin and end in the video?
  - To assure all student narratives are shared with the class, students will submit a final draft of their suspenseful narrative on a discussion board using a learning management system or a 'shared' file viewer for other students to read and respond.
- They are scored using a summative rubric (resource).

Technological Engagement

- Students will use a discussion board to share their writing with peers.
- Scene from *Saving Private Ryan* using an Internet movie resource or a DVD player.

Collecting and Documenting Evidence of Learning

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Formative Assessments:

- The student "Text structure" charts are shared in the whole-class environment and open revision ideas are offered. The charts are checked for their analysis of words and phrases as they are used in the text, including figurative and connotative meanings and their cumulative impact on meaning and mood.
- The chart will also expose a student's analysis of an author's choices concerning how to structure a text, order events within it, and manipulate time and create such effects as suspense.

Summative Assessment

- Writing is evaluated with the attached rubric. The narrative should develop an imagined experience aboard a U-boat heading to Omaha Beach on D-Day.
- Student should use varied sentence lengths, effective technique, well-chosen details, and well-structured event sequences to establish a suspenseful mood.

Student Self-Reflection and Action Steps

- In their journals, students will reflect on what this activity shows about capturing mood in writing and the importance of writing beyond the literal paraphrase. They will also state how they plan to use strategies such as this in the future. This can be shared, time-permitting.

Feedback/Instructional Adjustments

- Instead of the actual video clip from the chosen film, present still photos or images that chronicle a scene and have students use imagination and context to create suspenseful narratives with a structure of short and long sentences. Or, use one image that could be considered suspenseful for the subject and have students create a narrative stemming from the single image.

Extended Learning Opportunities

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

**Optional Mentor Text Extension / Enrichment Activity**:

The enrichment activity builds upon the previous activity while addressing author's *tone* in a similar manner. Students should take some time to respond to the warmup activity in their journals (daybooks).

> Warmup: What is the author's *tone* in this passage from Elie Wiesel's *Night*?
>
> Discuss the warmup responses as a class:

- Teacher may ask students to differentiate between "mood" and "tone."
  - "Mood" is the feeling within the reader (created by the author or text)
  - "Tone" is the attitude of the author towards his or her subject.

- What emotion is Wiesel feeling?
- How can you tell?
- Would it be the same if you changed some words for synonyms or antonyms?
- What effect does the pattern or repetition have in expressing the emotion of the author?

> *Never shall I forget that night, the first night in camp, which has turned my life into one long night, seven times cursed and seven times sealed. Never shall I forget that smoke. Never shall I forget the little faces of the children, whose bodies I saw turned into wreaths of smoke under a silent blue sky.*
> *Never shall I forget those flames that consumed my faith forever.*
> *Never shall I forget that nocturnal silence that deprived me, for all eternity, of the desire to live.*
> *Never shall I forget those moments which murdered my God and my soul and turned my dreams to dust.*
> *Never shall I forget these things, even if I am condemned to live as long as God Himself. Never.*

Tell students, "We will take the pattern and strategy from Elie Wiesel and apply it to our own thoughts in writing."

Prompt: Think of a time when you thought that something would "never" happen or when you thought you would "never forget" about something. Write about it, modeling development of tone after Wiesel's excerpt here.

Teacher Reflection of Learning

- The lesson provides large opportunities to collaborate and work with peer groups; grouping strategies are important and monitoring needs to be thorough for time-on-task.
- If students are reluctant writers, sharing of some student examples often elicits further participation with the narrative.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Standards Covered

**Grades 9-10 English Language Arts**

**CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RL.9-10: **Literature**
    - **Craft and Structure**
        - CCSS.ELA-Literacy.RL.9-10.4: **Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).**
        - CCSS.ELA-Literacy.RL.9-10.5: **Analyze how an author's choices concerning how to structure a text, order events within it (e.g., parallel plots), and manipulate time (e.g., pacing, flashbacks) create such effects as mystery, tension, or surprise.**

**CCSS.ELA-Literacy.W.9-10: Writing**

- **Production and Distribution of Writing**
    - CCSS.ELA-Literacy.W.9-10.6: **Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.**
- **Text Types and Purposes These broad types of writing include many subgenres.**
    - CCSS.ELA-Literacy.W.9-10.3: **Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.**
        - CCSS.ELA-Literacy.W.9-10.3d: **Use precise words and phrases, telling details, and sensory language to convey a vivid picture of the experiences, events, setting, and/or characters.**

**Technology as a Tool**

**HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.3: **Use appropriate technology tools and other resources to design products to share information with others (e.g. multimedia presentations, Web 2.0 tools, graphics, podcasts, and audio files).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Mood Writing Rubric
2. Text Structure / Sentence Length Analysis Chart

## Organizers

Instructional Resource Type
1. Images / Visuals          2. Learning Task
Focus Areas
1. AIG                       2. Exceptional Children       3. Reluctant Learners
Revised Bloom's Taxonomy
1. III. Applying            2. V. Evaluating              3. VI. Creating

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Circle Map for Nonfiction Texts

*Resource: English Language Arts , Grade(s) 09 - 10*

Use this graphic organizer to teach students the relationships among nonfiction, memoirs, and autobiographies.

Format: Image
Duration: 0 Minute

| Resource |
| --- |
| Attachment: Autobiography vs Memoir Visual.pdf |

Additional Properties
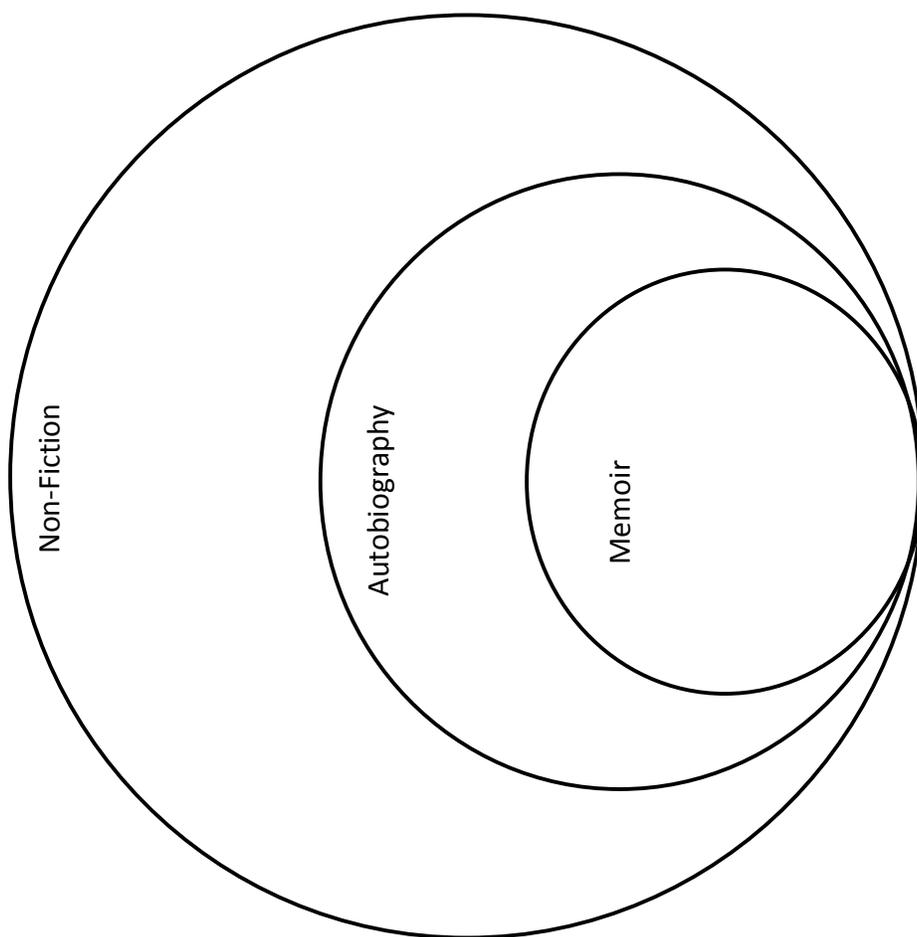
**Mood: Suspense Narrative Rubric**

| Scoring Elements | Not Yet 1 | 1.5 | Approaches Expectations 2 | 2.5 | Meets Expectations 3 | 3.5 | Advanced 4 |
|---|---|---|---|---|---|---|---|
| Focus | The narrative does not clearly focus on the given scene and therefore gets confusing to the reader | | Addresses few aspects of the scene in a weakened progression of suspense from the perspective of a speaker on the boat | | Addresses some aspects of the scene in an unbalanced or underdeveloped fashion, with uneven attention to progression of suspense from the perspective of a speaker on the boat | | Addresses all aspects of the scene in a balanced and developed fashion, paying close attention to progression of suspense from the perspective of a speaker on the boat |
| Syntax | Sentence length and variation is non-evident or so absent that the structure does not convey the mood | | Varies sentence length in minor areas, selecting short sentences do not seem to focus on consistent subjects with longer sentences describing only some inner monologue | | Varies sentence lengths in an spots, selecting short sentences that capture outside stimuli with longer sentences describing inner monologue | | Utilizes a range of sentence lengths in an assorted disbursement, selecting short sentences that capture outside stimuli with longer sentences describing inner monologue |
| Details | Mainly narrative with inadequate details | | Provides some detail addressing a sense with images and descriptions somewhat relevant to the experience | | Provides adequate detail addressing many of the senses with sensory images and descriptions relevant to the experience | | Provides comprehensive detail addressing each of the senses with sensory images and descriptions relevant to the experience |
| Organization | No organizational pattern is evident or the pattern does not work with the given scene | | The ideas are not clearly arranged so that the short sentences directly cause a change in reading pace and therefore do not aid in creating suspense | | The progression of thought is arranged so that the short sentences develop the intended mood throughout; and the ideas progress as the scene does | | The progression of thought is clearly arranged so that the short sentences directly cause a change in reading pace and interrupt monologue throughout; and the ideas progress naturally as the scene does |
| Conventions | Conventions are below standard and evident in only error-filled composition that distracts from the meaning. | | Demonstrates an under-developed command of standard English conventions; ineffectively uses short sentences without an understood rhetorical purpose | | Demonstrates a developed command of standard English conventions; effectively uses short sentences with a rhetorical purpose | | Demonstrates a well-developed command of standard English conventions; effectively uses short sentences with a clear rhetorical purpose |

NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Independent Analysis in Night: Theme Tracking, Idea Analysis, and Objective Summaries

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #6 of 14: The sixth lesson in this unit is a preliminary analysis of a theme which prepares students for a larger theme analysis video project later in the unit. Students will independently analyze the development of the central idea of "dehumanization" found in Wiesel's Night. Students will also take notes independently and compose objective summaries of chapter 4. The lesson offers students a chance to complete independent learning tasks within the classroom while accessing peer and teacher support. It also offers an assessment on how students approach reading, writing, and analysis tasks independently and apply revision strategies in formative assessment.

Duration: 1 Day

| Lesson |
| --- |

**Student Engagement/Motivation**

Review of "theme"

If students do not know what "theme" is, it is important to grab their attention and incorporate some review. Student engagement and understanding of tracking an emerging theme will increase with this opening activity.

- Find a children's book like Dr. Seuss', *Green Eggs and Ham*, or *Oh the Places You'll Go!* Find an appropriate audio rendition of the story online or read the story aloud to the class.
- Have students write what lesson or message children are supposed to understand.

|  | Sample Student Responses: |
| --- | --- |
| *Green Eggs and Ham:* | "Do not pre-judge something before you have tried it." |
| *Oh, the Places You'll Go!:* | "No matter what life throws your way, keep moving forward." |

- Conduct the reading again, having students raise their hand when they hear the first example or evidence of the lesson. Once a group of hands go in the air, stop the reading and ask students to share ideas about the scene at that point – ask, "What was just read that shows evidence of the lesson?"

|  | "What was just read that shows evidence of the lesson?" |
| --- | --- |
| *Green Eggs and Ham:* | "I do not like them Sam-I-am!" |
| *Oh, the Places You'll Go!:* | "When things start to happen, don't worry, don't stew. Just go right along, you'll start happening too!" |

- With student input, write the definition of "theme" on the board, making sure to capture the following:
  - Theme: a message, or lesson learned from a story.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

**Learning Targets and Criteria for Success**

Essential Questions:

- How is the emergence and development of a theme identified in a text?
- What is the process for writing an objective summary for a longer passage?
- How is the central idea of "dehumanization" portrayed in chapter 4?

Purpose for Instruction:

- Students will be able to identify key ideas and details on every page of the chapter.
- Students will identify a thematic statement from the concept of "Wavering faith" and analyze its development.
- Students will write an objective summary of *Night*, chapter 4.
- Students will analyze and explain the development of the central idea of "dehumanization" in Night chapter 4.

Criteria for Success:

- Students will be able to compose a response which analyzes the development of the central idea of "dehumanization" using strong and thorough textual support.
- Students will be able to identify key ideas in sections of a passage and use those ideas to summarize a larger passage.
- Students will be able to track and explain an emerging theme with textual evidence.

**Supplies/Resources**

- *Night*, by Elie Wiesel
- Student notebook
- "Theme Tracking Template" (resources)
- "Writing an Objective Summary" PowerPoint (resources)"Informational" assignment sheet and rubric (resources)
    - Within the PowerPoint, there are two resources to help student's understand the "bulleted notes" layout as well as real-world use of bulleted summaries on cnn.com
    - http://www.shmoop.com/night/chapter-3-summary.html
    - http://www.cnn.com/2014/12/31/world/asia/hong-kong-chalk-girl-protests/index.html?hpt=hp_t2
- "Dehumanization" Revision Sheet
- "Theme" Revision Sheet

**Learning Tasks and Practice**

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- Project the "Theme Tracking Template" on the interactive whiteboard and, with student volunteers, complete the sections on the board for the children's story used in the opening activity.
- Distribute the "Theme Tracking" sheet and tell students that they will use the sheet as part of their reading activity.
- Advise students that they will receive a reading assignment, which will show their ability to follow an emerging theme in *Night*, with an analysis task and summary – an important reading strategy.
- Distribute the "Informational Text" assignment sheet and begin addressing the "Objective Summary" section by using the PowerPoint in the resources section of this lesson plan. It is ideal for students to submit the assignment in an electronic medium if available, as this will offer an easier platform for revision.
  - Project the PowerPoint and use it as a tool to teach the process of writing an objective summary for this assignment in chapter.
  - The "Dehumanization" and "Theme" section of the assignment result in diagnostic formative paragraph assessments important for examining two aspects of student-learning and growth:
    - Diagnose students' ability to cite strong and thorough evidence to support the point of analysis.
    - Diagnose the student's ability to examine an emerging theme over the course of the text and support its development using textual support.
    - Since the assignment is formative, the students will have the opportunity to revise after consulting with resources – PowerPoint, "Dehumanization" Revision Sheet, and "Theme" Revision Sheet.

Technological Engagement

- Students will submit the assignment online (through a Learning Management System, if available).
- Access to these web resources is encouraged by use of 1:1 digital devices or through projection on the classroom screen (linked in the PowerPoint):
  - http://www.shmoop.com/night/chapter-3-summary.html
  - http://www.cnn.com/2014/12/31/world/asia/hong-kong-chalk-girl-protests/index.html?hpt=hp_t2
  - ANY story viewed through cnn.com will have a bulleted summary near the top, therefore the story title and context is not important (the link serves as an example).

Collecting and Documenting Evidence of Learning

Assessments:

- Students will use peer and teacher collaboration through the process of completing the early stages of this assignment, but their learning will be demonstrated in the formative written assignment.
- The assignment is open for revision, scaffolding to support struggling learners, while the goal is to create an environment with reduced dependence on a teacher.
- Students have access to the PowerPoint and the "Revision Sheet" for appropriate feedback and revision. As displayed in the rubric attached to the assignment sheet (resources), the written product will show the students' ability. Students have access to the PowerPoint and the "Revision Sheet" for appropriate feedback and revision.
  - Cite strong and thorough textual evidence to support analysis of "dehumanization" in Wiesel's *Night*, chapter 4.
  - Cite strong and thorough textual evidence supporting the emergence and development of the theme topic, "wavering faith."
  - Determine and analyze the central idea of "dehumanization" unleashed on characters in Wiesel's *Night*, and analyze its development over the course of the text.
  - Write an objective summary of chapter 4.
  - Examine the theme, "wavering faith", and its development, including how it emerges and is shaped and refined by specific details.
  - After all formative evaluation and revision, students will submit their assignment, including the objective summary to an approved learning management system or file sharing and viewing portal for their summative grade.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

**Student Self-Reflection and Action Steps**

- Students should compare their completed objective summary with a peer, following suggestions from the PowerPoint to revise before posting the completed objective summary online.
- Students will use the "Revision Sheets" and teacher-led Powerpoint to guide their completion of the assignment.

**Feedback/Instructional Adjustments**

The feedback/adjustments per section:

- Summary
  - Use of the PowerPoint will provide clear and explicit instruction for the "objective summary" section of the lesson.
  - More advanced students will not need the pre-conceived labels / subtitles for the four sections of the objective summary. Have the advanced students divide as they wish and create their own subtitles.
  - Students may also approach the objective summary task differently if it were assigned as a screenplay. They take the persona of a director who has just been paid to bring this chapter to a 4-night miniseries on television; with four 30-minute episodes. Ask where the episodes need to begin and end to help direct the separation, or chunking, of the chapter.
  - Lower level students have trouble taking the notes and composing a summary without copying their bullets word-for-word.
    - A strategy to address this is to have them read the notes out loud several times. Then, they should write what they remember in their own words, creating a paragraph that does not depend on the words in the notes.
    - Offer a list of transition words that trace the passage of time for the beginning or end of specific paragraphs of the summary.
- "Dehumanization" Analysis
  - See "Dehumanization" Revision Sheet for feedback and revision strategies, including a student exemplar.
- Theme Analysis: Wavering Faith
  - Higher performing students will be able to track the theme using 3-4 of the scenes between chapter 1 and 4 and more thoroughly explain each scene's role in the developing theme.
  - Ask higher performing students to identify a different theme topic and create a universal theme statement for it and analyze in a brief essay.
  - Struggling learners will have a hard time making a statement from the phrase, "wavering faith," and will need prompting to enable the process of thinking. See "Theme" Revision Sheet for feedback and revision strategies, including a student exemplar based on an alternate theme.
    - Ask, "If you could tell one person about the status of Elie's faith from the beginning of the book until chapter 4, what would you say?"
    - Potential response: "It went down or decreased." Or "He lost some faith or questioned it."
    - Follow-up: "Find a quotation that shows STRONG faith and apply the information on your 'theme tracking chart' and then go to chapter four and find a quotation where he questions his faith – apply that to the chart in the bottom row."
    - Now: "Make a full statement about his faith, considering WHY he started to lose it."
    - "Facing struggles in life will often cause one to question faith."
  - 

**Extended Learning Opportunities**

Students can apply the summarizing strategy to other chapters, texts, and classes to increase their reading comprehension.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

Teacher Reflection of Learning

- The lesson is a great barometer of how scaffolding will play a role with certain students and learning styles. It allows the students to receive guided direction from the teacher while also providing rigorous tasks of analysis in a nonintimidating, formative assessment, which allows students to identify weaknesses and revise as supplemented by the revision sheets.

## Standards Covered

**Grades 9-10 English Language Arts**

**CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
    - **Key Ideas and Details**
        - 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.**
        - CCSS.ELA-Literacy.RI.9-10.2: **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.**

**CCSS.ELA-Literacy.W.9-10: Writing**

- **Production and Distribution of Writing**
    - CCSS.ELA-Literacy.W.9-10.5: **Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience. (Editing for conventions should demonstrate command of Language standards 1–3 up to and including grades 9–10 on page 54.)**
- **Research to Build and Present Knowledge**
    - CCSS.ELA-Literacy.W.9-10.9: **Draw evidence from literary or informational texts to support analysis, reflection, and research.**
        - CCSS.ELA-Literacy.W.9-10.9b: **Apply grades 9–10 Reading standards to literary nonfiction (e.g., "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").**

**Technology as a Tool**

**HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.1: **Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Theme Tracking Template
2. Chapter 4: Improving Reading and Analysis
3. Theme Revision Sheet
4. "Dehumanization" Revision Sheet
5. Writing an Objective Summary PowerPoint

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Chapter 4: Improving Reading and Analysis

*Resource: English Language Arts , Grade(s) 09 - 10*

The assignment sheet AND rubric for the lesson 6 activity.

**Format: Activity**
Duration: 0 Minute

| Resource |
| --- |
| Attachment: Independent Reading Activity Lesson 6.pdf |

Additional Properties

## Independent Reading Informational Text Activity
ALL notes related to these activities should be clearly labeled in your journal – HOWEVER, you will submit a separate document with the following separate writing assignments.

**Notes / Objective Summary:**
- First, read chapter 4, taking notes from EACH page.
  - In your journal, use at least TWO 'bullet' points of notes per page of reading
  - After reading the whole page, identify 2 key points that happened on the page and write them down, with page number.
- Discuss the notes with a partner (when another student finishes) and group the 'bullet' points together in 4 areas – divide the chapter into 4 "episodes," or sections that could be a separate story if needed.
  - Ideas that are similar or closely related should be grouped or bracketed on your page of notes in your journal
    - Apply the following titles to each grouping of notes, in accordance with the plot.
      - "**Getting to know Buna**,"
      - "**Trouble for Elie and his dad,**"
      - "**Punishment**," and
      - "**Outside war getting closer**"
    - – Put these labels in the margins next to the notes you include with them.
- Using your notes, COMPOSE an **objective summary** of the entire chapter using the subtitles above and the notes. Write with clear transitions and with information from the text (from notes). Each "episode (subtitle) should be a paragraph written from the bulleted notes as a guide.

**Dehumanization**:

- Break down the word, DE-HUMAN-IZE – what does it mean? Respond / write this with your notes above in the journal.
- Find **at least ONE example from ch. 4** in *Night*.
  - In a minimum of a **paragraph** response, identify and explain how the example is dehumanization. Use **TEXTUAL SUPPORT.**
  - Your paragraph can follow this structure:
    - Opening sentence, state the definition of DEHUMANIZATION in your own words.
    - Put it in the context of *Night* – Explain how and why it was used in *Night* chapter 4.
    - Write a sentence or two discussing and describing the actual dehumanization in chapter 4 using specific QUOTES. Explain this as dehumanization in line with your definition.
    - Close out the paragraph with your own closing sentence – make a comment on how tragic, disgusting, inhumane, etc. this is.

**Theme Development:**
- A THEME of **"Wavering Faith"** is more evident in chapter 4, with Elie's fiercely strong faith from chapter 1 challenged and questioned more.
  - First, find quotations from the text (chapter 1 especially) that show how committed Elie was to his faith. Use the "Tracking the theme" sheet to help organize these notes.
  - Then, add notes on the "Theme tracking" sheet that begin to show this faith challenged / questioned.
  - Using quotations and specific references to scenes, write a **paragraph** that examines the "wavering faith" for Elie, starting with an opening "theme statement."
  - **Structure:**
    - Open with a **statement** that clearly conveys the theme and references Elie Wiesel, the author, and *Night*, the book
    - Write about where the idea of faith is **first** seen in the book – use a quotation
    - Discuss briefly what has happened in the time since the beginning.
    - Refer to scenes / quotations from chapter 4 that illustrate Elie's current strength of faith.

## Independent Reading Informational Text Activity Rubric

If the assignment is submitted on time, revision for a new grade will be available after a brief meeting with teacher.

**Notes / Objective Summary:**

- **Rubric – "Mastery" is a 96 in the grades.  "Proficient" is an 83.  "Insufficient" is a 60 or lower.**

**Mastery**

Notes reflect main ideas of each page, summary has well developed paragraphs and appropriate transitions, subtitles fit each scene, and an objective tone is maintained.

**Proficient**

Notes miss some main ideas, are insufficient or incomplete. Summary is developed around the subtitles, but lacks specific details from the story and offers less effective transitions.

**Insufficient**

Notes incomplete.

Summary not written with the subtitles or incomplete.

Re-write of the bulleted notes or brief sleection of only a few notes to convey the ide of the chapter.

**Dehumanization – submitted with the "Objective summary," in a separate section on the document.:**

- **The task requires a complete, well-written constructed response with at least ONE piece of textual support.**

**Mastery**

A complete, well-written paragraph is written following all rules of grammar, capitalization, and conventions.

Minimum ONE quotation is used

Introduces the definition of "dehumanization" and explains its presence in *Night*

*Meets or exceeds the structure outlined in the assignment*

**Proficient**

Paragraph may have some basic conventions issues, but otherwise it is complete.

A quotation is used, but may not offer the clearest picture of the example of dehumanization.

Paragraph jumps from the first quotation to the chapter 4 quotation without sufficient development of the central idea.

**Insufficient**

Paragraph is incomplete, weak, or missing major elements of the assignment.

"Dehumanization" is not defined or there is no reference to the source text.

If quotations are used, they do not align with the definition of "dehumanization."

**Theme Development – submitted with the other tasks in this assignment.**

- **The task requires a complete, well-written constructed response with at least TWO pieces of textual support.**

**Mastery**

Theme is clearly identified and placed in context in the opening of the paragraph.

Minimum TWO quotations are used (one from early in the text and the other from chapter 4)

Structure format from the assignment is followed or exceeded.

**Proficient**

Theme is explained, but weaknesses are present in the relation to the context of *Night*.

Quotations are used, but problems with embedding them in the text are apparent.

There may be flaws with the structure as outlined in the assignment.

**Insufficient**

The submission lacks a clear correlation to the assignment, is weak in development, or has numerous errors which cloud the intent.

No real attempt at following the structure as outlined in the assignment sheet.

# *Night* Theme Development

Name:

Universal Theme:

| Sign of 'emerging' theme (describe scene): | Page #: | Quotation capturing the scene | Brief explanation of how the quotation exposes the theme |
|---|---|---|---|
| 1 | | | |
| 2 | | | |

| 3 | | | |
|---|---|---|---|
| 4 | | | |
| 5 | | | |

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## "Dehumanization" Revision Sheet
*Resource: English Language Arts , Grade(s) 09 - 10*

Use this printable resource as a guide and exemplar for revising the "Dehumanization" paragraph from lesson 6.

Format: Document
Duration: 0 Minute

| Resource |
|---|
| Attachment: Revision Sheet DEHUMANIZATION Lesson 6.pdf |

Additional Properties

# "Dehumanization" Revision Sheet

Use the rubric and student sample here to help in the revision process.

**Mastery**

A complete, well-written paragraph is written following all rules of grammar, capitalization, and conventions.

Minimum ONE quotation is used

Introduces the definition of "dehumanization" and explains its presence in *Night*

*Meets or exceeds the structure outlined in the assignment*

**Proficient**

Paragraph may have some basic conventions issues, but otherwise it is complete.

A quotation is used, but may not offer the clearest picture of the example of dehumanization.

Paragraph jumps from the first quotation to the chapter 4 quotation without sufficient development of the central idea.

**Insufficient**

Paragraph is incomplete, weak, or missing major elements of the assignment.

"Dehumanization" is not defined or there is no reference to the source text.

If quotations are used, they do not align with the definition of "dehumanization."

---

**Student Sample - Dehumanization**

   "Dehumanization" is the act of depriving human qualities from a human, and there are many obvious examples of dehumanization in Elie Wiesel's *Night*. One example is in chapter three when the Jews arrived at Auschwitz and under orders, stripped off their clothes. The Jews are "…promised other outfits." This is an example of dehumanization because the Jews are instructed to give their clothes to the SS officers and wear what they are given. The Jews are treated almost as if they are dogs; being forced to wear silly costumes that do not fit and they do not need.

   Another example of dehumanization is in chapter four when Elie is whipped by the Kapo for walking in on Idek and a Polish girl. This example of dehumanization occurs when the Kapo addresses Elie - he calls out "'A-7713!'" When the Jews first enter the concentration camp they are deprived of their real names and tattooed with numbers as identification. This makes it seem as if the Jews are cattle and not "human enough" to deserve names. They are slowly stripped of the very qualities that make them human. It was one thing to take the Jews away from their homes and torture them and kill, but to take away their clothes, names, and dignity is complete dehumanization and is absolutely appalling.

---

- Have a peer read your paragraph and make suggestions in accordance with the rubric above and the student sample.

- Use the following checklist to guide your revision:
  - ☐ Opening sentence makes clear reference to the meaning of "dehumanization" and its existence in *Night*
  - ☐ The next sentences establish the example of an instance where dehumanization is present and makes direct reference (quotation) to the scene.
  - ☐ The scenes are explained in context.
  - ☐ Quotations are embedded seamlessly.
  - ☐ At least one detail from chapter 4 is explained and textual support offered to illustrate "dehumanization" in context.
  - ☐ The paragraph closes by reiterating the instance of "dehumanization" and offers commentary.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Writing an Objective Summary PowerPoint

*Resource: English Language Arts , Grade(s) 09 - 10*

This PowerPoint is ready-to-use and adaptable for Lesson 6. It focuses on a step-by-step strategy for writing an objective summary of a longer text - in this case, chapter 4 of Elie Wiesel's, Night.

Format: Presentation
Duration: 0 Minute

| Resource |
|---|
| Attachment: Writing an Objective Summary Lesson 6.pptx |

Additional Properties

# Writing an Objective Summary

## Using Elie Wiesel's, *Night*, chapter 4.

# "Objective" – What is it?

- (adjective)  expressing or dealing with facts or conditions as perceived without distortion by personal feelings, prejudices, or interpretations

  – From *Merriam-Webster Online Collegiate Dictionary*

- Therefore, an *objective* summary will only convey the main ideas of a text, without opinion or personal feelings – just the facts.

# Why summarize?

- Texts often communicate so much detail and information that it becomes hard to understand what is most important or needs to be remembered.

- This is an important skill to help us break down and understand more difficult material as we encounter it.

- Remember, what is most interesting is not always what is most important.

# Guidelines for writing an objective summary

- focus on the central ideas from the text
  - omit supporting or minor details
- write only enough to convey the central idea
  - annotate in the margins of longer texts as you read (where appropriate)
  - use 'bullets' to organize key ideas of a page when taking notes outside the assigned text.
- organize the information clearly
  - write the page number near the 'bullets'
- restate the information in your own words
- do not include any opinions or personal thoughts

# The Process

- Using Elie Wiesel's, *Night*, chapter 4, read the first page independently.

- Before turning the page to read more, take note of at least two key points that were made on the page.

- Write these two points in your notes, along with the page number.

- Consult with a peer to determine accuracy of main idea identification

# Model

- Glancing at the page, it can be easily identified that the page has two sections of text (separated by an extra line space), so it is important that details from these distinct sections are present in the summary.

- Skim through the first section.

- State in your own words the point this section makes.

- Skim through the second section.

- Again, look away from the text and state the main point from this section.

- Write these points in your notes.

---

The camp looked as though it had suffered an epidemic: empty and dead. There were just a few well-clad prisoners walking about between the blocks.

Of course, we had to go through the showers first. The head of our camp joined us there. He was a strong, well-built, broad-shouldered man: bull neck, thick lips, frizzled hair. He looked kind. A smile shone from time to time in his gray-blue eyes. Our convoy included a few children ten and twelve years old. The officer took an interest in them and gave orders for them to be brought food.

After we had been given new clothes, we were installed in two tents. We had to wait to be enlisted in the labor units, then we could pass into the block.

That evening, the labor units came back from the work yards. Roll call. We began to look for familiar faces, to seek information, to question the veteran prisoners about which labor unit was the best, which block one should try to get into. The prisoners all agreed, saying, "Buna's a very good camp. You can stand it. The important thing is not to get transferred to the building unit..."

As if the choice were in our hands.

---

The head of our tent was a German. An assassin's face, fleshy lips, hands like a wolf's paws. He was so fat he could hardly move. Like the leader of the camp, he loved children. As soon as we arrived, he had brought them bread, soup, and margarine. (Actually, this was not disinterested affection: there was a considerable traffic in children among the homosexuals here, I learned later.)

The head told us: "You're staying here three days in quarantine. Then you're going to work. Tomorrow, medical inspection."

One of his assistants – a hard-faced boy, with hooligan's eyes – came up to me:

"Do you want to get into a good unit?"

"I certainly do. But on one condition: I want to stay with my father."

"All right," he said. "I can arrange that. For a small consideration: your shoes. I'll give you some others."

I refused to give him my shoes. They were all I had left.

"I'll give you an extra ration of bread and margarine."

He was very keen on my shoes; but I did not give them up to him.

(Later on they were taken from me just the same. But in exchange for nothing this time.)  – *Night*, page 31

# Student Sample

*Student Summary of Chapter 4*

- *Upon arrival at Buna, Elie and his dad had to take showers and wait to be assigned to a labor unit.*
- *Elie finds that some of the leaders in the camp were abusive to children, and Elie learns a hard lesson on trusting – he should have given his shoes to stay with his father, because they were taken later.*

*p. 31*

*Continue this process for each page of the chapter...*

The camp looked as though it had suffered an epidemic: empty and dead. There were just a few well-clad prisoners walking about between the blocks.

Of course, we had to go through the showers first. The head of our camp joined us there. He was a strong, well-built, broad-shouldered man: bull neck, thick lips, frizzled hair. He looked kind. A smile shone from time to time in his gray-blue eyes. Our convoy included a few children ten and twelve years old. The officer took an interest in them and gave orders for them to be brought food.

After we had been given new clothes, we were installed in two tents. We had to wait to be enlisted in the labor units, then we could pass into the block.

That evening, the labor units came back from the work yards. Roll call. We began to look for familiar faces, to seek information, to question the veteran prisoners about which labor unit was the best, which block one should try to get into. The prisoners all agreed, saying, "Buna's a very good camp. You can stand it. The important thing is not to get transferred to the building unit..."

As if the choice were in our hands.

The head of our tent was a German. An assassin's face, fleshy lips, hands like a wolf's paws. He was so fat he could hardly move. Like the leader of the camp, he loved children. As soon as we arrived, he had brought them bread, soup, and margarine. (Actually, this was not disinterested affection: there was a considerable traffic in children among the homosexuals here, I learned later.)

The head told us: "You're staying here three days in quarantine. Then you're going to work. Tomorrow, medical inspection."

One of his assistants – a hard-faced boy, with hooligan's eyes – came up to me:

"Do you want to get into a good unit?"

"I certainly do. But on one condition: I want to stay with my father."

"All right," he said. "I can arrange that. For a small consideration: your shoes. I'll give you some others."

I refused to give him my shoes. They were all I had left.

"I'll give you an extra ration of bread and margarine."

He was very keen on my shoes; but I did not give them up to him. (Later on they were taken from me just the same. But in exchange for nothing this time.) - *Night*, page 31

# Sample Resource

- This Internet resource illustrates "bulleted" notes summarizing *Night*, chapter 3 – without page numbers.

- http://www.shmoop.com/night/chapter-3-summary.html

- Your chapter 4 bulleted notes will be organized by page numbers in the margins of the notes, with a minimum of two bullets per page of reading.

- Notice the style of bulleted notes – complete sentences are not required

- Main ideas (or key points) in bulleted form are often used to summarize longer texts, including such formats as news stories on cnn.com.

  – Writers position "story highlights" near the top of the page so that readers may access main points easily:

  – http://www.cnn.com/2014/12/31/world/asia/hong-kong-chalk-girl-protests/index.html?hpt=hp_t2

- Notice the style of bulleted notes; complete sentences are not always required.

# Next steps

- Taking notes on each page in this manner will ensure that no key points of the chapter will be easily overlooked.

- In order to summarize this amount of information well, *chunking* must be done

- Carefully read through the 'bulleted' notes.

- Find areas of transition in the story or areas in which notes can be clustered together.

- Draw lines across the notes to divide the chapter notes into sections.

- Each section of bulleted notes will be reduced further and summarized in paragraph format.

# 'Chunking' the notes

## Student Summary of Chapter 4

*Getting to Know Buna*

p. 31
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

p. 32
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

p. 33
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

*Trouble for Elie and Dad*

p. 34
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

p. 35
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

*Punishment*

p. 36
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

*Outside war getting closer*

p. 37
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

p. 38
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

p. 39
- This is where you write your notes for each page in bulleted form.
- These are notes on chapter 4; nothing but notes on each and every page of chapter 4 of Night by Elie Wiesel.

When dividing the chapter notes into sections, consider subtitles for each section of chapter 4: "Getting to know Buna," "Trouble for Elie and his Dad," "Punishment," and "Outside War Getting Closer"

Label each section (in the margin) with the subtitle

# Writing the Final Summary

- From your divided and subtitled notes, re-read each section and write the key details from the section in paragraph form.

- Use proper sentence structure, transitions, and punctuation.

- The entire chapter summary should be in FOUR paragraphs, each with subheadings for that section.

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# Student Sample

(This represents the format and appearance of a finished ch.4 summary)

Student

Teacher

English II

Date

**Objective Summary:**

**Getting to Know Buna**

When Elie first gets to Buna he describes it as "empty and dead". Elie was assigned to a shower and new barracks. The leader of the tent was known to be a pedophile, and if Elie wanted a good unit he had to give away his shoes. Later, the doctors asked if he was in good health and Elie replied yes. The Jews were told to march to the entrance of the first block. In the new block Elie's shoes are taken from him. After that he then passed every medical test. Also when in the new barrack, he was given one blanket, a wash bowl, and a bar of soap. The head of the block was a German Jew named Alphonse. Days later Elie was told to go to a dentist and get his gold crown removed, once Elie finds out that he might need his crown and that the dentist was not a real dentist, he said that he was sick so he could come back another day.

**Trouble for Elie and his Dad**

Elie watches his father get beaten and collapse to the ground. Elie did not try to help. He just wanted to get away so it didn't happen to him. Someone notices that Elie still has a gold crown, and his dad told him not to say anything or they will face more punishment. An officer named Franek tormented Elie's father and calls him names. Then later, Elie's father finally breaks down and tells his son to get his crown removed. Franek laughs at him saying "I knew it, I knew quite well I would win." Elie then gets his gold crown removed with a rusty spoon. After that, Polas got transferred to another camp and Elie had lost his gold crown for nothing.

**Punishment**

One day Elie say Idek on a mattress with a half-naked young Polish girl. Idek says that Elie will pay for being so curious. Later, Elie is whipped 25 times by the Kapo, without even noticing. Elie fainted. Another case of punishment in Buna would be when there were no guards in sight and the Jews were crowded around the soup bowels. There was only one man who dared to go up and get more rations of soup. Instantly, he was shot. This was considered suicide. Elie started to notice that the soup tasted like corpse.

**Outside War Getting Closer**

Buna had begun to get bombed but instead of being scared, Elie said that Jews in the camp were happy. They weren't scared of death anymore, and every bomb that had exploded, gave them a new confidence in life. A bomb fell in the middle of the camp, but it did not go off yet. The Germans held a ceremony in front of all the Jews. More than one hanging had occurred. Elie saw people weep except dies a giant Dutchman, described as a giant well over 6 feet.

# Summary Self/Peer-Check

- Compare your finished chapter summary to a peer's summary.
- Highlight details that are omitted in one but not the other.
  - What are these details?
  - Did they help to shape the story and the upcoming plot?
  - If so, these details need to be added to the summary which lacks the details.
- For summaries that are too detailed (long), determine if the extra details are crucial to understanding any of the story.
  - If they are minor details, then they may be removed upon revision.
- If your summary aligns with the majority of details with your peer, you are likely to have successfully written an objective summary.
- Make any necessary revisions before posting the full assignment to the Learning Management System online.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Theme Development Chart
*Resource: English Language Arts , Grade(s) 09 - 10*

This chart is for use in lesson 10, but is a continuation from a similar chart used in lesson 6 of this unit.

Format: Document
Duration: 1 Day

| Resource |
| --- |
| Attachment: Night Theme Chart 2.pdf |

Additional Properties

# Tracking a THEME (through chapter 4 of Wiesel's *Night*)

**Theme <u>concept</u> / topic**: the meaning or concept found in a story; the message/lesson
  Ex: "Obstacles in life"

**Theme <u>statement</u>**: the theme topic written as a complete thought; a lesson learned
  Ex: "No matter what life presents, keep moving forward."

*Theme "concepts" and "statements" are related, but the "statement" is a full sentence which clearly clarifies the specific lesson or theme, while the "concept" is a general category.  More than one theme may emerge from a text.

**"Universal"** theme: a lesson that can be applied to all people, independent of the context of the text it is drawn from; it can span many ages and time periods.

How does one identify an emerging theme?
- Pay attention to the main character or characters by asking some of the following questions as you read:
  - What motivates each character?
  - What do the character's interactions show about him?
  - What is the main character doing?
  - What conflicts does he face?
  - How does the character deal with conflict?
  - What does it seem the main character learns?
  - Can that 'learning' apply to people's lives outside the book or context?

Use the chart below to take notes on and identify an emerging theme from a text:

Theme **concept**: "Wavering Faith" – now, write a more specific, "theme statement" below:
**Theme statement:**

| Page # | Description of scene | Quotation capturing the scene | Brief explanation of how the quotation exposes the theme |
|---|---|---|---|
| | | | |
| | | | |
| | | | |

First exposure of theme

Theme developing

Most recent exposure of theme – ch. 4

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Theme Revision Sheet
*Resource: English Language Arts , Grade(s) 09 - 10*

Use this printable resource as a guide and exemplar for revising the "Theme" paragraph from lesson 6.

Format: Document
Duration: 0 Minute

| Resource |
|---|
| Attachment: Revision Sheet THEME Lesson 6.pdf |

## Additional Properties

# "Theme" Revision Sheet

Use the rubric and student sample here (alternate theme) to help in the revision process.



**Mastery**
Theme is clearly identified and placed in context in the opening of the paragraph.
Minimum TWO quotations are used (one from early in the text and the other from chapter 4)
Structure format from the assignment is followed or exceeded.

**Proficient**
Theme is explained, but weaknesses are present in the relation to the context of *Night*.
Quotations are used, but problems with embedding them in the text are apparent.
There may be flaws with the structure as outlined in the assignment.

**Insufficient**
The submission lacks a clear correlation to the assignment, is weak in development, or has numerous errors which cloud the intent.
No real attempt at following the structure as outlined in the assignment sheet.

**Student Sample – Theme Emergence, "Power of Family"**
It is evident in Elie Wiesel's, *Night,* that "comfort and hope can be found with family," as this also is an important emerging theme in the memoir. The reader learns early in chapter one that Elie's father is revered for his leadership and guidance, not only for Elie, but for the whole community. For Elie though, staying with his father helps to cease any fear in the face of what was about to unfold. Wiesel's family held strong in their notion of maintaining strength with family. After facing captivity in the ghettos in chapter one, a former worker of the elder Wiesel came to the family inviting them to go to a place for "safe refuge." Elie's father denied this opportunity, fearing that it was best to stay where they were. He even offered to allow the rest of the family to go. "Naturally," Elie said, "we refused to be separated." Nothing would deny the power of the family. As things got worse for the Jews, the family, especially Elie and his father, stayed together. After the ghetto came Auschwitz in chapter 3, and with this horrifying place came only one rule for Elie with regard to his father "- not to lose him." The power in staying with family now fueled his survival.

- Have a peer read your paragraph and make suggestions in accordance with the rubric above and the student sample.

- Use the following checklist to guide your revision:
  - Opening sentence makes clear reference to the identified theme and the text (title and author)
  - The next sentences establish the first emergence of the stated theme and make direct reference (quotation) to the scene.
  - The scenes are explained in context.
  - Quotations are embedded seamlessly.
  - At least one detail from chapter 4 is explained and textual support offered to illustrate the development of the theme in context.
  - The paragraph closes by reiterating the theme and its emergence from the text.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Theme Tracking Template
*Resource: English Language Arts , Grade(s) 09 - 10*

Use this template for lesson 6.

Format: Document
Duration: 0 Minute

| Resource |
|---|
| Attachment: Tracking THEME.pdf |

| Standards Covered |
|---|
| **Grades 9-10 English Language Arts**<br>　　**CCSS.ELA-Literacy.R.9-10: Reading**<br>　　　　● CCSS.ELA-Literacy.RL.9-10: **Literature**<br>　　　　　　● **Key Ideas and Details**<br>　　　　　　　　● CCSS.ELA-Literacy.RL.9-10.3: **Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.** |

Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Complex Characters; Conflicting Motivations
*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #7 of 14: The seventh lesson in this unit introduces Steven Spielberg's acclaimed film, Schindler's List. The film is a powerful supplement to any Holocaust literature at the high school level and it serves as an engaging character study in the historical figure, and Nazi, named Oskar Schindler. Schindler is a fascinating study in character development, as a man who transforms from a business-minded profiteer of slave labor, to a deep-hearted man who defies laws, personal safety, and financial status to do what no other individual in World War II did – save over 1000 Jews from eminent death. The film has an MPAA rating of "R" and local policies may not allow showing the film. In this case, an alternate lesson plan is offered. If parent permission is required, please use any local permission form if available. If none is available, this lesson includes a permission slip for parental consent. The alternative lesson plan is outlined in the "Instructional Adjustments" section.

Duration: 1 Day

## Lesson

**Student Engagement/Motivation**
- To have students start to think about understanding the context at the beginning of *Schindler's List*, project the table on the board or screen at the start of class. Students should not be prompted further than the warmup question, which should be written on the board: "Respond to the 'Table 1' in your journal. Offer insights, explanations, and comments as appropriate." The open-ended prompt, with the previous study of the first four chapters of *Night* should inspire some interesting comments. Ask students to share their responses, directing them towards the economy in Germany during the Holocaust.

| Potential student responses: |
|---|
| *Germany had one of the highest unemployment rates and one of the lowest unemployment rates in the 30s.* |
| *Hitler was in power when Germany's unemployment rate went way down to 2.1 percent.* |
| *In 1938, Germany had the lowest unemployment rate of the countries listed.* |
| *Germany must have been good for both businesses and workers in 1938.* |
| *The United States had a high unemployment rate in 1938, but this was before the US entrance into World War 2.* |

- Teacher should point out that, based on the table, it is easy to see where a businessman would go in that time period. A low unemployment rate means a strong economy.
- Tell students the film opens with Oskar Schindler in the earliest stages of establishing a business in Germany.
- Project or write the following dialogue from the film on the board. Then, ask students to synthesis the ideas from the table to the point Schindler makes in the quotation. Students write this in journals under their warmup.

| Dialogue from *Schindler's List*: |
|---|
| **Oskar Schindler:** In every business I tried, I can see now, it wasn't me that failed. Something was missing. Even if I'd known what it was, there's nothing I could have done about it because you can't create this thing. And it makes all the difference in the world between success and failure. |
| **Emilie Schindler:** Luck? |
| **Oskar Schindler:** War. |

- With teacher support, students should make a correlation between Germany's investment in the war effort and building a military. Hitler's rise to power and his investment in the German worker helped to create many new jobs that were unavailable in the decades after World War I. Hitler's build-up of a powerful military also caused a massive increase in civilian jobs – all helping to create the war infrastructure: uniforms, weapons, ammunition, mess kits, transportation, and medical advancements.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

Learning Targets and Criteria for Success

Essential Questions:

- What influences character development in film?
- How does one medium treat or emphasize a scene versus a second medium's treatment of the same scene?

Purpose for Instruction

- Students will analyze character development in an appropriate World War II film such as *Schindler's List* or *Life is Beautiful*.
- Students will analyze the treatment of two similar scenes across the medium of film and memoir.

Criteria for Success:

- Students will be able to analyze character development and its impact on plot.
- Students will be able to track key scenes influencing character actions.
- Students will be able to analyze two similar scenes across literary mediums.

Supplies/Resources

- *Night*, by Elie Wiesel
- **Please make certain that adherence to local policies and discretion are used when incorporating *Schindler's List* into the study. While the lesson provides alerts to specific scenes commanding heightened discretion, local policies determine a teacher's ability to use the film.**
- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.
- OR, *Life is Beautiful* [La vita è bella]. Dir. Roberto Benigni. Perf. Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi, Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home Entertainment, 1999. DVD.
- Projection device for film viewing
- "Scene Comparison" resource sheet

Learning Tasks and Practice

- *Using this film in the classroom requires that school administration knows of the use of the film, they receive a copy of the permission slip, and all parents give informed consent before showing any of the film. Use the permission slip template in the "resources" section of the lesson plan or one that is approved in your school. There are also time stamps within the associated lessons where teachers are encouraged to "edit" the student's viewing experience. This can be accomplished by stopping the film and having a brief discussion, offering note-taking time, and then restarting the film after the scene.
- Distribute the "Character Development Chart" for Oskar Schindler (resources)
- Instruct students to use the chart as a focused space to take notes on the main character in *Schindler's List*, Oskar Schindler. The goal is to gather enough information as the main character develops to write a character analysis expository essay.
- Begin the film, *Schindler's List*.
- Play the opening scene for students. 0:00-10:11 (chapters 1-2). The continued use of this chart throughout the film over successive lessons (8-10) will help students to analyze complex characters fully by the reading literature standard.
  - Stop or pause the film at 10:11
  - Allow students to start adding notes and details to their character charts, focusing on establishing a character early in the film and all influences on character development. The chart headings are focus areas for understanding the influences on character development within a film.
  - Briefly discuss and share the ideas students have written, see sample below:

| Scene: (offer a few words or a phrase that describes the scene) | Interactions with other characters; conversations, results, motivations Quotations / Details: | Description of what this scene shows of Oskar Schindler's character (adjective or adjective phrase) | Visual cues? What does the camera seem to focus on with the Schindler that may shed light on his character? |
|---|---|---|---|
| Restaurant scene | • Schindler drinks a lot<br>• He is a Nazi?<br>• He seems to like nice things (spends money on them)<br>• Schindler spent a lot of money on military people at the restaurant.<br>• The military did not know Schindler.<br>• He won the people over at the restaurant. | -Has money<br>-Spends money<br>-Drinks a lot<br>-Likes nice things<br>-Nazi pin<br>-Knows how to get what he wants | -Nice shirts, ties, cufflinks<br>- Nazi / swastika pin<br>- cash; over and over<br>- alcohol<br>- military uniforms |

- Begin the film again at 10:11 and play through 14:50
- Stop film to have students focus on writing notes for what they saw in "chapter 4" of the film.
  - Teacher should walk around the room monitoring to ensure students have captured or understood that Schindler does not have the money, but wants to buy a factory using Jewish people's money and profit from it.
- Play next scene: "chapter 5" 14:50-17:28 and stop.
  - Ask students what just occurred in the Catholic church scene.

| Possible Responses / Talking points: |
|---|
| Schindler looks to buy things illegally |
| This shows an example of the "black market" |
| The black market is illegal because people do not pay taxes on the items and certain people are forbidden to acquire things of value - Jews. |

- Play next scene: "chapter 6" 17:28-21:41 "Entering the Ghetto" and STOP the film. Lessons 8-10 of this unit will include successive 'chapters' and associated analyses of the film. Using these notes, students need to analyze independently the representation of this key scene in the two different mediums – film, and memoir. Composing twp-three paragraphs, students need to explain what is emphasized in each rendering of the entrance to the ghetto and the significance of the perceived differences.
  - Have students pair up with a partner for a brief 'Think-Pair-Share' activity
  - Students each take a piece of paper out and create a T-chart on it
  - The title of the T-chart is "Entering the Ghetto"
  - At the top of one column, the title, *Night* is written, and on the other, *Schindler's List*
  - The students offer details of the "Entering the Ghetto" scene in *Schindler's List*, they discuss, and write under *Schindler's List*.
  - Students turn to chapter 1 in *Night* and locate the scene where Elie watches thousands of his neighbors entering the ghettos.
  - The student-pair discusses and isolates scenes from the book and then write these details down under the *Night* column.
  - Student sample may look like this:

## Entering the Ghetto

| Night | Schindler's List |
|---|---|
| p. 10 "one o'clock in the afternoon, came the signal to leave." <br> "They began their journey without a backward glance at the abandoned streets, the dead, empty houses…" <br> "Everywhere rooms lay open. Doors and windows gaped onto the emptiness." <br> p. 12 "The little ghetto. Three days before, people had still been living there-the people who owned the things we were using now." <br> "The people must have been driven out unexpectedly." | Mass amounts of people, shoulder to shoulder walked across a bridge into the ghetto area. <br><br> Some people who lived in homes in the ghetto were still trying to gather their things to leave. <br><br> People did not take a look back. <br><br> People were ridiculed on the street, and one family had dirt thrown at them. <br><br> Oskar Schindler took over one of the nicer houses for his own. <br><br> People seemed to carry their lives in their bags. <br><br> They were crammed into small houses with many families. |

- This assignment can be continued outside class.
- Students will submit the T-chart and the written analysis.
- A composition showing mastery in this task should do the following: Students should also read chapter 5 of *Night* outside of class.
  - Refer to the titles and genres of the two mediums and the scene analyzed.
  - Offer specific details and support examining which features of the ghetto entry are emphasized and in what medium.
  - Cite strong and thorough textual evidence to support the analysis.
  - Use proper grammar, spelling, punctuation and conventions.
  - The assignment is formative - feedback offered to students must include suggestions relative to the above standards. **See resource** for exemplar on this topic.
- 

Technological Engagement
- No technology is necessary for this lesson, except for a projection device to play the film.

Collecting and Documenting Evidence of Learning
- Using the "Character Development" chart and the "T-chart," students will start an continuing process to cite strong and thorough textual evidence to support analysis of character growth and comparative scene emphasis.
- Using the "Character Development" chart, students will start an analysis of how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Using the "T-chart" and the follow-up composition, students will show evidence of an analysis of a key scene in two different artistic mediums – film and memoir, explaining what is emphasized in each.
- Students will draw evidence from literary texts to support analysis: character and comparative analyses.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

Student Self-Reflection and Action Steps
- Students will want to revisit the memoir, *Night*, to review scenes of similarity as they view *Schindler's List*. Re-reading plot sections similar to the film will allow them to better understand and appreciate the shared and varying experiences in the Holocaust portrayed by different mediums.
- As the film segments continue in class through lessons 8,9, and 10, there will be less teacher guidance and monitoring on the "Character Development" chart, so students need to ensure they are requesting to stop the film where needed and seek further explanation when appropriate.

Feedback/Instructional Adjustments
- The major issue of adjustment to this lesson is with Steven Spielberg's film, *Schindler's List*. If a teacher opts not to use this film, adjusted lessons are offered using Roberto Benigni's Italian (English-subtitled) film, *Life is Beautiful*.

- First, the "Student Engagement" section may need some adjustments to introduce *Life is Beautiful*.
- To have students start to think about understanding the context at the beginning of *Life is Beautiful;* have students respond to the warmup: Why do people move?
- Follow up with a discussion that leads students to realize the primary reason people move is for employment considerations.
- Project the *League of Nations* survey (resources) onto the board. Students should not be prompted further than the warmup question, which should be written on the board: "Respond to the 'Table 1' in your journal. Offer insights, explanations, and comments as appropriate." The open-ended prompt, with the study of the first four chapters of *Night* should inspire some interesting comments. Ask students to share their responses, directing them towards the economy in Germany during the Holocaust.

| Potential student responses: |
| --- |
| *Germany had one of the highest unemployment rates and one of the lowest unemployment rates in the 30s.* |
| *Hitler was in power when Germany's unemployment rate went way down to 2.1 percent.* |
| *In 1938, Germany had the lowest unemployment rate of the countries listed.* |
| *Germany must have been good for both businesses and workers in 1938.* |
| *The United States had a high unemployment rate in 1938, but this was before the US entrance into World War 2.* |

- Teacher should point out that based on the table, it is easy to see where one would go if in need of work in that time period. A low unemployment rate means a strong economy. Students should also recognize that if you were Jewish, you may have already heard that Germany is not the place for you.
- The movie *Life is Beautiful* opens with Guido looking for a job in a new city. He is Jewish, so he should be safe in Italy at this time…
- Distribute the "Character Development Chart" for Guido Orefice (resources)
- Direct students to use the chart as a focused space to take notes on the main character in *Life is Beautiful*, Guido Orefice. The goal is to gather enough information on the main character to write a character analysis expository essay.
- Begin the film, *Life is Beautiful*.
- Play the opening scene for students. 0:00-5:41 (chapters 1-2). The continued use of this chart throughout the film over successive lessons (8-10) will help students to analyze complex characters fully by the reading literature standard.
  - Stop or pause the film at 5:41
  - Allow students to start adding notes or details to their character charts.
  - Briefly discuss and share the ideas students have written, see sample below:

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Character Development Analysis:   Guido Orefice

| Scene: (offer a few words or a phrase that describes the scene) | Interactions with other characters; conversations, results, motivations Quotations / Details: | Description of what this scene shows of Guido's character (adjective or adjective phrase) | Visual cues? What does the camera seem to focus on with the Guido that may shed light on his character? |
|---|---|---|---|
| "No brakes" scene | • Guido seems very lively<br>• He is very goofy / light-hearted<br>• He is new to the area in Italy<br>• With a friend going to stay with his uncle<br>• Lucky | -simple people<br>-genuine<br>-naive<br>-new to area<br><br>-Fun-loving | -Opening scene has eerie wind blowing in the background – foreshadowing?<br>- Town looks to be saluting Hitler<br>- Guido seems like a fix-it man |

- Begin the film again at 5:41 and play through 9:15
- Stop film to have students focus on writing notes for what they saw in "chapter 4" of the film.
  - Teacher should walk around the room monitoring that students have captured and understood that Guido is new to the town, staying with his uncle, and it seemed as though someone was robbing his uncle when they arrived.
- Play next scene: "chapter 4" 9:15-15:13 and stop.
  - Ask students what signs the viewer observes that prejudice and discrimination are occurring in Italy:

| Possible Responses / Talking points: |
|---|
| Guido's uncle is robbed. |
| Guido is turned down for a loan to open a bookstore |
| It seems it is hard for Guido to make new friends |

- Play next scene: "chapter 6-9" 15:13-25:20 "The Superior Race" and STOP the film. Lessons 8-10 of this unit will include successive 'chapters' and associated analyses of the film. Using these notes, students need to independently write a paragraph analyzing the representation of this key scene in the two different mediums, film and memoir. Students need to explain what aspects of increasing discrimination are emphasized in each rendering as well as the significance of the perceived differences.
  - Have students pair up with a partner for a brief 'Think-Pair-Share' activity
  - Students each take a piece of paper out and create a T-chart on it.
  - The title of the T-chart is "Increasing Discrimination".
  - At the top of one column, the title, *Night* is written, and on the other, *Life is Beautiful*.
  - The students offer details of "Increasing Discrimination" in *Life is Beautiful* - they discuss, and write under *Life is Beautiful*.
  - Students turn to chapter 1 in *Night* and locate scenes where Elie details increasing episodes of discrimination.
  - The student-pair discusses and isolates scenes from the book and then write these details down under the *Night* column.
  - Student sample may look like this:

## Increasing Discrimination

| Night | Life is Beautiful |
|---|---|
| p. 2 "Then one day they expelled all foreign Jews from Sighet." <br> p. 5 "There are anti-Semitic incidents every day, in the streets, in the trains. The Fascists are attacking Jewish shops and synagogues" <br> "Before three days had passed, German army cars appeared in our streets." <br> p. 6 "Every Jew must wear the yellow star." | Guido turned down for a loan <br><br> Guido's uncle robbed <br><br> School was taught about the "superior race" |

- Students need to explain what is emphasized in each rendering of the increasing discrimination.
- This assignment can be continued outside class.
- A paragraph showing mastery in this task should do the following: Students should also read chapter 5 of *Night* outside class.
    - Refer to the titles and genres of the two mediums and the scene analyzed.
    - Offer specific details and support examining which features of discrimination are emphasized and in what medium.
    - Cite strong and thorough textual evidence to support the analysis.
    - Use proper grammar, spelling, punctuation, and conventions.
    - This is formative, work should be collected and feedback offered so students may revise to achieve mastery. **See resource for exemplar on this prompt with a similar topic.**

Extended Learning Opportunities

- Students who see interesting ideas in the film may conduct outside research on topics related to the film and present them to the class. An example might evolve from a scene in *Schindler's List* where a man breaks something off the door in the ghetto as he departs. Students often ask questions about this scene and they may want to know more about the item removed from the door frame: a "mezuzah." Other examples might include: the types of jobs in ghettos, weapons of World War II, experiences by men or women in the camps, and Amon Goethe.

Teacher Reflection of Learning

- Reading Literature Standard 3 is initiated with the character chart in this lesson, but continues to develop in successive lessons exposing more of the plot development of the film.
- The lesson, regardless of film, may need to be paused and discussed based on student need and discussion. Although there are stopping points built into this lesson, students may wish to ask more questions.
- Another great strategy to use is to set up an online discussion board while the film plays. With laptops in the classroom or through BYOT use of cellular devices, students can ask questions and interact while the film plays. This allows an easy reference to some commentary after the film is stopped.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Standards Covered

- Grades 9-10 English Language Arts
  - CCSS.ELA-Literacy.R.9-10: Reading
    - CCSS.ELA-Literacy.RI.9-10: Informational Text
      - Integration of Knowledge and Ideas
        - 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.
      - Key Ideas and Details
        - 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.
        - CCSS.ELA-Literacy.RI.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
  - CCSS.ELA-Literacy.W.9-10: Writing
    - Research to Build and Present Knowledge
      - CCSS.ELA-Literacy.W.9-10.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.
        - CCSS.ELA-Literacy.W.9-10.9a: Apply grades 9–10 Reading standards to literature (e.g., "Analyze how an author draws on and transforms source material in a specific work [e.g., how Shakespeare treats a theme or topic from Ovid or the Bible or how a later author draws on a play by Shakespeare]").
- Sources of Information
  - HS.SI.1: Evaluate resources needed to solve a given problem.
    - HS.SI.1.2: Evaluate resources for point of view, bias, values, or intent of information.

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Character Development Chart
2. Schindler's List Parental Permission Form
3. League of Nations Economic Survey
4. Character Development Chart - Guido
5. Comparison Composition Guidelines / Exemplar - Lesson 7

## Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Character Development Chart - Guido
*Resource: English Language Arts , Grade(s) 09 - 10*

Use this chart for Lesson 7 with the film, Life is Beautiful.

Format: Document
Duration: 0 Minute

| Resource |
| --- |
| Attachment: Character Development Chart Guido.pdf |

Additional Properties

# Character Development Analysis:   Guido Orefice

| Scene: (offer a few words or a phrase that describes the scene) | Interactions with other characters; conversations, results, motivations Quotations / Details: | Description of what this scene shows of Guido's character (adjective or adjective phrase) | Visual cues? What does the camera seem to focus on with the Guido that may shed light on his character? |
|---|---|---|---|
| "No brakes" scene | • Guido seems very lively<br>• He is very goofy / light-hearted<br>• He is new to the area in Italy<br>• With a friend going to stay with his uncle<br>• Lucky | -simple people<br>-genuine<br>-naive<br>-new to area<br><br>-Fun-loving | -Opening scene has eerie wind blowing in the background – foreshadowing?<br>- Town looks to be saluting Hitler<br>- Guido seems like a fix-it man |
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# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Character Development Chart
*Resource: English Language Arts , Grade(s) 09 - 10*

Use this chart for lesson 7, Schindler's List.

Format: Document
Duration: 0 Minute

| Resource |
| --- |
| Attachment: Character Development Chart Schindler.pdf |

### Additional Properties

# Character Development Analysis: Oskar Schindler

| Scene: (offer a few words or a phrase that describes the scene) | Interactions with other characters; conversations, results, motivations Quotations / Details: | Description of what this scene shows of Oskar Schindler's character (adjective or adjective phrase) | Visual cues? What does the camera seem to focus on with the Schindler that may shed light on his character? |
|---|---|---|---|
| Restaurant scene | • Schindler drinks a lot<br>• He is a Nazi?<br>• He seems to like nice things (spends money on them)<br>• Schindler spent a lot of money on military people at the restaurant.<br>• The military did not know Schindler.<br>• He won the people over at the restaurant. | -Has money<br>-Spends money<br>-Drinks a lot<br>-Likes nice things<br>-Nazi pin<br><br>-Go-getter | -Nice shirts, ties, cufflinks<br>- Nazi / swastika pin<br>- cash; over and over<br>- alcohol<br>- military uniforms |
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## TABLE 1.

### Percentage of Workers Unemployed

| Country | 1929 | 1932 | 1937 | 1938 |
|---|---|---|---|---|
| World index | 5.4 | 21.1 | 10.1 | 11.4 |
| Australia | 11.1 | 29.0 | 9.3 | 8.7 |
| Austria | 12.3 | 26.1 | 20.4 | 15.3 |
| Belgium | 1.9 | 23.5 | 13.1 | 17.6 |
| Canada | 4.2 | 26.0 | 12.5 | 15.1 |
| Czechoslovakia | 2.2 | 13.5 | 8.8 | 8.5 |
| Denmark | 15.5 | 31.7 | 21.9 | 21.4 |
| France | — | — | — | 8.0 |
| Germany | 9.3 | 30.1 | 4.6 | 2.1 |
| Japan | 4.0 | 6.8 | 3.7 | 3.0 |
| Netherlands | 5.9 | 25.3 | 26.9 | 25.0 |
| Norway | 15.4 | 30.8 | 20.0 | 22.0 |
| Poland | 4.9 | 11.8 | 14.6 | 12.7 |
| Sweden | 10.7 | 22.8 | 11.6 | 11.8 |
| Switzerland | 3.5 | 21.3 | 12.5 | 13.1 |
| United Kingdom | 10.4 | 22.1 | 10.5 | 12.6 |
| United States | 1.0 | 24.9 | 13.2 | 19.8 |

Source: League of Nations, World Economic Survey: Eighth Year, 1938/39 (Geneva, 1939), 128.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Comparison Composition Guidelines / Exemplar - Lesson 7

*Resource: English Language Arts , Grade(s) 09 - 10*

Use this resource for guidance with the RL.9-10.7 activity where students compose 2-3 paragraphs analyzing how the film and the memoir treat a similar scene.

Format: Document
Duration: 0 Minute

| Resource |
|---|
| Attachment: Scene Comparison Lesson 7.pdf |

## Additional Properties

# Scene Comparison

**Prompt**: Students will compose 2-3 paragraphs drawn from comparative notes on a key scene from *Schindler's List* and *Night* which illustrates the following:

- Analyze the representation of the 'Ghetto' entrance scene in Spielberg's film, *Schindler's List* and Wiesel's memoir, *Night*, including what is emphasized **or** absent in each treatment.
- Draw evidence from the texts to support analysis, including, but not limited to the following:
  - ☐ Refer to the titles and genres of the two mediums and the scene analyzed.
  - ☐ Offer specific details and support examining which features of the ghetto entry are emphasized or absent and in what medium.
  - ☐ Cite strong and thorough textual evidence to support the analysis.
  - ☐ Use proper grammar, spelling, punctuation and conventions.

## Entering the Ghetto

| *Night* | *Schindler's List* |
|---|---|
| p. 10 "one o'clock in the afternoon, came the signal to leave."<br>"They began their journey without a backward glance at the abandoned streets, the dead, empty houses…"<br>"Everywhere rooms lay open. Doors and windows gaped onto the emptiness."<br>p. 12 "The little ghetto. Three days before, people had still been living there-the people who owned the things we were using now."<br>"The people must have been driven out unexpectedly." | Mass amounts of people, shoulder to shoulder walked across a bridge into the ghetto area.<br><br>Some people who lived in homes in the ghetto were still trying to gather their things to leave.<br><br>People did not take a look back.<br><br>People were ridiculed on the street, and one family had dirt thrown at them.<br><br>Oskar Schindler took over one of the nicer houses for his own.<br><br>People seemed to carry their lives in their bags.<br><br>They were crammed into small houses with many families. |

**Student Sample – Comparing scenes, Film vs. Memoir; Entry to the Ghetto in World War II**

   Like many stories from differing perspectives of an event or time period, two stories rooted in the Holocaust present common historical experiences illustrated in unique ways. Steven Spielberg's film, *Schindler's List* and Elie Wiesel's memoir, *Night* both portray their main character's involvement with the entrance to Jewish ghettos. For Wiesel in *Night*, the experience was personal and involved his Jewish perspective. In *Schindler's List*, the primary character, Oskar Schindler, is a Nazi who benefits from the ghetto population, but the scenes of the ghetto entry in this film depict Jewish families entering under different circumstances than those in *Night*. Wiesel introduces a slow march to the ghetto on page 10 of *Night*, where Jews (including he and his father) were given a "signal to leave" and "began their journey without a backward glance at the abandoned streets." There were no spectators or onlookers in Wiesel's version, but "…dead, empty houses," where "doors and windows gaped onto the emptiness."

   The entry into the ghettos in *Schindler's List* emphasized the excitement of the Aryan community in seeing the Jewish people have to leave their homes. As mass amounts of people walked shoulder-to-shoulder across a bridge to the ghetto (a different town than in *Night*), a little girl was seen screaming "Goodbye Jews!" over and over, while hurling mud at them. This open hostility and townspeople's involvement in viewing the move by so many Jews was far different in the quiet arrival in the ghettos by Wiesel.

   While both entries into the ghetto were depicted with different emphasis on the public reaction and treatment, it was still clear that the new homes within the ghettos in both versions were those of people who were "driven out unexpectedly." *Schindler's List* emphasized the massive public hatred and hostility of all Jewish citizens, while Elie Wiesel accounted for his family's entrance in a very controlled, non-public order for movement. The emphasis in both accounts helps to establish the roles of the characters. In *Night*, the author carries the reader through an isolated experience from the perspective of the victim, while in *Schindler's List*, the main character is a Nazi who witnesses the hostility early and starts to change because of it.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION <sub>Materials Bank</sub>

## Analyzing Tone and Understanding Complex Characters
*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #8 of 14: The eighth lesson in this unit has two primary objectives: to continue the film analysis of character development started in lesson 7, and to identify and analyze tone in Wiesel's Night, chapter 5. Besides viewing and analyzing the film students will re-read selections from Elie Wiesel's; Night, chapter 5.

Duration: 2 Days

### Lesson

**Student Engagement/Motivation**

Teacher will play TWO videos included (see links below), one at a time, when prompted within the lesson. The following link plays the second video in a list of associated videos: the trailer for the film, Frozen "https://www.youtube.com/watch?v=FLzfXQSPBOg&amp;index=2&amp;list=

The lesson also uses the first video on the linked playlist. When prompted within the lesson, teachers will scroll the playlist and play the first video. Many students will recognize this film. After viewing the trailer, have students respond to the following question in their journals: What is a word that can describe the tone of the story depicted in the trailer? Include specific evidence from the videos, such as the flirting that occurs between Anna and Kristoff, or the scene where Anna jams the carrot through Olaf's head, and he comments on how cute it is. The narrator, music, and quick scenes make this look very dramatic. Allow time for students to offer a word that describes tone and make sure that they offer evidence from the scenes in the video to support their association with the tone. Students may offer their own anecdotes; or experiences in viewing this film on their own, and the teacher may want to have students explain whether the film kept the same tone found in the trailer, with reasons.

**Learning Targets and Criteria for Success**

Essential Questions:

* How does an author's diction influence tone?
* How does a film expose a character's development?

Include a clear and explicit purpose for instruction

* Students will understand how small changes in word-choice can create a shift in tone and establish new meaning.
* Students will analyze character development in an appropriate World War II film such as *Schindler's List* or *Life is Beautiful*.

Criteria for Success:

* Students will be able to analyze how diction contributes to author's tone.
* Students will be able to change the tone in a piece by replacing select words.
* Students will be able to analyze character development and its impact on plot.

**Supplies/Resources**

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- *Night*, by Elie Wiesel
- Please make certain that adherence to local policies and discretion are used when incorporating *Schindler's List* into the study. While the lesson provides alerts to specific scenes commanding heightened discretion, local policies determine a teacher's ability to use the film.
- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.
- OR, *Life is Beautiful* [La vita è bella]. Dir. Roberto Benigni. Perf. Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi, Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home Entertainment, 1999. DVD.


Learning Tasks and Practice

- After the brief discussion following the "Engagement / Motivation" activity, the focus on the specific meaning of "tone" follows:
- Define the word "tone" on the board: *the author's attitude towards his or her subject*. Ask students to explain the difference between "tone," and "mood," in their journals under their "trailer" description (above). Students should reveal the idea of *tone* involves the author's treatment of a subject and *mood* involves the reader's response. Students should be more aware of the differences, as mood was the focus of lesson 5.
- Play the video listed first in the linked video-list (scroll up, above the video just played), and follow with similar discussion - students offer a word defining the tone with specific supporting evidence:
  - This exercise is similar to the opening exercise, except now students will examine how the newly-created tone of the next video affects mood.

| Teacher Introduction: |
|---|
| • *The story and scenes remain similar to the original, but in this video, take note of what the author does to manipulate the tone of the story, and its likely effect on mood.* |

| After video, potential student responses: |
|---|
| • Manipulation on *tone:*<br> ◦ *the music creates an ominous tone – it has a fast beat mixed with bass and slower beats*<br> ◦ *scenes are clipped in such a way that suspense is created – anything funny, heart-warming, romantic from the earlier version is portrayed*<br>• Potential tone descriptors:<br> ◦ *Frightening- the music is lower in bass, and an eerie wind sound is played*<br> ◦ *anxious – scenes are cut from the screen right at a moment of climax, one-after-another*<br> ◦ *edgy – music at the halfway point moved faster, with rapid notes with dark imagery*<br>• Effect on *mood*:<br> ◦ *the tone in this video creates tension in the viewer through:*<br>  ▪ *suspense – scenes cut off early beg the question: what happens?*<br>  ▪ *uneasiness – the voices of the characters indicate a sinister plot* |

- Teacher should use this introduction of manipulation of tone in the video as a springboard for understanding tone in written text, as in *Night* chapter 5. With the absence of music and visuals in written text, students examine how a writer can use diction to establish tone.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- Students should look back at the opening two paragraphs of chapter 5, re-read the text, and describe the tone established by Wiesel here, including textual support:
- Opening of chapter 5, Elie Wiesel's, *Night*

> *The summer was coming to an end. The Jewish year was nearly over.*
> *On the eve of Rosh Hashanah, the last day of that accursed year, the whole camp was electric with tension which was in all our hearts. In spite of everything, this day was different from any other. The last day of the year. The word "last" rang very strangely. What if it were indeed the last day!*

- Possible Responses:
- *conclusive* – "last" is repeated four times, with synonymous words like, "end," "over,"
- *saddened* – "accursed," "tension"
- *scared* – "What if…""electric with tension…"

- Students should analyze the specific words or strategies Wiesel uses to create the tone.
- Their analysis will include identification of words, such as: *end*, *over*, *accursed*, *tension*, *spite*, *last* – four times.
- Students will re-write the opening passage, making changes to diction to reflect a more positive tone.

- Positive tone: Opening of chapter 5, Elie Wiesel's, *Night*

> *The summer was coming to a finale. The Jewish year was culminating soon.*
> *On the eve of Rosh Hashanah, the great day of that blessed year, the whole camp was electric with excitement which was in all our hearts. In light of everything, this day was distinguished from any other. The last day of the year. The word "last" sang very sweetly. What if it were indeed the last day!*

- Follow-up discussion questions. Students should answer them in their journal first, then share and discuss after:

| Question / Prompt | Potential Responses |
|---|---|
| What is the tone of the passage now? | • *hopeful, positive, admiring, accomplished, rewarding* |
| How did the slight change in diction influence tone? | • *The words replaced negative with positive connotations, leading to an overall positive tone.* |
| How did retaining the word "last" allow the tone to remain positive? | • *Arrangement of the passage and positive words leading up to the use of "last" in the end allowed the term "last" to take on an appreciative tone – almost respectful of what might have been accomplished.* |
| Beyond diction, what additional factors may | • *Context – the situation, setting, conflicts, characters, and dialogue can enhance understanding of tone*<br>• *The reader's influence on an oral reading of the text; stresses to* |

| influence perceptions of tone? | *certain words, phrases and ideas* |
|---|---|

For further understanding of the influences on tone, play the "Believe" video from JDRF, a charity organization dedicated to finding a cure for diabetes. This shows a unique way tone can be changed by reading the same sentences in reverse order:

- https://www.youtube.com/watch?v=Wj41KVxZNHQ
- Have students discuss and respond:
- Potential Responses:
  - *The creators used a reversal of tone through a reversal in reading to attract and intrigue audiences.*
  - *A very unique way of converting from hopelessness to hopefulness using the same text.*
  - *Inspirational! The downtrodden tone in the first read quickly turns to hope in the reverse-read.*
- Formative assessment:
  - Students must identify a passage (approximately a paragraph in length) in *Night* and re-write the text, using diction and any other strategy to change the tone of the passage.
  - Using a class partner, one student will read the original passage, and the other student will read the altered, or re-written, passage.
  - The class will identify the tone of each, offering feedback on achieving the change in tone on a case-by-case basis.
  - The feedback from teacher and class will serve as a source of improvement and revision.
  - Teacher may collect the revised drafts and identify specific students who have not identified and manipulated tone in the manner of the lesson. These students will have enrichment opportunities beyond class.

- Film Study Continued from lesson 7:
  - Using the "Character Development Chart" (from lesson 7) for Oskar Schindler, students will continue taking notes on Schindler's character development in the same manner.
  - Begin the film, *Schindler's List*, where it left off in lesson 7, at 21:41 (chapter 7).
  - This lesson covers five chapters of the film 6-10:
  - Teacher may use this viewing guide to pause the film to foster discussion or as a preview of the scenes.
    - Chapter 6 and chapter 7: 21:41-30:34
      - Schindler offers and makes a deal to invest Jewish ghetto-residents' money
      - Character motivations; Schindler driven by money
      - Fully staffs factory and begins operations using members of the ghetto
  - o Chapter 8: 30:35 – 34:21
    - Schindler contacts his original military associates (from opening scene in film) to secure deals for his products
    - Students should be able to connect this scene with the opening scene
    - Illustrates Schindler's business vision
    - Black market is exposed – underground sales of goods not allowed in Hitler's Germany
  - o Chapter 9: 34:22-41:40The next scene must be stopped NO FURTHER than the 44:12 mark for discretionary

purposes.
- Write the word, "estranged" on the board
- Students should guess its meaning
- Offer the use of the term in a sentence: Schindler's estranged wife comes to visit him while he had a girlfriend in his residence.
- Students should use their character development charts to make note of what Schindler's interactions with his estranged wife show about his character and their relationship.
- 

| Possible Responses / Talking points: |
| --- |
| ▪ Schindler is still friendly with his wife, although they do not live together <br> ▪ Schindler's wife seems understanding of his situation <br> ▪ Schindler still respects his wife, and is proud of his newfound position <br> ▪ His wife asks if she "should stay" and offers an ultimatum – a promise that Schindler's doorman would never mistake her for anyone "but Mrs. Schindler." The next scene has her on a train leaving. Schindler could not make that promise. |

- 
- Chapter 10: 41:41 – 44:12
  - Video MUST be stopped at 44:12! There is an inappropriate scene involving sexual content at 44:13 – at the start of the next chapter.
  - This scene shows Schindler's workers being forced to shovel snow
  - At 43:25, an old man is shot in the head – teachers may choose whether to show this scene or not.
  - Discussion on this scene should be elicited:

| Possible Talking/Discussion points: |
| --- |
| • Why would Schindler's workers be used for the snow removal? <br>   ◦ Exert authority <br>   ◦ Show all prisoners that they have no control |

If using *Life Is Beautiful*:
- Continuing with *Life is Beautiful*, the same technique outlined in the *Schindler's List* lesson plan should apply – use an active online discussion board to increase student engagement in the film viewing.
- This lesson covers chapters 10 – 14. These chapters expose more of the likeable nature of Guido and his continuous ability to have things work out, despite adversity.
- Students should track the challenges Guido faces in his pursuit of Dora, his romantic interest.
- A constructed response paragraph will be written after chapter 14 of the film. Student notes will contribute to specific scene-based and text-based responses.
- The guiding, multi-part question for the constructed response is:

How is Guido able to have things continuously work out in his favor time-after-time in the face of adversity? Is it luck or is it his ability to manage difficult situations?

- Students should continue with the character development notes on Guido, but for chapters 10-14, students need to create the following chart in their notes:
  - This will help to organize their notes and evidence for the constructed response effectively.

# North Carolina Department of Public Instruction Materials Bank

○ The first scene has an example for guided practice.

| Chapter title | Context / scene | Adversity introduced | How Guido managed |
|---|---|---|---|
| "Turn Around" – chapter 10 | - at the opera, Guido wants Dora to notice him there | - he sits alone in a lower part of the theater, while Dora sits with company in a box seat, and she does not know he is there<br><br>- he cannot interrupt the show by calling out to her | - Guido acts like he uses a method of willpower he learned from his friend, where he 'wills' something to happen and it will happen<br><br>- he gets Dora to glance down at him and smile |
| "Stealing the Princess" – chapter 11 | | | |
| "Signs From Heaven" – chapter 12 | | | |
| "The Jewish Horse" – chapter 13 | | | |
| "A Wedding Announcement" – chapter 14 | | | |

- The teacher should pause the film after each chapter to allow students to take their notes in the chart.
- Allow students to share briefly with a peer to verify details that might have been overlooked or to ask the class for detail proof as needed, before the next scene being played.
- When the scenes have been played, give students the rest of class to use their notes and begin on their constructed response.
- The constructed response will be submitted for detailed-feedback from the teacher as a homework grade in the next class.

Technological Engagement
- This link goes to a playlist, where TWO videos will be played for the beginning of the lesson; first, an official *Frozen* movie trailer, then, a trailer with altered versions and manipulated tone:
  ○ https://www.youtube.com/watch?v=FLzfXQSPBOg&index=2&list=PLBjIqRvyNjs8scZZ1ukAzlyH4mRveAYS-
- "Believe" video from JDRF Organization; tone shift with reversal of line-by-line reading:
  ○ https://www.youtube.com/watch?v=Wj41KVxZNHQ

Collecting and Documenting Evidence of Learning

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- Using peer collaboration, students will select a passage from *Night* and change the tone by changing key words in the reading. Share formative responses with the class and adjust based on feedback.
  - Teacher will collect to identify students who misapply words and resultant tone changes for later intevention.
- Using the "Character Development" chart and the "T-chart," students will cite strong and thorough textual evidence to support analysis of character growth in *Schindler's List*.
- Using the "Character Development" chart and an additional chart for *Life is Beautiful*, students will analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme. In this lesson, students will analyze the development of Guido as a likeable character and examining how luck may play a role in his development and the plot.

### Student Self-Reflection and Action Steps

- Misconceptions often come in the form of confusion between "tone" and "mood," and these are addressed early in this lesson as well as in lesson 5 of this unit.
- This lesson includes direct instruction through modeling in tone analysis early.
- This lesson allows students opportunity for productive struggle through discussion of tone changes in video format, then composed into textual analysis of tone, and finally, manipulation of tone.
- This lesson includes appropriate scaffolding so students directly experience and manipulate the tone of a published text.
- This lesson includes opportunities for students to self-assess, and engage in peer-review of altered tone passages and teacher feedback.
- This lesson allows for purposeful independent reading opportunities focused on tone identification and manipulation of established tone through choices of diction.
- Students use the class model, self-assessment, and peer review to achieve mastery of the concept of tone-control in writing.
- Students will use their strengths by independently identifying another passage, its tone, and rewriting the passage to examine how diction contributes to tonal meaning.

### Feedback/Instructional Adjustments

- "Formative Assessment" guidelines serve as a source of directed feedback in accordance with the learning task.

- For students who have trouble identifying text with clear evidence of tone, the teacher may offer excerpts:
  - Page 13, section beginning: "Night. No one prayed…" ending: "…gather one's strength."
  - Page 54, section beginning: "The camp had become a hive…" ending: "feeling neither pain nor cold."
  - Once directed to one of these pages, students may focus on the tone manipulation task exclusively, rather than trying to locate a passage first.

- After collecting student work from the formative assessment piece, students who struggle with adapting the tone of the text should be offered a chance to go back and analyze and explain the presence of an identified tone before moving on to alter the tone.
- The two isolated excerpts above will serve as the scaffold for students who need to first identify tone.

- Students in need of support should use a small group time or enrichment with the teacher or a higher-achieving student where appropriate.

### Extended Learning Opportunities

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- Students might seek to identify tone in other readings and by substituting words, attempt to change the tone of the piece.
- Students might try to re-create the effect of the reversed tone in the JDRF "Believe" video with their own statements.
- If using *Schindler's List*, students might research Oskar Schindler's actual business background in starting this company and evaluate how close the film depicts this aspect of his life.
- If using *Life is Beautiful*, students might explore the character traits that make Guido such a likeable character.

Teacher Reflection of Learning

- From the model of identified tone at the beginning of the lesson to the independent work at the end, the lesson reduces support and scaffolding for students.
- This lesson provides for application of literacy skills, specifically tone analysis and character development analysis; student-directed inquiry in finding a self-selected passage for manipulation of tone; and peer review.
- Descriptive feedback was used from the model at the beginning in detailing an exemplar to the peer and teacher-reviewed items in the end of the lesson.
- Students used both teacher and peer feedback within this lesson.
- Challenges of the lesson will be in technology use and in film availability, but usually can be addressed within a school district and sharing options from school-to-school.

- The next lesson will indirectly examine how tone shapes character development in film.

## Standards Covered

**Grades 9-10 English Language Arts**
    **CCSS.ELA-Literacy.R.9-10: Reading**
- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
  - **Craft and Structure**
    - 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 (e.g., how the language of a court opinion differs from that of a newspaper).**

- CCSS.ELA-Literacy.RL.9-10: **Literature**
  - **Key Ideas and Details**
    - CCSS.ELA-Literacy.RL.9-10.3: **Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**

**Technology as a Tool**
    **HS.TT.1: Use technology and other resources for assigned tasks.**
- HS.TT.1.1: **Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).**

## Organizers

Instructional Resource Type
1. Educator / Curriculum
Document
Revised Bloom's Taxonomy
1. IV. Analyzing

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION <sub>Materials Bank</sub>

## Ghetto Liquidation: Critical Thinking from a Critical Scene

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #9 of 14: The ninth lesson focuses on character development in the film, analyzing character change and influences guiding the change. The presentation of ghetto liquidation in Schindler's List also provides an opportunity to expose students to speaking and listening skills. Students will use technology to present responses in a discussion board format to enhance active engagement in viewing and critical thinking in several responses to Schindler's List or Life is Beautiful.

Duration: 2 Days

| Lesson |
| --- |

**Student Engagement/Motivation**

The students will have a "Warmup" activity on the board when they walk into classroom.  Students should write it down in their journal and respond with a minimum of one paragraph, with an explanation:

- Is it ever right to kill?
- If viewing *Life is Beautiful*. "Is it ever right to lie?"

Follow with sharing and discussion from the class.

**Learning Targets and Criteria for Success**

Essential Questions:

- How do authors illustrate ethical dilemmas through textual development?
- How do authors show character responses to ethical dilemmas?
- How does one better understand another's argument?

Purpose for Instruction:

- Students will be able to critically think and interact with peers using a discussion board to process complex thoughts and questions while using peers as a resource to shape understanding.
- Students will be able to reflect upon the points-of-view of others.

Criteria for Success:

- Students will be able to offer support or divergent views when considering a critical ethical dilemma from film.
- Students will be able to understand and appreciate the responses of others.
- Students will understand how characters shape the plot through their behaviors.

**Supplies/Resources**

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- *Night*, by Elie Wiesel
- **Please make certain adherence to local policies and discretion are used when incorporating** *Schindler's List* **into the study. While the lesson provides alerts to specific scenes commanding heightened discretion, local policies determine a teacher's ability to use the film.**
- *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.
- OR, *Life is Beautiful* [La vita è bella]. Dir. Roberto Benigni. Perf. Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi, Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home Entertainment, 1999. DVD.

Learning Tasks and Practice

- This section of *Schindler's List* will include an active, real-time discussion using a web-based discussion board, which increases student-engagement with the film as text. Students should have experience in a teacher-selected discussion platform or learning management system from earlier in the unit.
  - No verbal discussion will take place within class while the film plays – it is all online.
- 
- Using 1-to-1 technology, BYOT, or school-issued laptops, students will log in to the discussion board prior to the start of the film.
- Teacher should use the guide below to help foster discussion commentary as the film plays.
- There are approximately 30 minutes of film started about 10-15 minutes into class after the student engagement motivation discussion and the discussion board set-up.
- Using this guide, the teacher must use school-appropriate discretion in navigating around the identified scenes as the film plays.
- The film must be stopped or paused to point out guiding questions or scenes within the discussion board.
  - Statements or scene summaries within this guide are used as a reference to specific scenes if a student comments or a student question is posted.
    - ▪ The scene may be replayed if a student-discussion develops and later read online.
  - **Questions in this guide are in bold** and can be placed as a teacher-post within the active discussion board.
  - Time should be allowed for student responses within the online discussion board.
  - The teacher should continue playing the film as students finish with their current discussion posts.
  - The frequent pauses and followup written discussion within the online discussion board will carry the entire viewing process to 50-60 minutes.

Teacher should post the guiding direction for the discussion board:

- *While the film plays, use this discussion to post comments, questions, feedback, and reflections to the scenes of this part of the film. Interact with others to help shape understanding.*

*Schindler's List* **Lesson Teacher's Viewing Guide:**

| Alert | A timestamp highlighted in RED indicates a scene where age-appropriate discretion must be used. |
|---|---|

**Begin viewing at the 44:55 mark** in *Schindler's List*; chapter 11. It needs to be resumed 43 seconds from where it was last played from lesson 8.

- This gap in time will allow a small sexually explicit scene to be cut from student view.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

- This explicit scene lasts from 44:12 – 44:55 in the clock on the movie.

| Time Stamp | Scene Description / Teacher's Viewing Guide |
| --- | --- |
| 44:12 | Sexually explicit scene; this is where lesson 8 stopped (at 44:11). Teachers should avoid playing 44:12 - 44:54 to students. |
| 44:55 | Train station; labor camp workers being shipped to camps; Stern is captive on the train |
| 48:20 | Behind the scenes at the train station; theft of goods, merchandise, teeth with gold crowns / fillings |
| 50:00 | Scene in the ghetto; potential hopefulness illustrated by some |
| 50:53 | Amon Goeth, leader of the labor camp getting a convertible tour of the ghetto |
| 51:20 | language used by Amon Goeth |
| 53:25 | language used |
| 53:38 | language used |
| 54:45 | Graphic violence; gunshot to the head of the foreman of construction |
| 55:10 | Goethe's speech – **Can a group erase history?** |
| 56:55 | Ghetto Liquidation begins – **What is** *liquidation*? |
| 58:35 | Residents hiding jewels by ingesting them – **Is this effective?** |
| 59:32 | Graphic violence; gunshot to the head of a man, while the SS are nice to a child |
| 59:45 | Mass dumping of residents' property and belongings; **Why is this done at this point?** |
| 1:01:02 | "Papers!" The importance of the prisoners to have their papers **– irony? All are destined for death, why the importance of papers in the meantime?** |

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

| | |
|---|---|
| **1:01:22** | Gunshots and a killing |
| **1:01:39** | Gunshots and a killing |
| | Discussion Source – Scene below: |
| **1:01:51** | Hospital scene |
| **1:02:06** | "Trucizna" is Polish for "poison" – **Why is the hospital staff administering "poison" to the patients?** |
| **1:02:23** | Consider the patients' perceptions and response of what is happening. |
| **1:02:36** | Consider the patients' perceptions / response of what is happening. |
| **1:02:51** | SS enter and shoot the patients lying in the beds, finding out they are already dead. |
| **1:03:22** | Violent scene; gunshot, blood depicted |
| **1:04:10** | Scene in the sewers; SS already prepared for escape this way – gunshots from afar |
| **1:05:00-1:06** | Residents search for hiding places, some of them uniquely built |
| **1:06:13** | **Lucky to be alive?** Jewish man allowed to live by quick-thinking – **what role does luck play in the Holocaust?** |
| **1:06:50** | Young Jewish police boy; a friend of the young girl and woman, helps to save them |
| **1:08:03** | Camera focuses on Schindler's face – **what does this show about his character at this point?** |
| **1:08:07** | Children's music and little lost girl walking in a red coat – **Why is this red coat the only thing in color in the film so far?** |
| **1:08:17** | Camera focused on Schindler's face again – **What does the face show about his character?** |
| **1:08:32** | After a scene back on the little girl with the red coat, focus goes back to Schindler |

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

| 1:08:41 | Again, scene switches back to Schindler's face as he watches what happens in the ghetto |
|---------|---|
| 1:09:06 | Back to Schindler's face again **– What is Spielberg trying to convey about his character here?** |
| 1:09:26 | Violent scene; SS shoot a row of 7 people with three bullets |
| 1:09:42 | Back to Schindler's face, as he takes one last glance and leaves |
| 1:10:45 | Nighttime in the ghetto; still searching for hidden Jewish residents using a stethoscope. **Why did the Jewish people not expect the SS to search like this?** |
| 1:11:00 | Prisoners attempt to come out of hiding too early, are found and shot; suggestive violence, but nothing graphically displayed |
| 1:12:00 | **How does the SS man sit and play piano while all of the killing is going on?** |
| 1:13:00 | language used |
| 1:13:12 | 30-second scene with Schindler's empty factory and thoughtful look. |

**Discussion Board Follow-Up – remaining class period (approximately 25-30 minutes)**

- After the viewing segment has reached the end of the guide above, have students go back through the discussion board, finish any last posts, comments, and questions.
- The commentary by students can be so wide and varied that no single sample can be provided, but it is important to project their responses on the screen in the classroom for follow-up.
- The follow-up to this online discussion in the classroom helps to foster more participation by all students, and allows normally reserved students who are not as vocal to feel a part of the discussion when what they wrote online is projected.  The teacher should take care to point out the comments offered by the students who are reticent in speaking verbally.
- Teacher should scroll through the commentary, reading some questions and comments aloud and guiding students to help answer any questions that may have been asked.
- It may be necessary to revisit a scene to move the discussion along and answer questions.
- Students should also focus on developing their notes or observations in the "Character Development Chart" from the first *Schindler's List* lesson of the unit.
- Below is an excerpted **exemplar** of a similar online discussion from a different part of the film; student names removed:

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank



The war must be nearing the end because they are killing as many Jews as possible.
Mon Mar 3, 2014 at 11:09 am · Like · Reply

I feel like Schindler is starting to feel some emotion and heartache towards the Jews being persecuted. After he had passed the dead bodies, his facial expressions gave it away. You can tell it bothers him.
Mon Mar 3, 2014 at 11:09 am · Like · 1 · Reply

I think that saying it "bothers" him is an understatement. His face looks horrified.... possibly even worried, nervous, or scared....
Mon Mar 3, 2014 at 11:15 am · Like · Reply

It became clear that Schindler was very upset and starting to care about the Jews after seeing the ashes falling from the sky and the numerous bodies being burnt.
Mon Mar 3, 2014 at 11:09 am · Like · 2 · Reply

Schindler is realizing more now that he needs to help the Jews.
Mon Mar 3, 2014 at 11:09 am · Like · Reply

Schindler has changed since the beginning of the film, he now recognizes the hate and disgust going on around him, and is trying to help in every way he can
Mon Mar 3, 2014 at 11:10 am · Like · Reply

Seems man really is doomed to destroy himself.
Mon Mar 3, 2014 at 11:10 am · Like · Reply

It is sick that they had to dig up their dead friends and family and then they had to burn their bodies.
Mon Mar 3, 2014 at 11:12 am · Like · 1 · Reply

Schindler is starting to think over every decision in his daily life.
Mon Mar 3, 2014 at 11:13 am · Like · 2 · Reply

Can you put yourself in his shoes, where you have once seen or heard something that made YOU rethink the decisions you have made in YOUR life?
Mon Mar 3, 2014 at 11:17 am · Like · Reply

- **If using** *Life Is Beautiful*:
  - Continuing with *Life is Beautiful*, the same technique outlined in the *Schindler's List* lesson plan should apply — use an active online discussion board to enhance student engagement in the film viewing.
  - This lesson covers chapters 15 – 17. These chapters culminate the increasing discrimination of Guido in Italy. Students should continue to keep track of discriminating scenes as they are viewed.
  - Students should also continue with the character development notes on Guido.
  - A brief composition piece can be assigned for students to illustrate their learning at the end of chapter 17. A t the start of chapter 18, where Guido is captured, student should start to comment on the discussion board (similar to the *Schindler's List* discussion board).
    - Students may compose a character sketch (written) of the changes Guido has undergone.
    - Students may examine the stereotyping and gradual increase in discrimination towards Guido (based on notes).

  - At 1:06:32, gruff German officers storm into the barracks, barking out orders. Guido volunteers to translate their German to Italian – although he does not know German.
  - This humorous scene continues to 1:09:30.
  - At this point, ask the students to comment on the discussion board in response to this question:
    - The entire movie is spoken in Italian and subtitled into English for the American and British viewers. ALL characters who do not speak English have subtitles translating their speech, EXCEPT the German characters. WHY was the German language as it related to the SS or Nazis not translated as well?

- The responses to this question should be projected and discussed.Continue viewing and commenting until the end of chapter 23 (1:19:43)
    - Students should identify the point-of-view needs to remain with the little boy and Guido, and since they do not understand German, neither should the viewer to preserve the comic effect.
- Project the discussion board and scroll through, commenting on some of the questions, comments, and responses.
- Seek to answer questions where applicable – including replaying part of the scene.
- In response to the discussion created for the *Schindler's List* lesson plan below, students should engage in a similar activity about *Life is Beautiful*, using the question: **Is it right for Guido to lie to his son? Explain.**

**Beyond class**
- Once students have seen the interactivity of the previous discussion, they should be encouraged to continue pursuing any lingering thoughts or ideas online within that discussion board among their peers beyond class.
- A new discussion board should be created and introduced; it should offer the students the following prompt:
- Review the scene boxed-in within the guide, and read the prompt below as it is projected on the board:

After viewing the scene and deeply thinking about the question and potential responses, answer with conviction: **WHO are the murderers in this particular scene?** The medical staff or the SS?

Why? Explain how you would justify this response. You MUST make direct reference to the scene and characters.

- You must have at least 3 (THREE) total posts.
    - ONE must state your answer and explanation.
    - Then, you should reply TWICE (once to two other students agreeing or challenging their opinion).
    - After reviewing the prompt with students in class, the teacher should replay the scene related to this prompt, outlined below:

| Ch. 14 | Discussion Source – Scene below: |
|---|---|
| 1:01:51 | Hospital scene beginning |
| 1:02:06 | "Trucizna" is Polish for "poison" |
| 1:02:23 | Consider the patients' perceptions and response of what is happening. |
| 1:02:36 | Consider the patients' perceptions and response of what is happening. |
| 1:02:51 | SS enter and shoot the patients lying in the beds |

- Students will use this discussion and debate online as the source for the "Day 2" activity related to the lesson.

# North Carolina Department of Public Instruction Materials Bank

○ Teacher should distribute assignment sheet (resources) for the day 2 activity.

**Exemplar Excerpt:**



In this scene I believe the medical staff were the real murders because the medical staff gave the patients poison that killed every patient there. It doesn't matter if you think the medical staff gave them the poison to put them out of their misery, a killing is a killing. When the SS guards came in to kill the patients they only shot three because they were already dead. This clearly shows that if the SS guards were the real murders they would have had to kill every patient their. Also, wouldn't you think there are more moral ways the medical staff could have helped the patients? The medical staff could have stopped the SS guards or done something to save the patients rather than to kill them themselves. Poisoning them wasn't their only option in this situation but it's the route they choose to take. When you look at this standpoint, killing someone or saving their lives are on opposite ends of the totem pole. The medical staff could have done something more moral to help the patients but they choose to kill them instead. The poison may have been a more soothing death but it was still a murder done by the medical staff.

· Unlike 😊 3 · Reply

I understand your standpoints and would even agree with you that the doctors and nurses could of done something more moral but that doesn't change the fact of what lead them to have to choose anything at all. You said in your reply to my comment that the hospital staff could of risked their own lives to try and help the patients but isn't that what they already did through the actions they took. If it weren't for the SS guards they would of never even had to make a decision about the patients, that decision being moral or not. If the SS guards were not in the picture then the doctors and nurses would of just kept treating the patients. However, though they were in the picture so they had to make a choice and they chose to let the patients go peacefully rather than through pain. Also you say the SS guards only shot three patients because they knew they were already dead. If they knew they were already dead then why did they have to check to see if the other patients were dead also? Shouldn't they of already known like they did with the first three patients? Also why would you shoot a dead patient? What would you gain from that particular action? They didn't shoot them because they were already dead, they shot them because they had an intention to kill them.

· Unlike 😊 2 · Reply

when you stated that you think the hospital staff already risked their lives for the patients through the actions they already took I beg to differ. Doesn't risking your life mean you put your life in danger for saving someone else's? Your statment means that the medical staff killed the patients and the medical staff didn't get harmed for it. That is deffinatley the opposite of saving someones life.

· Unlike 😊 2 · Reply

I do believe they put their lives in danger for the sake of their patients. They didn't know what the SS guards would do to them when they found them yet they still carried out their actions. For all we know the SS guards could of killed the doctors and nurses for what they did. So how can you state they weren't harm when in fact none of us know the answer to what happened in the aftermath. The audience was cut off from that scene. The last thing we see before the movie moves on is the SS guards looking at the doctor and nurse. Our class can debate and discuss all we want but in the end we all have to realize that we don't hold the answer to who were the "true murders" in that scene. They only people who could answer that question truthfully would be the patients themselves.

· Unlike 😊 1 · Reply

**Day 2 – Presenting the Position Responses:**

The lesson and accompanying student-task will compel students to analyze all arguments proposed and prepare their own position sourced from a mixture of their peers' responses or arguments. Students will have to create a position as a collaborative group, using textual reference and support from their classmates' responses within the discussion board from the first day of the lesson.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

This lesson uses student-authored text within the discussion board as their sources for argumentative positions.

- Teacher should secure computer access for students to have access to the critical thinking or debate discussion board from yesterday's lesson. This does not have to be for every student, but school-based laptops are handy in small numbers or student's own technology in a BYOT school would work.
- Present the Powerpoint to review a sample discussion point, OR simply project the discussion posts students did yesterday.
    - Have students come to the board and mark with a sticky note or with an interactive white board stylus: claim, counterclaim, and support.
    - Use the Powerpoint in "resources" as a guide.
- When students enter the room the teacher assigns every other student to one of two groups, one on each side of the room. If the class is larger than 20 (10 per group), a third group should be created, evening out the groups to be no more than 10.
- Teacher then assigns one group, at random, with the task of presenting the case in one of the following ways: Once students are assigned to the 2 groups, offer the option for the third group, and explain the members of the group would have to use discussion board information to prove and present this response.
    - "The SS" are the murderers as depicted by *Schindler's List,*
    - "The medical staff" are the murderers as depicted in *Schindler's List*,
    - OR – if there is a third group, neither is the murderer, rather an outside group like: gun makers, Hitler's Nazi party, Jewish people are the murderers.
- 
- If there are a minimum of 5 volunteers for the third group, have them combine in a different area of the room, in the shape of a triangle; the three groups represented as three corners within the room. Under 5? Teacher may decide to keep them a part of their assigned group.
- Distribute the Discussion Organizing Template for each student to use as he or she works with the group. This will be turned in.
- While in the groups, the students engage in the following preliminary work, identifying their individual and group roles and goals and preparing to present their group's position.
- The students can access the original discussion board as well as consult their "Who are the Murderers?" debate assignment sheet.

| Step | Instructions for discussion |
|------|------------------------------|
| 1 | Groups share and discuss the 3 points they will make to defend their assigned position. |
| 2 | Divide into subgroups to discuss details and support for each of the 3 points (the members must collaborate and discuss how the groups should be divided). |
| 3 | Each subgroup will identify one rebuttal point from the online discussion and their "Discussion" sheets. |
| 4 | The whole group will collaborate to decide who begins the discussion for the group, who |

| | |
|---|---|
| | will present each point (from the subgroups) and what remaining points or follow-up the remaining students will make. |
| 5 | Teacher selects one group to open the discussion by presenting "their" side of the response. |

- The teacher should guide the class verbal discussion by projecting the online discussion on the board, highlighting the parts of the discussion online that are used in the verbal discussions.
- Each group will have representatives make their claim, followed by counterclaims from the other groups.
- With up to three claims and three additional supporting claims and evidence from the discussion board, most of the student ideas will be used.
- Students will turn in their "Discussion Organizing Template," and the teacher already has access to the online discussion board for evaluation.

**Technological Engagement**

- Students will use an interactive discussion board as they view the film and afterwards in a focused discussion.
- Projection device to display online information to the whole class.

**Collecting and Documenting Evidence of Learning**

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

Formative Assessments:

- Students will take participate in a whole class discussion where they are encouraged to look deeply into their peers' opinions and views, evaluating the reasoning and evidence, including fallacious reasoning. This is present in the discussion itself as well as in the student reflection turned in at the end.
- Discussion board evidence will show that students initiated and participate effectively in collaborative discussions with diverse partners building on others' ideas and expressing their own clearly and persuasively in the oral discussion.

    a. Students will illustrate their readiness by completing the online discussion board which asks, "Who are the murderers?" They will have the discussion analysis chart completed.

    b. Students will work with peers to set rules for collegial discussions and decision-making, as shown in the "Discussion Organization" chart and the reflection.

    c. The "Discussion Organization Template" will help students to propel conversations by posing and responding to the discussion on broader themes or larger ideas. Actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.

    d. The student reflection will also allow them to respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding to make connections in because of evidence presented in the student reflection.

- In groups and within the "Discussion template," students will introduce precise claims, distinguish the claims from counter claims, and create an organization that establishes clear relationships among claims, counterclaims, reasons, and evidence.
- Within the debate or discussion on day 2, students will explain their presentation of claims and counterclaims, supplying evidence for each while pointing out the strengths and limits of both in a manner that anticipates the audience's knowledge level and concerns, as these have been addressed in the discussion board.

Student Self-Reflection and Action Steps

- Students may want to use a phone to navigate the discussion board if BYOT only allows them to use a phone as a source of Internet.
- Students may find it easier to wait until the teacher pauses the film to start typing their responses.

Feedback/Instructional Adjustments

- The scenes in both films may foster more discussion and questions than this lesson outlines.
- The amount of discussion and prompting depends on the ability level of students.
- For lower-ability learners,
    - assign a specific number of sentences to be posted on the discussion board
    - disallow any non-substantive responses, like one-word responses
    - offer more class time for stopping the film to summarize or probe for understanding
- For higher-ability learners,
    - require a specific number of counterclaims to be made within the discussion board; three or four, depending on time and ability
    - play the film longer, allowing most of the discussion questions and posts to be online for others' reading
    - encourage students to ask questions online, and encourage the students to answer their peers' questions

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION <sub>Materials Bank</sub>

**Extended Learning Opportunities**

Students may write a letter directly to a peer from the discussion, summarize his or her points or claims, and offer counter claims to each.

**Teacher Reflection of Learning**

- If the students use phones as their access to the discussion board as the film plays, the teacher needs to use proximity to ensure the students' focus on only the discussion board.
- The scenes in the film do an excellent job at creating a close analysis of critical issues within the Holocaust, although there is a wealth of other films that offer the same analysis and critical thinking. Teachers may consider using *The Boy in the Striped Pajamas.*
- Another step to create deep thinking is to find out where students stand on the question, and then assign students to the group that is on the other side – this will force students to look deeply at another person's opinion.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Standards Covered

**Grades 9-10 English Language Arts**

**CCSS.ELA-Literacy.SL.9-10: Speaking and Listening**

- **Comprehension and Collaboration**
  - 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.9-10.1a: **Come to discussions prepared, having read and researched material under study; explicitly draw on that preparation by referring to evidence from texts and other research on the topic or issue to stimulate a thoughtful, well-reasoned exchange of ideas.**
    - CCSS.ELA-Literacy.SL.9-10.1b: **Work with peers to set rules for collegial discussions and decision-making (e.g., informal consensus, taking votes on key issues, presentation of alternate views), clear goals and deadlines, and individual roles as needed.**
    - CCSS.ELA-Literacy.SL.9-10.1c: **Propel conversations by posing and responding to questions that relate the current discussion to broader themes or larger ideas; actively incorporate others into the discussion; and clarify, verify, or challenge ideas and conclusions.**
    - CCSS.ELA-Literacy.SL.9-10.1d: **Respond thoughtfully to diverse perspectives, summarize points of agreement and disagreement, and, when warranted, qualify or justify their own views and understanding and make new connections in light of the evidence and reasoning presented.**

**CCSS.ELA-Literacy.W.9-10: Writing**

- **Text Types and Purposes These broad types of writing include many subgenres.**
  - 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.9-10.1a: **Introduce precise claim(s), distinguish the claim(s) from alternate or opposing claims, and create an organization that establishes clear relationships among claim(s), counterclaims, reasons, and evidence.**
    - CCSS.ELA-Literacy.W.9-10.1b: **Develop claim(s) and counterclaims fairly, supplying evidence for each while pointing out the strengths and limitations of both in a manner that anticipates the audience's knowledge level and concerns.**

**Technology as a Tool**

**HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.2: **Use appropriate technology tools and other resources to organize information (e.g. online note-taking tools, collaborative wikis).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Who Are the Murderers? Discussion Prep Sheet
2. Organized Group Discussion Planning Template
3. Claim / Counterclaim Analysis

## Organizers

Instructional Resource Type
1. Educator / Curriculum Document
Revised Bloom's Taxonomy
1. IV. Analyzing

**Organized Discussion Planning Template**     Name:_____

| Who are the murderers? | Group position: | |
|---|---|---|
| Point 1<br><br><br>Originator (name of student who originally posted): | Details, provided by subgroup (names): | Potential rebuttals: |
| Point 2<br><br><br>Originator (name of student who originally posted): | Details, provided by subgroup (names): | Potential rebuttals: |
| Point 3<br><br><br>Originator (name of student who originally posted): | Details, provided by subgroup (names): | Potential rebuttals: |

**Individual Reflection**, after position statements and discussion is complete

Reflect upon the discussion.  Which answer to the question was the most convincing?  What supporting details were most important?  What rebuttal seemed to be most effective against the opposing point?  Did anything change your mind from what you originally thought?  What did looking at other student's opinions do for broadening your own understanding?  Be specific and explain; one paragraph minimum.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Claim / Counterclaim Analysis

*Resource: English Language Arts , Grade(s) 09 - 10*

Use this Powerpoint as a way to guide students through the process of identifying their peers claims and counterclaims for an online discussion in lesson 9.

Format: Presentation
Duration: 0 Minute

| Resource |
| --- |
| Attachment: Argument DiscussionBreakdown.pptx |

Additional Properties

**Argument Breakdown:**

Claim

Counterclaim

Support



In this scene I believe the medical staff were the real murders because the medical staff gave the patients poison that killed every patient there. It doesn't matter if you think the medical staff gave them the poison to put them out of their misery, a killing is a killing. When the SS guards came in to kill the patients they only shot three because they were already dead. This clearly shows that if the SS guards were the real murders they would have had to kill every patient there. Also, wouldn't you think there are more moral ways the medical staff could have helped the patients? The medical staff could have stopped the SS guards or done something to save the patients rather than to kill them themselves. Poisoning them wasn't their only option in this situation but it's the route they choose to take. When you look at this standpoint, killing someone or saving their lives are on opposite ends of the totem pole. The medical staff could have done something more moral to help the patients but they choose to kill them instead. The poison may have been a more soothing death but it was still a murder done by the medical staff

· Unlike 😊 3 · Reply

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· Unlike 😊 2 · Reply

when you stated that you think the hospital staff already risked their lives for the patients through the actions they already took I beg to differ. Doesn't risking your life mean you put your life in danger for saving someone else's? Your statment means that the medical staff killed the patients and the medical staff didn't get harmed for it. That is deffinatley the opposite of saving someones life.

· Unlike 😊 2 · Reply

I do believe they put their lives in danger for the sake of their patients. They didn't know what the SS guards would do to them when they found them yet they still carried out their actions. For all we know the SS guards could of killed the doctors and nurses for what they did. So how can you state they weren't harm when in fact none of us know the answer to what happened in the aftermath. The audience was cut off from that scene. The last thing we see before the movie moves on is the SS guards looking at the doctor and nurse. Our class can debate and discuss all we want but in the end we all have to realize that we don't hold the answer to who were the "true murders" in that scene. They only people who could answer that question truthfully would be the patients themselves.

· Unlike 😊 1 · Reply

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Who Are the Murderers? Discussion Prep Sheet

*Resource: English Language Arts , Grade(s) 09 - 10*

This sheet is used for lesson 9, as an analysis of peer responses to a critical thinking question.

Format: Document
Duration: 2 Days

| Resource |
| --- |
| Attachment: Who Are the Murderers Debate Prep sheet.pdf |

Additional Properties

**"Who Are the Murderers?" Discussion / Debate**

After posting your required response to the question (and the follow up responses to a minimum of 2 peers), you will come prepared to class to do the following:

- Select THREE points (not your own) that you feel are exceptionally strong in presenting the argument – regardless of side.
- Review and select 3-5 rebuttal points to the argument you had selected (these are points in opposition to the argument).

Prepare to debate the responses to this question in class tomorrow. You will be assigned to one of the opposing sides of this question:
- The murderers are the SS
- The murderers are the medical staff
- The murderers are… (a different concept or ideology)

You will be assigned a side, so you have to read through ALL of the discussion points and be familiar with the alternative views and support. Take note of at least 1 response of the opposite view.

**Discussion / Debate Notes:**

| Student Name (who posted?) | Time posted: | Basic answer to the question: Who are the murderers? | Supporting Details: |
|---|---|---|---|
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

**Rebuttal Points**

| Student Name + student-responder | Basic answer to the question: Who are the murderers? | Supporting Details: |
|---|---|---|
|  |  |  |
|  |  |  |
|  |  |  |

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Character Developments and Theme Analysis

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #10 of 14: The tenth lesson brings the study of Wiesel's, Night to a close, focusing on the development of ideas and events in the text and their influence on theme development. Students will finalize their theme analysis from lesson 6. Students will use chapters 6 and 7 to develop text-dependent constructed response items that analyze central ideas and figurative language. The film-study of Schindler's List (1:13:00 - 2:12:00) or Life is Beautiful (1:22:00 - 1:55:00) will analyze character development.

Duration: 2 Days

| Lesson |
| --- |

**Student Engagement/Motivation**

The students will have a "Warmup" on the board, to answer independently in their class journals:

- Describe a time when you made a decision that you later regretted?
- For that decision (or any decision) what typically informs your decision-making process?

Give students 5 minutes to respond.  Then have students share their responses or experiences with a nearby peer. Each student should ask the other "What did you learn from the decision and its results?"

After a few minutes, offer an opportunity for students to volunteer their experiences to the whole class, stressing the idea that sometimes we have no choice but to make what may end up a bad decision, because we may not have all of the information to understand the consequences.

Teacher should draw from the shared student experiences and direct the conversation to Wiesel's, *Night*. Students should have already read chapter 6 before this lesson; the chapter details the dire consequence of Wiesel's decision in chapter 5.

This discussion will create engagement and interest in the shared experience of making a decision which turned out to be bad, as Elie Wiesel did in chapter 5. As the lesson begins, teacher will modele writing an analysis of the experience in the journal or student notes.

**Learning Targets and Criteria for Success**

Essential Questions:

- What are the results of uninformed decisions in the memoir, *Night*?
- How does figurative language impact meaning?
- How does plot development influence character developments?

Purpose for Instruction

- Students will examine a central idea as it develops, including the role of character development and figurative language in establishing the idea.

Criteria for Success:

- Students will be able to share their personal experiences with partners as a precursor for a discussion on theme emergence, which is facilitated by shared experiences between the individual and text.
- Students will be able to compose a rhetorical analysis constructed response on a topic involving the effect of figurative language in Wiesel's *Night*, chapter 6 or 7.

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**Supplies/Resources**

- *Night*, by Elie Wiesel
- **Please make certain that adherence to local policies and discretion are used when incorporating** *Schindler's List* **into the study. While the lesson provides alerts to specific scenes commanding heightened discretion, local policies determine a teacher's ability to use the film.**
- *Schindler's List*, by Steven Spielberg
  - *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.
- OR, *Life is Beautiful*
  - *Life is Beautiful* [La vita e bella]. Dir. Roberto Benigni. Perf. Roberto Benigni, Nicoletta Braschi, Giustino Durano, Sergio Bustric, Lydia Alfonsi, Giorgio Cantarini, Horst Buchholz, Marisa Paredes. 1997. Miramax Home Entertainment, 1999. DVD.

**Learning Tasks and Practice**

### Day 1 – The role of language in *Night* to create engagement, themes, and meaning

- As part of this lesson, students will submit a two-part written piece in the form of constructed responses.
- The first constructed response follows the journal entry activity, which is taught as guided practice lesson as outlined. A student self-evaluation is used as a student-directed formative tool.
- Moving from the opening "decision-making" process in the journaling response, using textual support students should identify the decision Wiesel made in chapter 5, the context of the decision, the results, and explain why it was a bad decision.
  - Use the board to guide students to respond to the prompt: *Identify the life-changing decision Wiesel makes in chapter 5, the context of the decision and the result. Explain why it turns out to be a decision with major repercussions.*
  - First, students should do some pre-writing or planning; the key pieces of information should be placed on the board: **decision**, **context**, **result**.
  - Guide students to offer a **paraphrase** of the information from the text in each category, followed by direct quotations - with citations and page numbers:

---

**Guided Constructed Response Pre-writing:**

**Decision**; **student-paraphrase:** Elie is given a choice while in the hospital: either stay with the patients or travel with the healthy to an undetermined location.

    **Quotation:** "Let's be evacuated with the others" (54).

**Context**; **student-paraphrase:** As the war gets closer to Buna, Elie is in the hospital recovering from foot surgery. The doctor comes into the hospital room and tells them they have a choice: stay or to go on with the rest of the prisoners.

    **Quotation:** "…say the word: evacuation. The camp was to be emptied, and we were to be sent further back" (54).
    "The choice was in our hands. For once we could decide our fate for ourselves. We could both stay in the hospital…Or else we could follow the others" (54).
    "Let's hope that we shan't regret it, Eliezer" (55).

**Result; student-paraphrase:** The prisoners go on a death march for over 42 miles and we find out that the prisoners who did stay back were freed only days later.

> **Quotation:** "I learned after the war the fate of those who had stayed behind in the hospital. They were quite simply liberated by the Russians two days after evacuation" (55).
> All of chapter 6 details the death march that followed – any quotation may suffice

- Using this information, guide students through the process of writing a response to the prompt.

| Constructing the Response | |
|---|---|
| Start with **context**: | In chapter 5 of Wiesel's memoir, *Night*, while at Buna labor camp, Elie is recovering from a medical procedure on his foot when he finds that "the camp was going to be emptied," and everyone is going to be "…sent further back" (54). For the first time for Elie and his father, they "could decide [their] fate for [them]selves" (54). |
| Explain the **decision**: | After considering the consequences for staying in the camp or going on to another location, it seems clear that the only choice is to move on. Most prisoners feel that there would be no need to keep sick Jews alive at the camp, and furthermore, the camp would be blown up. After deliberation, Elie tells his father, "Let's be evacuated with the others" (54). |
| Detail the **result**: | Unfortunately, the decision to leave the labor camp with the rest of the prisoners is an ill-fated one. Wiesel later discovers that the prisoners who stayed in the hospital were "quite simply liberated…two days…" later (55). Elie and his father endured a death march, which took the toll of thousands of prisoners throughout chapter 6. Although they make it through the death march, it takes a devastating toll on the health of Elie's father. |

- Teacher should review the use of ellipses when using quotations, instruct students on the rationale in selecting pieces of the longer quotations and integrating into the text.
- Put the full paragraph together:

| Completed Constructed Response: |
|---|
| In chapter 5 of Wiesel's memoir, *Night*, while at Buna labor camp, Elie is recovering from a medical procedure on his foot when he finds that "the camp was going to be emptied," and everyone is going to be "…sent further back" (54). For the first time for Elie and his father, they "could decide [their] fate for [them]selves" (54). After considering the consequences for staying in the camp or going on to another location, it seems clear the only choice is to move on. Most prisoners feel there would be no need to keep sick Jews alive at the camp, and |

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furthermore, the camp would be blown up. After deliberation, Elie tells his father, "Let's be evacuated with the others" (54). Unfortunately, the decision to leave the labor camp with the rest of the prisoners is an ill-fated one. Wiesel later discovers the prisoners who stayed in the hospital were "quite simply liberated…two days…" later (55). Elie and his father endured a death march, which took the toll of thousands of prisoners throughout chapter 6. Although they make it through the death march, it takes the health of Elie's father is diminished, and the decision proves to be near-tragic at this point.

- Next, the students give student's another prompt, analyzing figurative language in chapter 6.
- This time, the constructed response should follow the process above, but as independent practice.

**Independent practice prompt:**

How does Elie Wiesel use figurative language (metaphors, similes, personification) in chapter 6 to achieve his purpose?

- Using the text, students should start with some pre-writing, identifying the following categories – potential responses in italics: Students should compose a paragraph responding to the prompt above, with details similar to the student-provided details above.
  - **Purpose:** *to portray the struggles and horrors of the 42-mile death march*
    - Metaphors:
      - *"one foot in front of the other mechanically…"*
      - *"We sank down as one man…"*
      - *"His eyes were petrified, his lips withered…"*
    - Similes:
      - *"…we were running. Like automatons."*
      - *"…crushed me like an ant."*
      - *"The snow was like a carpet…"*
      - *"…detached itself from my body like the wheel of a car."*
    - Personification:
      - *"Death wrapped itself around me…"*
      - *"It stuck to me…"*
      - *"…everything was dancing a dance of death."*
      - *"I tried to get rid of my invisible assassin*
-

**Potential Student Sample**

In his memoir, *Night*, Elie Wiesel commands the use of figurative language, including metaphors, similes, and personification to communicate the struggles and horrors of the 42-mile death march depicted in chapter 6. While running, Wiesel comments upon how his feet were moving one "…in front of the other mechanically" (57). This metaphor helps to illustrate that he has lost feeling in his feet as he runs, looking down and seeing them as mechanical objects. While reflecting on his utter fatigue, Wiesel worried that the oncoming prisoners marching behind him would crush him "…like an ant" (58). His use of a simile here helps to accentuate the ferocious way in which people were dying – a way with which a reader may relate personal experiences. Elie Wiesel often personified death in this tumultuous run. He commented that "death wrapped itself around me…" (58). Here, death is personified as almost another prisoner running with Wiesel; one who could embrace him and take him away from this torture. With the skilled use of multiple approaches to figurative language, Elie Wiesel starts to bridge a gap between reader and

experience.

- Students will self-evaluate responses and score based on the following table. They will submit to the teacher for verification and analysis of remediation needs for select individuals.

| Score | Features |
|-------|----------|
| 4 | Paragraph includes an opening, setting context; an explanation of purpose; analysis of at least 2 examples of figurative language; 3 quotations integrated into response; proper spelling, grammar, conventions; and a closing sentence |
| 3 | Paragraph includes a contextual opening; a reference to purpose; analysis of at least 2 examples of figurative language; 2 quotations integrated into response; proper spelling, grammar, conventions; and a closing sentence |
| 2 | Paragraph does not directly state purpose; figurative language examples are not placed in context of the chapter; only one quotation is used; conventions, spelling, and grammar have errors |
| 1 | Incomplete paragraph; no purpose stated and only vague references to figurative language; multiple errors in conventions |

- Next, students should take out their theme analysis charts from lesson 6. They will expand on the theme tracking to include scenes from chapters 4-9. A new chart is provided in the resources with this lesson.
- Students will go back to their original statements of theme, and follow the theme through the end of the book. Students will come to class for lesson 11 with TWO themes and a "Theme Tracking" chart for both – covering the entire book.
  - Students will add at least three more scenes following the theme development and details or quotations to support through the end of chapter 9.
  - Students will go back and choose a new topic for a theme, such as family, religion, adversity, luck,and create a theme statement in according to the original instructions on the "Theme Tracking" handout, and follow the same procedure with a **second** theme. This second theme *might* allow students the context of the entire book, which may fit the story better than the first.

**Day 2 – Continue to analyze character development in** *Schindler's List* **or** *Life is Beautiful*:

- Teacher will create an online discussion board again for this scene from Schindler's List before playing the scenes.
- Students will use technology (laptops, phones, tablets) to log into the online discussion forum of the teacher's selection. The discussion board will allow students to post questions or comments to their own inquiries or teacher-

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posed inquiries through the viewing. The questions and commentary can be posted on the interactive white board after the scene is played, discussion to follow, as needed.

- Students take out their developing "Character Development Charts", tracking the scenes and details leading to a change in the main character, Oskar Schindler.
- Using the "Viewing Guide / Discussion Question Chart" below, begin the film.

**Please remember the "Alerts" for teacher-discretion highlighted in red in the left column.**

| Alert | A timestamp highlighted in RED indicates a scene where age-appropriate discretion must be used. |
|---|---|

**Begin viewing at the 1:13:00 mark** in *Schindler's List*; chapter 15.

| Time Stamp | Scene Description / Teacher's Viewing Guide |
|---|---|
| 1:13:00ch.15 | Schindler stands in his empty factory, as his Jewish workers have been removed and placed in the Plaszow Labor Camp, under the direction of Amon Goeth |
| 1:13:40 | Goeth is seen overlooking his camp from the villa |
| 1:15:32 – 1:17:05 | Goeth indiscriminately shoots workers from his perched balcony above, and a partially nude (breasts) woman sleeps in his bed inside. |
| 1:17:05ch.16 | Gravestones from Jewish cemeteries desecrated for roads into the camp |
| 1:19:00 | Amon Goeth and Schindler have a conversation about "gratitude" (foreshadowing?) |
| 1:21:35 | Jewish workers return to Schindler's factory – an arrangement between Schindler and Goeth? |
| 1:22:05 | Stern now working directly for Goeth |
| 1:24:20 | Schindler meets with Stern to take charge of unfinished business |
| 1:25:15 | Schindler offers food to Stern (character development) |
| 1:25:57ch.17 | Inside a metalworks factor at the Plaszow Labor Camp |
| 1:28:02 | Rabbi who makes hinges is almost shot; lucky there were malfunctioning guns |
| 1:29:50ch.18 | Stern requests Schindler offer a bribe to get the rabbi out of the metalworks factory and into his factory (character development) |

| | |
|---|---|
| 1:30:30 | "Someone stole the chicken" scene |
| 1:30:47-55 | Gunshots; prisoner killed |
| 1:31:32 | Cigarette case bribe – Schindler uses personal money to gain another worker |
| 1:32:00ch. 19 | Woman seeks help from Schindler |
| 1:33:33 | Why should Schindler be mad? Potential responses: He risks being arrested if he is found to be helping; she may be an SS spy |
| 1:35:00 | Schindler is angry at Stern; but then offers an expensive watch (character development) |
| 1:35:30-1:36:55 | Stern reflecting on Amon Goeth's shooting rampage, violence in this scene |
| 1:37:25 | Husband and wife, Pearlman, arrive at factory (character development) |
| 1:38:00-1:43:14ch.20 | Schindler meets Helen Hirsch in the basement of Goeth's villa and has a caring moment with her (character development) |
| 1:43:15ch.21-1:45:48ch.22 | Schindler uses a moment with Goeth to try to convince him how to really use "power" – to choose NOT to kill – "That is real power." (character development) |
| 1:51:30 | Scene shows Goeth's pyschosis; ultimately beats Helen in his basement |
| 1:55:00ch.23 | Jewish kiss at birthday party – why the look on the prisoners' faces? |
| 1:1:58:35ch.24 | Selection: some medical inspection-related nudity |
| 2:02:53ch. 25 | Children hide in raw sewage under toilets; Would you go to that extent? |
| 2:06:42ch.26 | Jewish prisoners are being shipped out on trains; Schindler is able to catch them at the last moment and offer some water in the heat (character development) |
| 2:10:05ch.27 | Schindler is arrested; Why? How will he get out? |

**The end of side A of the DVD is reached at this point.**

- Project the discussion board onto the screen in the front of the classroom.
- Review questions and comments with students, as their discussion posts indicate.

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- Offer time to finalize today's details on their "Character Development Chart" with Schindler.

**If using** *Life Is Beautiful*:

- Continuing with *Life is Beautiful*, the same technique outlined in the *Schindler's List* lesson plan should apply. Use an active online discussion board to enhance student engagement in the film viewing.
- This lesson covers chapters 24-27 (end of film).
- Students should also continue with the character development notes on Guido.
- A breakdown of each chapter, along with worthy discussion and teacher notes provided below:

| Chapter | Chapter Title / Viewing Guide / Questions / Comments |
|---|---|
| 24 | Buttons and Soap – Guido has to lie again to his son, Joshua, when others tell him of the camp's true purpose; How long will this lie succeed? How does Guido use 'reverse psychology' on Joshua here to keep the ruse going? |
| 25 | For Life – What does this show about Guido's selflessness? His dedication to family above all else? |
| 26 | The Journey That Had To Be – Is the movie sad, or joyful? Explain your answer either way |
| 27 | End Credits – Respond to the film |

- Have students share and discuss their responses and observations in the whole class environment.
- Students may finalize their notes from the character development of Guido, requesting any scenes to be reviewed as needed.

**Technological Engagement**

- Interactive white board
- Students will use an interactive discussion board as they view the film and engage in a focused discussion afterwards.
- Projection device to display online information to the whole class.

**Collecting and Documenting Evidence of Learning**

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Formative Assessments:

- In Day 1, students will respond to two text-dependent questions: one on an ill-fated decision and the other analyzing figurative language use in chapters 5-7 of *Night.*
    - Students will use a rubric to perform a self-assessment on their skills in citing strong and thorough textual evidence to support their analysis of a series of ideas and/or events.
    - Students will analyze the cumulative impact of figurative language with textual evidence and support to illustrate Elie Wiesel's purpose.
    - A self-evaluation precedes the constructed response submission. The teacher will identify students who fail to use quotations for support, or show an understanding of an author's purpose, and target a small group for one-on-one remediation.
    - Day 2 is a continuation of character development notes and scenes analysis, which can be monitored by the online discussion board, and eventually, the summative assessment – a character analysis essay; lesson 12

## Student Self-Reflection and Action Steps

- The lesson includes opportunities to self-assess after guided practice.
- The lesson opens with teacher modeling of a constructed response question with text-based support.
- The lesson allows the teacher to check on the student self-assessment and organize or plan appropriate remediation in using text-based evidence or supporting claims as needed.
- The use of the online discussion board engages each student to become an active participant in creating meaning of a film and character analysis.

## Feedback/Instructional Adjustments

- Aligned rubrics are included for the formative assessment and the student self-assessment.
- Any student who is non-proficient in using the text to compose and support responses will have outside-of-class opportunities for intervention as needed and will work in small groups or one-on-one with the teacher OR a willing high performing peer.
- Descriptive feedback will be given to students needing help on integrating quotations into their work.
- The online discussion board and the teacher's viewing guide for the film will help in identifying any misconceptions of the film and help the class to collectively clarify at the end of the "Day 2" lesson.

## Extended Learning Opportunities

- Students may examine figurative language beyond chapter 6 and 7, and determine which figure of speech Elie Wiesel uses the most.
- Students may want to find the book form of the film of *Schindler's List*, and verify the scenes, which retain the original author's intent and those scenes that might have been removed, thus analyzing the reasons for such changes.

## Teacher Reflection of Learning

- If students use phones as their access to the discussion board as the film plays, the teacher needs to use proximity to enforce the students' focus only on the discussion board.
- The lesson starts with a teacher-model exemplar and removes that support to allow students to respond to another question using similar techniques.
- The discussion board activated through the film study will allow all students to participate and not take away from the film in progress.
- Review of the submitted formative constructive responses after self-evaluation will allow for student ownership and impetus for improvement.

## Standards Covered

**Grades 9-10 English Language Arts**
**CCSS.ELA-Literacy.R.9-10: Reading**
- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
    - **Craft and Structure**
        - 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 (e.g., how the language of a court opinion differs from that of a newspaper).**
    - **Key Ideas and Details**
        - 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.**
        - CCSS.ELA-Literacy.RI.9-10.3: **Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.**

**Technology as a Tool**
**HS.TT.1: Use technology and other resources for assigned tasks.**
- HS.TT.1.2: **Use appropriate technology tools and other resources to organize information (e.g. online note-taking tools, collaborative wikis).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Theme Development Chart

## Organizers

Instructional Resource Type
1. Educator / Curriculum Document        2. Formative Assessment
Revised Bloom's Taxonomy
1. II. Understanding        2. IV. Analyzing

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## Unit Project-Based Learning Assessment

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #11 of 14 actually begins the summative assessment for the text-based aspects of this unit using Elie Wiesel's, Night. Students will choose collaborative teams, define and agree upon a universal theme in the text, analyze idea and character development, and create thematic video projects in the spirit of modern news magazines like "60 Minutes," "20/20," or "Dateline NBC." The projects will draw from the study already initiated throughout the unit, and will be both collaborative and summative in nature. It will culminate with a collective viewing of the projects, peer-evaluation, and teacher evaluation. The assessment details are attached in the links with this lesson, while the instructional and learning aspects use 1 day.

Duration: 1 Day

---

### Lesson

**Student Engagement/Motivation**

The students will have a "Warmup" on the board on day 1 of this 4-day lesson:

> Write two universal themes drawn from Wiesel's *Night*. One of the two must be the theme of "Wavering Faith" started in lesson 6, *Tracking a Theme*. The other comes from the last lesson, lesson 10.

Tell students they will bring these themes to their new groups, once they are formed.

Distribute the "News Project Requirements" from the "Resources" in this lesson plan.

Request volunteers to take the lead in one of four to five groups, depending on class size. Groups of 4-5 students are ideal, with no group over 5 students.

If there are too few volunteers, the teacher may assign leaders. This might be considered before class so certain student-pairings do not stay within the same group.

Teacher will review the instructions with students and ask for any follow-up questions.

All group members will receive the same grade. If there are any issues with an individual student's grade, the student can see the teacher about an analysis or reflection task during the self-evaluation phase on "Day 4," or when the student films are shared with the class.

- Potential follow-up questions:
- *What cameras do we use? (iPhone, Android camera, school video camera)*
- *Do we have to have direct quotes from the book? (yes)*
- *Can we use props or costumes? (yes, but at your own availability)*
- *How long does the video have to be? (6-9 minutes)*

**Learning Targets and Criteria for Success**

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Essential Questions:

- How are developing themes denoted by specific scenes in texts?
- How can a story be deconstructed to expose the emergence of a theme?
- How do character interactions contribute to the development of a central idea or theme?

Purpose for Instruction:

- Students will be able to identify and track a universal theme from initial emergence to full development through the memoir, *Night*.
- Students will be able to illustrate how character development impacts theme.
- Students will be able to utilize digital media to create a thematic video production.

Criteria for Success:

- Students will be able to collaborate as groups and produce a video showing universal theme development.
- Students will be able to take roles in groups to re-create scenes involving characters in Wiesel's memoir.
- Students will be able to self-evaluate and evaluate the work of others.

### Supplies/Resources

- *Night*, by Elie Wiesel
- Video recording devices, such as school video cameras, student-owned cameras, Flipcams, or iphone or iPad cameras.

### Learning Tasks and Practice

## Creating teams

- Before the start of class, print a class roster with the names of students. Cut each name off the list, creating a set of strips of paper with one name on each.
- Pull the leaders' names out of the pile of name slips, and place the remaining names in a bowl, hat, or container.
- Call leaders to the front of the class room. Randomly order them in proximity from left to right. Leaders will randomly select their teams by blind selection of name slips from the container.
- The student on the far left selects first, followed by each student in line from left to right, one-at-a-time.
- When the selection reaches the last student-leader on the right, this student will blindly select a name-slip for the last pick of round 1, but will also begin selecting for round 2 (the second selection for each group). This student will essentially have two consecutive blind selections, and then it goes from student-leader to student-leader from right to left, and the process begins again for round 3. After each selection, the student name is called and he or she joins his team in the front of the class.
- The selection continues until each student is selected, also accounting for students who may be absent.
- The newly-formed teams create a collaborative work space within the classroom.
- Using the two themes from their warmup, the group has to discuss and agree on a universal theme that will bind the entire project together. This will be the title of their video news project.
- Once the group agrees, they must send a representative to the board, where the student-representative writes the universal theme the group has chosen.
- The teacher can see these from a monitoring position within any group, and can give a thumbs up or thumbs-down based on the quality of the theme.
  - Themes cannot be reused by another group.
  - Themes must be full theme statements.
- Once the theme is agreed on, the group must obtain copies of the "Night Theme Video Project Table" (resources) and collaboratively work to fill the chart.

- ◦ Student groups must consult with the text and may also use any notes, including their earlier "Theme Tracking Chart."
- Potential themes: Students should work with their groups for 30–45 minutes, consulting the text and filling their tables.
  - ◦ *Staying with family helps people through tough times.*
  - ◦ *Faith will be tested in tough times.*
  - ◦ *Luck plays a role in survival.*
  - ◦ *Adversity can shape who we are.*
- 
- In the last third of class, the teacher should display the "Story Board / Production Plan" in a Learning Management System, or send the document to students electronically.
- Student groups must use this template and plan their entire production with enough detail.
- Student roles will also be accepted by group members in this phase, based on assignments collaborated on and established in creating the storyboard.
- The story board must be completely detailed and specific, with page numbers, quotations, scene details, group member assignments, props, and setting notes (according to the exemplar in red on the document).
- The storyboard is due before filming. The film information and other details are located in the corresponding "Assessment" link to this lesson plan.

Peer evaluation

- After adequate editing time has passed – outside class work – the next step involves a collective viewing of the class videos and analysis of the products in peer evaluation.  There are options for teachers who are hesitant about sharing the class video projects in class:
  - ◦ Videos may be posted online for access by individuals on their own for peer review.
  - ◦ The videos may be only available to the group responsible for creating it for indepth self-critique.
- The teacher should preview each video before playing for the class and analyze the video using the scoring rubric students will receive.
- Teacher begins by handing out the "Theme Video Project Rubric."
- Using the rubric as a guide, students should set up a piece of looseleaf paper with the criteria from the rubric listed: A–F.
- Students will use this to evaluate their own production as it is viewed.
- Teacher will use his or her own copy of the rubric to evaluate the video assessments.
- The first video must be played; from a flash drive, the school server, an email, Dropbox, or Drive.
- At the end of the video, teacher will pause and allow students 5 minutes to evaluate their peers, or their own, using the rubrics and placing numbers (rankings) 1–4 next to each letter, A-F on the paper used to record scores from the rubric sheet.
- The group number should be labeled and scored in each category by all students, and then the results tallied by the teacher.
- The process continues until each video has been played and evaluated.
- The teacher then analyzes the student peer and self-evaluations, taking account of the peer-reviewed scores and offering the average rating in the categories by writing the "class-scored" average on the rubric that will be returned to the students.
- The teacher evaluation should be matched with the group self-evaluations identifying any discrepancies.
- Where discrepancies' exist, the teacher may offer detailed feedback to the student.
  - ◦ If a student feels there is a grade that is not fair because of the performance of the group, this student will need to justify the scoring on his or her own rubric and also write an essay on how he or she would have filmed the entire video if he or she had it to do as an individual.  Details supporting the theme and characters are important if this is the chosen option.
  - ◦ This will open the opportunity to check the individual student's learning while also establishing equity.
  - ◦ Any time left at the end of class may be used to discuss class favorites or other questions arising from the videos.

# North Carolina Department of Public Instruction Materials Bank

**Technological Engagement**

- Students will use digital media technology, as available within the school; Moviemaker, iMovie, Media Player, or others
- Students will use editing tools and graphics tools to design and edit a video
- Students will use microphones for potential voice-over work for the video
- Students may use green-screen technology to enhance the appearance of specific settings within the videos

**Collecting and Documenting Evidence of Learning**

The days leading up to the video presentations, will be "spot-formative," as the teacher may witness and address some areas for further development, but the final project is summative and will be evaluated using the rubric attached in resources.

Student peer-analysis of each video will also allow the analysis of how the group (author) unfolds the series of events or ideas and the conections drawn between them in the production of the theme-based video.

The videos will illustrate student learning and understanding for the *Night* unit.

**Student Self-Reflection and Action Steps**

- There are many opportunities for students to illustrate their learning, including independently, collaboratively, experientially, and technologically.
- The project allows for student- earning within groups and continuous peer feedback to adjust and enhance the learning experience.
- Students may want to become familiar with digital media products before this task.
- Students who tend to be more introverted can still take active roles in the group behind-the-scenes, with editing work or camera work.
- Students are encouraged to experiment with new approaches to getting the best video scenes.
- Students may need to view exemplar news shows like: *60 Minutes, 20/20* or the like.

**Feedback/Instructional Adjustments**

- The rubric for this project aligns with the standards and offers an opportunity for students to clearly display their learning over the course of the unit.
- If a student misses too many days, he or she may be assigned an independent written assignment, where he or she writes the entire script of the video project without the performance or filming piece. It is evaluated by the same rubric.
- If cameras or technology are an issue, be sure to try to talk to local families or the library, where there may be more options.

**Extended Learning Opportunities**

- Students may desire to apply this strategy of learning and assessment to other books.
- Students may want to add to the minimum number of scenes for the project requirements.

**Teacher Reflection of Learning**

- The lesson is not a "lesson" as much as it is a multitiered summative assessment, with both individual and collaborative components.
- Project-based assessments like this often yield higher retention of learning than traditional paper-and-pencil testing.
  - Several years ago, the same unit was assessed with a written summative assessment - all constructed response-type items.
  - At the end of the semester, students took a comprehensive final exam which had 30-questions based in Elie Wiesel's, *Night*.
  - The average correct responses in the 30-questions on the final exam after the traditional test were 21 / 30.
  - After implementing this project-based digital media summative assessment, the same final exam questions were asked in the same duration of time from the summative assessment for this unit.
    - The results were 27 correct out of 30 with the same ability level group.
    - This project dramatically and statistically increased retention of learning.
- Students dissatisfied with a group grade may write an essay accounting for the differences between the teacher-evaluation and the self-evaluation to earn extra credit as an individual.

## Standards Covered

**Grades 9-10 English Language Arts**

**CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
  - **Key Ideas and Details**
    - 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.**
    - CCSS.ELA-Literacy.RI.9-10.2: **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.**
    - CCSS.ELA-Literacy.RI.9-10.3: **Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.**

**CCSS.ELA-Literacy.SL.9-10: Speaking and Listening**

- **Presentation of Knowledge and Ideas**
  - CCSS.ELA-Literacy.SL.9-10.5: **Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.**

**Technology as a Tool**

**HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.3: **Use appropriate technology tools and other resources to design products to share information with others (e.g. multimedia presentations, Web 2.0 tools, graphics, podcasts, and audio files).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. Digital StoryBoard Template
2. Theme Emergence Plan
3. Night Video Project Evaluation Rubric

*Assessments:*
1. Night Video News Projects

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Night Video News Projects

*Assessment: English Language Arts , Grade(s) 09 - 10*

The document in this assessment resource is combined with the 3 documents attached as part of lesson 11. Collectively, they help to explain the instructions and procedures for the culminating summative assessment for the study of Elie Wiesel's, Night. Students will examine universal themes, developing ideas and character development through scene depictions and direct quotation-use in a multifaceted digital media project completed primarily outside of class.

Duration: 3 Days

## Assessment

Attachment: News Requirements 2.docx

## Standards Covered

- Grades 9-10 English Language Arts
  - CCSS.ELA-Literacy.R.9-10: Reading
    - CCSS.ELA-Literacy.RI.9-10: Informational Text
      - Key Ideas and Details
        - 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.
        - CCSS.ELA-Literacy.RI.9-10.3: Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.
        - CCSS.ELA-Literacy.RI.CCR.2: Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
  - CCSS.ELA-Literacy.SL.9-10: Speaking and Listening
    - Presentation of Knowledge and Ideas
      - CCSS.ELA-Literacy.SL.9-10.5: Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.
- Technology as a Tool
  - HS.TT.1: Use technology and other resources for assigned tasks.
    - HS.TT.1.3: Use appropriate technology tools and other resources to design products to share information with others (e.g. multimedia presentations, Web 2.0 tools, graphics, podcasts, and audio files).

## Organizers

Instructional Resource Type
1. Project Based Learning
Revised Bloom's Taxonomy
1. IV. Analyzing                    2. VI. Creating

## Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Digital StoryBoard Template

*Resource: English Language Arts , Grade(s) 09 - 10*

Use this digital Word document to apply your group's final copy of the story board for your film. One copy is due before filming can begin.

Format: Document
Duration: 2 Days

| Resource |
| --- |
| Attachment: Story Board Night Theme Video Projects.docx |

## Additional Properties

# *Night* Theme Video Projects

Group members:

Universal Theme:

| Sign of 'emerging' theme (describe scene): | Page #: | Scene depiction / Scene Summary | Characters involved / setting? | How does this BUILD on the universal theme? |
|---|---|---|---|---|
| 1st | | | | |
| 2nd | | | | |

| 3rd | | | | |
|-----|---|---|---|---|
| 4th | | | | |
| 5th | | | | |

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Night Video Project Evaluation Rubric
*Resource: English Language Arts , Grade(s) 09 - 10*

This rubric will be used by the student evaluators and the teacher to determine a final grade on the summative project.

Format: Document
Duration: 4 Days

| Resource |
| --- |
| Attachment: Night Project Standards - rubric.pdf |

## Additional Properties

# *Night* Theme Video Project Rubric

**9-10 Reading Informational Text / Literacy Standards:**

1. Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

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.

3. Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them. **RL.9-10.3:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**Speaking and Listening Standard:**

5. Make strategic use of digital media (e.g., textual, graphical, audio, visual, and interactive elements) in presentations to enhance understanding of findings, reasoning, and evidence and to add interest.

| Criteria | 1 | 2 | 3 | 4 |
|---|---|---|---|---|
| **A: Quotation-use** | No complete or noticeable quotations are used from the text | Few quotations from the text are used and are loosely related to the theme development | At least 5 quotations directly from the text and some of them support the theme | At least 5 quotations directly from the text are used and each supports the development of the theme |
| **B: Theme** | Theme is unclear and not thoroughly related to each scene – unclear how the broadcast develops the theme | Theme is evident; it appears in elements of the broadcast but is not defined by specific, relevant details | Theme is evident and appropriate; it emerges from the story and is shaped and defined by specific, some relevant details | Theme is clearly evident and appropriate; it emerges from the story and is shaped and defined by specific, relevant details |
| **C: Characters** | Characters do not remain true to the storyline, lack definite roles with any relation to the text. | Characters have appearances related to the text, but improvisation is used and could detract from the nature of the theme, character, or plot | Characters are portrayed loosely associated with the text; and their character develops through the course of the film, advancing some of the plot and theme | Characters are portrayed according to the essence of the book; and their character clearly develops through the course of the film, advancing the plot and theme |

| | | | | |
|---|---|---|---|---|
| **D: Digital Media** | Many problems illustrated in the digital media use, production, and completion – much of which clouds the purpose of the assignment | Digital media use could be better; problems with editing, length of scenes, understanding the news story and issues in post-production | The use of digital media is good, but problems with editing and portrayal of the theme and plot are present | Digital media enhances the understanding of the chosen theme and evidence of the theme's emergence and development. Editing and film work is exceptional |
| **E: Scenes** | Few recognizable scenes are present and the video fails to fully develop a theme / plot | 3-4 well developed scenes are illustrated, but may incompletely convey the theme and the plot | 5 scenes are evident, but some may not be thoroughly developed, or they may focus on narrow parts of the book | Minimum of 5 scenes from the beginning / middle / end of the book were chosen; no more than 2 from any chapter and all members play a role |
| **F: News technique** | No evidence of news-story qualities, joking and / or inappropriate performances. | Lacking any real "news" qualities, editing issues, silliness portrayed, and weak overall performance | "News" qualities are weak in areas; some silliness, and / or difficulty portraying the scenes depicted | Modeled after the spirit of a modern-day news magazine like *20/20* or *60 Minutes*, with the theme as the title. NO violent scenes are depicted; no joking on film |

## Grading:

| Point Total | Letter Grade |
|:---:|:---:|
| **21-24** | **A** |
| **16-20** | **B** |
| **11-15** | **C** |
| **7-10** | **D** |
| **0-6** | **F** |

Scoring Space
**Video 1**          **Video 2**          **Video 3**          **Video 4**

# North Carolina Department of Public Instruction <sub>Materials Bank</sub>

## Deep Analysis of Character Development

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #12 of 14: This lesson is used IF Schindler's List is the primary text chosen by the teacher for the character development study. If Life is Beautiful was chosen as the text utilized in this unit of study, the film has a significantly shorter running time, which allows this lesson to be omitted from the unit. Teachers who used Life is Beautiful may go directly on to the next lesson – lesson 13.

Duration: 1 Day

| Lesson |
|---|

**Student Engagement/Motivation**

- Using the Schindler's List DVD, play the "Bonus Materials" section entitled, "Voices From the List" from 0:00 – 3:10.

    ○ This short piece conveys the director, Steven Spielberg's learning from making the film, and it shares the voices of a few who still fondly remember Oskar Schindler in what he accomplished.

- Direct students  to record ONE quotation they hear about either making the film or about Oskar Schindler.

- Potential quotes:

    ○ "Profound journey into the heart of a unique man…" – Steven Spielberg

    ○ "One person, not an army, but one person – can make a difference." – Steven Spielberg

    ○ "Ordinary men and women can transcend circumstance, and become, extraordinary" – Steven Spielberg

    ○ "Just looking at him made you feel good…" – Schindler Jew and survivor

    ○ "He loved life!" – Schindler Jew and survivor 2

    ○ "Schindler was a chance-taker; he liked the possibility that there might be danger; trying to come out on the winning side…" – Schindler Jew and survivor 3

    ○ "Schindler was taking bribes and giving bribes…but he did a wonderful thing." – Schindler Jew and survivor 4

    ○ "He was God for us." – Schindler Jew and survivor 5

- After students share, instruct students to choose one quotation to be their guiding focus in finishing their notes on the character development as the film plays.

- This quotation will **serve as the title** of their summative assessment essay on *Schindler's List*.

**Learning Targets and Criteria for Success**

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

Essential Questions:

- How do directors capture the development of characters on screen in film?

- How do individual scenes, when sequenced in progression, establish a character's development or change?

Purpose for instruction:

- Students will finalize development of a progressive chart tracking and analyzing Oskar Schindler's character development over many scenes from throughout the film, *Schindler's List*.

Criteria for Success:

- In addition to a complete, detailed, scene-by-scene analysis chart of Oskar Schindler's development, students will illustrate understanding of both strong use of textual evidence and analysis of a character in a summative essay assessment using a minimum of five specific scenes as reference.

**Supplies/Resources**

- *Schindler's List*, by Steven Spielberg

  *Schindler's List*. Dir. Steven Spielberg, Perf.Steven Zaillian, Liam Neeson, Ben Kingsley, Ralph Fiennes, and Thomas Keneally. Universal Home Video, 1994. DVD.

  **\* Remember that viewing this film requires teachers to reference and follow the local requirements regarding educational use of this film.**

**Learning Tasks and Practice**
**Climax / Resolution of *Schindler's List*:**

- After the opening activity, start the student engagement side B of the DVD.

- Students should have their character development charts out and may request another if needed.

  **This portion of the film continues on "side B" of the DVD. The counter associated with scenes and chapters also resets to "0:00:00.**

**\*As in previous lessons with similar guides, teachers should use this viewing guide as a template for selected areas of discussion related to scenes and text (film) - based questions; especially those focused on character development, which is the focal point of the viewing task.**

***Schindler's List* Lesson Teacher's Viewing Guide:**

| Alert | A timestamp highlighted in RED indicates a scene where age-appropriate discretion must be used. |
|---|---|

| Time Stamp | Scene Description / Teacher's Viewing Guide |
|---|---|
| 0:00:00 | Removal of all corpses from the grounds of the labor camp under Goeth's direction. Schindler sees the girl in the red coat from earlier. **What does his response tell you** |

| Time | Description |
|---|---|
| | about his character? |
| 0:4:37 – 5:00 | Schindler standing in thought on opposite side of the room, while girl with an exposed breast sleeps in the bed in the foreground – Character development question: **Where would the actor playing Schindler be standing or sitting in this scene if this were at the beginning of the film?**<br><br>• Potential responses: *flirting with the girl, lying in bed, sleeping*<br>• Follow-up: **What does his placement in the room, deep in thought, show about whom he is now?**<br>• Potential responses:<br> ◦ *It shows how he has changed; he is no longer focused on partying or girls, but now his mind is clearly on the fate of the Jews; he no longer is concerned with his past interests, but the film has Schindler focused on something new: the plight of the Jews of his factory*<br><br>The next scenes of this chapter show Schindler gathering large sums of cash and trying to enlist the help of other businessmen. He bribes Amon Goeth with suitcases of cash to get "his Jews" to his new factory. |
| 13:03 – 20:30 | • Schindler Jews report to train station where they are to be shipped to his new factory, making ammunition in his home town<br>• The men arrive by train first<br>• The women are rerouted to Auschwitz because of a "paperwork mistake"<br>• **What can Schindler do to correct this mistake?** |
| 20:31 – 25:02 | Shower scene at Auschwitz (brief nudity of prisoners)<br><br>• **What inferences are made at 21:58, when the shower doors are closed tightly?**<br> ◦ *The prisoners may be gassed*<br> ◦ *The prisoners will be burned*<br> ◦ *The prisoners will be poisoned*<br> ◦ *The prisoners will shower.*<br>• **What previous information do you have in supporting the inference?**<br> ◦ *Earlier in the film, ladies were discussing rumors of the "showers" and gassing in the scene before "selection"*<br> ◦ *When the prisoners arrived at Auschwitz in Night, page 20, they were told, "You're going to be burned. Frizzled away. Turned into Ashes."* |
| 25:03 – 27:30 | Oskar Schindler meets with a leader with the SS and bribes with diamonds in an attempt to reclaim the women prisoners.<br><br>• **After he pays a price in diamonds – another bribe - what is shown about his character development?**<br> ◦ *He is now more willing than ever to use his money for a greater cause – to save lives* |
| 27:31 – 32:36 | • The women prisoners are saved and return to the new factory.<br>• Schindler commands the SS assigned to the factory to not execute anyone |

|  | without his permission<br>• **Character development:**<br> ◦ *Schindler is clearly more open about his care for the Jewish people; his workers.* |
|---|---|
| 32:37 – 34:26 | Reconciliation effort with his wife.<br>**Character Development:** How do Schindler's efforts with his wife now contrast to those portrayed earlier? |
| 34:27 – 36:37 | Schindler encourages the Rabbi to lead a prayer |
| 36:38 – 41:41 | "You are broke" – bad news from Stern<br>Good news from the radio – the war is at an end<br>**How would Schindler have acted if this were news earlier in the film?** |
| 41:42 – 48:05 | Prisoners make a ring for Schindler and honor his help. |
| 48:06 – 51:20 | Official freedom – "You have been liberated by the Russian Army!"<br>Historical context portrayed on the screen; Schindler's failed businesses, marriage, etc. |
| 51:21 – 55:04 | Honoring Schindler – all "Schindler Jews" pay tribute<br><br>**Character Development**: *Would the Schindler of the beginning of the film receive this tribute? At what point in the film, if not at the end, would the Jewish survivors have enough reason to express this tribute?* |

- Stop the film and allow students to journal quietly in their seats. The ending is often moving to students and it is good practice to let them respond openly to the film in their journal, for private purposes or to be shared based on time.

- Direct students to the summative assessment piece for *Schindler's List*, an essay on character analysis – with assessments in this unit plan.

**Technological Engagement**

A projector to display the film on the front board or screen.

**Collecting and Documenting Evidence of Learning**

- The class discussion according to the viewing guide will help to monitor learning.

- The entire film unit will be assessed using the summative assessment piece; an essay on character development attached to a copy of the student charts used to track character development for the entire film.

**Student Self-Reflection and Action Steps**

- This lesson allows students to reflect on their learning of Oskar Schindler by examining their character development charts and identifying the scenes and ways in which one man made so much of a difference.

- Students might conduct individual research on Oskar Schindler, which may be relayed back to the class.

- The lesson allows students to take ownership of their learning and note-taking by drawing from notes taken throughout the viewing of the film.

**Feedback/Instructional Adjustments**

- The summative assessment prompt has aligned rubrics with the standards.

- Lower functioning students may focus on writing an essay that details WHO Schindler is, rather than who he was (at the beginning, and who he becomes).

- Higher level students may write an interview dialogue of something they would lead if given the chance to interview Oskar Schindler; including his possible responses, which should reveal aspects of his character as presented by the film.

**Extended Learning Opportunities**

Students may want to conduct a "validity test," which researches and analyzes the scenes of a film for truth or trustworthiness.

**Teacher Reflection of Learning**

- The lesson continues with the same protocol in watching the film with a viewing guide as in prior lessons.

- The lesson and viewing of the film may need to be stopped more for some classes, as paying attention needs to happen in shorter chunks.

## Standards Covered

- Grades 9-10 English Language Arts
  - CCSS.ELA-Literacy.R.9-10: Reading
    - CCSS.ELA-Literacy.RL.9-10: Literature
      - Key Ideas and Details
        - CCSS.ELA-Literacy.RL.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.
        - CCSS.ELA-Literacy.RL.9-10.3: Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.
- Technology as a Tool
  - HS.TT.1: Use technology and other resources for assigned tasks.
    - HS.TT.1.1: Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Character Development in Life is Beautiful
*Assessment: English Language Arts , Grade(s) 09 - 10*

Students will write a character development analysis essay as a summative assessment after viewing of Life is Beautiful.

Duration: 1 Day

### Assessment

Attachment: Character Development Analysis Essay - Guido.docx

### Standards Covered

**Grades 9-10 English Language Arts**
- **CCSS.ELA-Literacy.R.9-10: Reading**
  - CCSS.ELA-Literacy.RL.9-10: **Literature**
    - **Key Ideas and Details**
      - CCSS.ELA-Literacy.RL.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.**
      - CCSS.ELA-Literacy.RL.9-10.3: **Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**

- **CCSS.ELA-Literacy.W.9-10: Writing**
  - **Text Types and Purposes These broad types of writing include many subgenres.**
    - CCSS.ELA-Literacy.W.9-10.2: **Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.**
      - CCSS.ELA-Literacy.W.9-10.2a: **Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.**
      - CCSS.ELA-Literacy.W.9-10.2b: **Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.**
      - CCSS.ELA-Literacy.W.9-10.2f: **Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).**

### Organizers

Revised Bloom's Taxonomy
1. IV. Analyzing

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Character Development in Schindler's List

*Assessment: English Language Arts , Grade(s) 09 - 10*

This is an essay prompt and rubric for the summative assessment for Schindler's List. A deep analysis of the growth and development of character, Oskar Schindler, will be written.

Duration: 1 Day

### Assessment

Attachment: Character Development Analysis Essay – Schindler.docx

### Standards Covered

**Grades 9-10 English Language Arts**
  **CCSS.ELA-Literacy.R.9-10: Reading**
  - CCSS.ELA-Literacy.RL.9-10: **Literature**
    - **Key Ideas and Details**
      - CCSS.ELA-Literacy.RL.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.**
      - CCSS.ELA-Literacy.RL.9-10.3: **Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.**

  **CCSS.ELA-Literacy.W.9-10: Writing**
  - **Text Types and Purposes These broad types of writing include many subgenres.**
    - CCSS.ELA-Literacy.W.9-10.2: **Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.**
      - CCSS.ELA-Literacy.W.9-10.2a: **Introduce a topic; organize complex ideas, concepts, and information to make important connections and distinctions; include formatting (e.g., headings), graphics (e.g., figures, tables), and multimedia when useful to aiding comprehension.**
      - CCSS.ELA-Literacy.W.9-10.2b: **Develop the topic with well-chosen, relevant, and sufficient facts, extended definitions, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic.**
      - CCSS.ELA-Literacy.W.9-10.2f: **Provide a concluding statement or section that follows from and supports the information or explanation presented (e.g., articulating implications or the significance of the topic).**

### Organizers

Revised Bloom's Taxonomy
1. IV. Analyzing

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Character Development in Schindler's List
*Resource: English Language Arts , Grade(s) 09 - 10*

This is an essay prompt and rubric for the summative assessment for Schindler's List. A deep analysis of the growth and development of character, Oskar Schindler will be written.

Format: Document
Duration: 1 Day

| Resource |
| --- |
| Attachment: Character Development Analysis Essay – Schindler.docx |

## Additional Properties

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| --- |
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# Character Development Analysis Essay

This essay is your final assessment of analysis and understanding of the growth and development of Oskar Schindler, as depicted in Steven Spielberg's, *Schindler's List*.

While viewing the film, you took careful notes which track the main character's development over many scenes in the duration of the film. Your finished essay must draw from the character development chart you have used to note specific details, quotations, and setting information. Your essay will clearly show how Oskar Schindler developed over the course of the text (film), interacted with other characters, and advanced the plot or developed the theme.

Using your notes as the source, your essay must also cite strong and thorough textual evidence to support your character analysis including inferences drawn from the scenes of the film. It may be useful to consult an Internet resource where applicable.

| Criteria | Does NOT meet standards | Meets standards | Exceeds standards |
|---|---|---|---|
| Introduction makes the task explicit and understandable for the reader | Discusses Oskar Schindler as a character in the film, but addresses most of the change as summary rather than analysis | Introduces Oskar Schindler and the idea that his character underwent change in the film, and addresses 3-4 scenes in which the change is developed | Introduces the character change in Oskar Schindler; organizes the essay in order of developmental changes relative to 5 or more scenes from the film, and explores internal and external challenges to the change, making important connections and distinctions in the development and association of scenes |
| Illustrates clear understanding of development in character, from beginning, middle, and end | Introduces Oskar Schindler as a character in the film, but does not distinguish his character traits from beginning, middle, and end. | Illustrates a clear understanding of who Oskar Schindler is at the beginning, middle, and end of the film, but may not indicate the effect on the plot or theme directly. | Analyzes how Oskar Schindler, a Nazi, developed the ability to care and fight for the Jews with whom he worked through a detailed analysis of his character over the course of a text (film), how he interacts with other characters, and / or advances the plot or develops the theme |
| Schindler's change / development and choice of details to support | Only alludes to scenes from the film and does not show a clear progression of development | Uses 3-4 scenes, including quotations from the film to clearly expose elements of character development through the film | Develops the topic with at least 5 well-chosen, relevant, and quotations, concrete details, quotations, or other information and examples appropriate to the audience's knowledge of the topic |
| Conclusion / fulfillment of the analysis | Conclusion summarizes the film's plot or does not strengthen the thesis | The conclusion clearly reiterates the result of the scenes / quotations describes and their impact on character development | Provides a concluding statement or section that follows from and supports the information or explanation presented |
| Conventions of written English | Multiple language and conventions errors throughout | Essay has some minor conventions issues, punctuation mistakes, but few, if any spelling errors | Uses language appropriately to express an in-depth analysis with regard to sentence structure, punctuation, spelling, and grammatical conventions |

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Honoring the Past
*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #13 of 14: This lesson reflects on two textual representations of the Holocaust: Night and Schindler's List, or (Life is Beautiful). Students will examine ways in which modern day young people are honoring their survivor-ancestors through a reading of a New York Times informational text. Students will use a combination of close-reading strategies, including: sustained silent reading, discussing, sectioning, and titling. A culminating engagement online discussion activity using the central idea of the memorial of a Holocaust victim extends the lesson beyond the day and class period to approximately one additional half-class period.

Duration: 1 Day

### Lesson

**Student Engagement/Motivation**
- Teacher will access the linked *New York Times'* story and associated multimedia video clip on the left side of the page.

- Students will view the brief excerpt entitled "A Clip from Numbered," and respond to a question and follow-up in journals:
  - What does the response by the bank teller to Vera suggest? Ignorance or admiration? Why?
  - Cite specific quotations that support your response.

**Learning Targets and Criteria for Success**

Essential Questions:
- In what unique ways do people honor the history of Holocaust victims and survivors?
- How do writers present an objective view of a controversial topic?

Purpose for Instruction:
- Students will determine the central idea of a text and rewrite the title to better express the point.
- Students will analyze the development of a story and its individual sections.

Criteria for Success:
- Using three reading strategies, students will be able to understand how an author writes objectively, develops a story, and how this helps convey the unique way young people honor their ancestry.

**Supplies/Resources**
Computer lab computers, laptops, or 1-to-1 technology for access to the article below and the US Holocaust Memorial Museum Resource:

Rudoren, Jodi. "Proudly Bearing Elders' Scars, Their Skin Says, 'Never Forget.'" (2012, September 30). *New York Times.* Retrieved from http://www.nytimes.com/2012/10/01/world/middleeast/with-tattoos-young-israelis-bear-holocaust-scars-of-relatives.html?pagewanted=all&_r=0
  - http://www.ushmm.org/wlc/en/a2z.php?type=idcard

**Learning Tasks and Practice**
- Open the lesson by having students share their responses to the video-based question in the engagement activity.

- ○ There are two possible options, with a variety of potential responses. Students should support their response with reasoning and develop based on their background knowledge and education.

- Review the answer. Keep in mind students were inferring the response, and by doing this, they used background knowledge and details from the video to support their answer.

- Silently Read It

- This activity will move the students towards determining the central idea of the text.

- Students should open their notebooks to take notes on the article.

- Using available technology, students should access the article and offer ten to fifteen minutes of sustained silent reading.

- While reading, students should write three main ideas found as within the text.

- Have students pair with a student nearby, share the main ideas, and discuss any discrepancies and potential reasons for the differences.

- Potential main ideas:
  - ○ *Many in today's generation know less about the Holocaust than before.*

  - ○ *Honoring their elders, some younger people are having the number of an elder survivor tattooed on their arm in the same fashion as implemented in the camps.*

  - ○ *Some onlookers react negatively to the tattoos.*

  - ○ *The response is polarizing, with people reacting in vast ends of the possible spectrum, positively or negatively.*

  - ○ *Tattooing is against Jewish Orthodox laws, so this creates negativity.*

- After the pairing activity, student pairs will offer the main idea most aligned with the text as a whole.

- One of each pair should go to the board and write the main idea on the whiteboard or interactive white board.

- Once the main ideas are written on the board, students return to their seats and read all main ideas written on the board.

- Each student writes a paraphrased version of the existing main ideas listed.

- This main idea is the central idea the text develops, and the next activity will analyze its development.

Section It
  - ○ This activity analyzes how the author unfolds the series of ideas, how they are developed, and the connections that are drawn between them.
  - ○ Working with a partner, students should divide the story into four sections, using a clear purpose for where the divisions are placed within the text.
  - ○ Students should discuss the reasoning behind selecting any dividing point.
  - ○ Students should identify the changing main ideas or identified transitional statements in selecting where the text divides in ideas.
  - ○ These main ideas and sections must be written in the notes with the specific reasons for the dividing lines, as doing this will help to analyze how the author develops and connects ideas.
Sample divisions / sectioning are detailed here:

  - ○ At the end of the 4th paragraph
    - ▪ Between the paragraph ending with
    - ▪ "…genocide or a more universal one about racism and tolerance"

- and the one beginning with
  - "'We are moving from lived memory to historical memory,' noted Michael Berenbaum..."
    - Student reasons:
      - the phrase "we are moving..."
      - the introduction of a new point and person: Berenbaum
      - At the end of paragraph 12
        - Between the paragraph ending with
        - "But over the decades, others played their numbers in the lottery or used them as passwords,"
          - and the one beginning with,
  - "Dana Doron, a 31-year-old doctor and daughter of a survivor..."
    - Student reason:
      - A new person is introduced with a new point: reactions are widely varied
      - After paragraph 23
        - Between the paragraph ending with
        - "I said, 'You're always with me,'"
          - and the one beginning with,
          - "The 10 tattooed descendants interviewed for this article..."
            - Student reasons:
              - The new section summarizes, reflecting on the entire process of the article
              - The newly created sections can each be labeled with a central or main idea, which also helps to summarize and analyze how the author unfolds her series of ideas.
  - The newly created sections can each be labeled with a central or main idea, which also helps to summarize and analyze how the author unfolds her series of ideas.

- Remind students of the chapter 4 summarizing activity used in lesson 6 of this unit.
- In that lesson, they took a chapter and broke it down to summaries of each page, and then established a parahrase of each summarized page to be included into an objective summary.
- This activity works with a smaller text, but the sectioning and labeling main ideas for each section helps to establish the overall main idea.
- Students should combine the main ideas for each section and write one paragraph, summarizing the passage similar to the sample below:

| |
|---|
| Main Ideas: |
| • Today, young people are getting tattoos modeled after the Holocaust arm-numbers of their ancestors, to great surprise of others. |
| • The practice is shocking to many, but it is a personal choice, which can be a sign of triumph over the experience. |
| • Many are using the tattoos as reminders of those they lost and even welcome the conversation starter it becomes in public. |
| • Many today do it as a lasting way of never forgetting. |
| Paragraph: |
|     Jodi Rudoren's story, "Proudly Bearing Elders' Scars, Their Skin Says, 'Never Forget," discusses the many reactions for and against a tattoo of the number engraved in a Holocaust-survivor ancestor's arm on a modern young person's body. Today, young people are getting tattoos modeled after the Holocaust arm-numbers of their ancestors, to great surprise of others. The practice is shocking to many, but it is a personal choice which can be a sign of triumph over the experience. Many are using the tattoos as reminders of those they lost and even welcome the |

> conversation-starter it becomes in public. Or, many today do it as a lasting way of never forgetting what the generations before had overcome in the face of millions murdered.

- Discuss it

  - Working with partners again, students should discuss the following question:
    - If you were the ancestor of a Holocaust survivor, would you honor him or her in this manner?
  - As they discuss, students should identify the quotation from the story that BEST fits the personal response to the question.
  - Each student writes this in his or her notes and makes the statement by filling in the blanks, citing strong textual evidence in support of an opinion:
    - I would _____ this to honor my ancestor, and this makes me most like _____ in Rudoren's story, who said, "_____."
  - Teacher should call on students around the room to share the simple statement.

- Title It

  - The final activity is to have the students retitle the article, as this will clearly show a student's understanding of the central idea of the text, including how it was shaped.
  - Using all the activities to this point, students write the new title in their notes and offer a reason for the new title.
  - Students may share the new title with the class.


Student Application - Honoring the Past
- This activity allows students to become more engaged with the text and the process. It develops an understanding of the central idea of the text, highlighting the decision-making process to create a permanent memorial on the skin and the public opinions accompanying the decision.
- Using 1-to-1 computers, laptops, tablets or with access to a computer lab, students will get to know one of the victims of the Holocaust and in the spirit of the New York Times story, develop a concept for a tattoo or a traditional poster or collage which honors an individual.
- The teacher may model the process for this activity by projecting the web page from the United State Holocaust Memorial Museum on the screen in the classroom: http://www.ushmm.org/wlc/en/a2z.php?type=idcard
- Students should be assigned a number corresponding to the numbered ID cards on the web site to ensure there are no repetitions.
- For the teaching model, select the letter "R" from the alphabet menu and go to "Hacia Rivkina" to be projected on the board in the class room.
  - Read the personal story aloud or have a student-volunteer read.
  - Have the students volunteer their responses on what the main characteristic of Miss Rivkina is based on the text:
    - Student response: *She was a talented singer.*
  - Have the student cite a specific quoted sentence from the text that expresses this characteristic.Based on this key character trait, the student creates the concept for a permanent memorial for the person in the form of a tattoo.
    - Student response: *"Hacia was a talented singer and was known as being the best singer in her neighborhood."*

  - This is done in one of two ways: text memorial or graphic memorial
  - Text Memorial

- Students will create a brief phrase or a lyric, verse, or saying to memorialize the victim in the form of a tattoo.
- The product will be posted in a discussion board post within a teacher-selected learning management system.
- First, the person's name must be typed.
  - *Hacia Rivkina*
- Next, the quotation relevant to the character trait is copied.Then the text of the tattoo is typed, in this case, poetic:
  - *"Hacia was a talented singer and was known as being the best singer in her neighborhood."*

*Time is a canyon Hacia,*

*Your voice still echoes true.*

- Finally, a citation must be written crediting the use of the ID card web site within the US Holocaust Memorial Museum.
- Students should click on the "How to cite this article" link on the top right of the page and follow the instructions as modeled here:
  - United States Holocaust Memorial Museum. "Hacia Ravkina." Holocaust Encyclopedia. http://www.ushmm.org/wlc/en/idcard.php?ModuleId=10006721. Accessed on [date].
  - Tell students they should follow the requested citation procedures of a web site when they are offered. Note the newer MLA citation rules do not require a URL and instead use the word "Web" with a copyright date if available.
  - Exemplar from discussion post:

  ### Hacia Rivkina

  Quote from ID: "Hacia was a talented singer and was known as being the best singer in her neighborhood."

  Textual Tattoo:

  **Time is a canyon Hacia,**

  **Your voice still echoes true.**

  Citation:

  United States Holocaust Memorial Museum. "Hacia Ravkina." Holocaust Encyclopedia. http://www.ushmm.org/wlc/en/idcard.php?ModuleId=10006721. Accessed on [date].

- Graphic Memorial Exemplar
  - Students will create a graphic design derived from the characteristic identified in the personal story on the ID card.
  - Using the same person used to model the "Text Memorial," the graphic memorial follows the same process, but in place of the text memorial verse, lyric, or original phrase, the student will post a picture of their original design. They may draw it on paper and capture it with a camera phone or computer camera and post the digital image with the other details found in the text memorial above.
  - Exemplar from discussion post:

**Hacia Rivkina**

Quote from ID: "Hacia was a talented singer and was known as being the best singer in her neighborhood."

Citation:

United States Holocaust Memorial Museum. "Hacia Ravkina." Holocaust Encyclopedia. http://www.ushmm.org/wlc/en/idcard.php?ModuleId=10006721. Accessed on [date].



- Poster / Collage Option
  After the teaching model, the teacher should assign a number corresponding to an ID card on the United States Holocaust Memorial Museum web site, and set up a discussion board using a learning management system.
  - This option is for students who feel more comfortable honoring someone in a more traditional way. The concept here is to create the memorial based on the ID card, but the concept relates to traditional plaques, pictures, or engravings.
  - The final design here can blend BOTH the text and the graphic image together on a concept the size of a traditional piece of paper, 8.5x11. A picture of the finished product is still necessary for sharing with the class by means of the discussion board.
  - It can be a collage of both image and text, or simply one or the other. Whichever is chosen, the point is still the same: to incorporate elements of the story of the selected person's life in a memorial.

- Students must use information from the ID, including the name and a reference to a specific quoted sentence revealing a characteristic found in the personal story detailed in the online ID.
- Students may sketch a drawing, use the computer to design a memorial concept, or write a brief text-based message as found in the exemplars above. The idea of this activity is to imagine the process of honoring a person through a permanent memorial on the skin as described in the New York Times story. A traditional alternative to a tattoo would use the same concept as the graphic design in the tattoo, but to establish the image or text on a 8.5x11 poster.
- If the concept for the memorial tattoo is in text form only, the student must simply post it as text in the discussion board, as illustrated in the exemplar above. If the design includes an image as in the poster design or the image-based tattoo, the student must use a camera phone or computer camera to capture the image and post it within the discussion board with the required textual information.
- Once the tattoo concept or poster-image is posted by each student to the discussion board, students must review their classmates' concepts and "reply" to at least two of their peers. If it is a poster-concept, the question or prompt from a peer might be as simple as, "*Tell me more about your design*."
- Sample response: "*What do the menorah and the music notes on your tattoo represent?*"
- The reply must be a response, representing the potential question or comment the tattoo wearer may receive from a stranger if the design-poster actually had the tattoo concept adorned on his or her skin in public.
- The teacher may project the responses to the discussion post for in-class discussion and review as time permits.
- Feedback may be offered based on the directions of the assignment and the exemplars.

# North Carolina Department of Public Instruction Materials Bank

Technological Engagement
- Students use school-based computers or labs to access the article for close reading.

Collecting and Documenting Evidence of Learning
- In addition to collecting and reviewing notes for feedback where necessary, teachers should use active facilitation and coaching, to formatively assess students for:
  - determining four central ideas of the article and analyze their development over the course of the text, including how it emerges and is shaped and refined by specific details.
  - analyzing how the author unfolds the series of ideas, including the order in which the points are made, how they are introduced and developed (Section It, and Divide It activities), and the connections that are drawn between them.

Student Self-Reflection and Action Steps
- The lesson provides multiple opportunities for students to engage repeatedly with the same text, including discussion opportunities and sharing and interpreting.
- The lesson offers students an opportunity to understand the ways in which survivors will be remembered.
- The lesson provides opportunities to engage with the text to make connections and associations with how they would respond to the topic.

Feedback/Instructional Adjustments
- If a hard copy option is available, it may help tactile learners.
- Students should consider where a person's personal choice may not appease a fellow Jewish citizen, especially an Orthodox Jew.
  - What new arguments could a young adult offer to appease someone who is against the act of tattoing for any reason.
  - What other reasons may be offered in favor of taking the step in having an ancestor's tattoo added.
- Some students might explore other unique ways of honoring ancestor's and offer reasoning for each, after brief research at:
  - http://www.ushmm.org/information/exhibitions

Extended Learning Opportunities
- There are resources on the left side of the screen in the linked article that may be explored for further learning.

Teacher Reflection of Learning
- The lesson may bring up more discussion on appropriate ways to honor loved ones or ancestors
  - It is a great opportunity to also discuss the importance of honoring victims or people who struggled, because learning might be heightened.
- The lesson involves many reading strategies, including independent and collaborative, to increase and maintain engagement with the text.

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## Standards Covered

**Grade 9-12 ELA Strand Introductions**

**Grades 9-10 English Language Arts**

   **CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
  - **Key Ideas and Details**
    - CCSS.ELA-Literacy.RI.9-10.2: **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.**
    - CCSS.ELA-Literacy.RI.9-10.3: **Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.**

   **CCSS.ELA-Literacy.W.9-10: Writing**

- **Research to Build and Present Knowledge**
  - CCSS.ELA-Literacy.W.9-10.8: **Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.**

**Technology as a Tool**

   **HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.1: **Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).**
- HS.TT.1.3: **Use appropriate technology tools and other resources to design products to share information with others (e.g. multimedia presentations, Web 2.0 tools, graphics, podcasts, and audio files).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Resources:*
1. NYTimes: "Proudly Bearing Elders' Scars, Their Skin Says 'Never Forget'"

## Additional Properties

# NORTH CAROLINA DEPARTMENT OF PUBLIC INSTRUCTION Materials Bank

## NYTimes: "Proudly Bearing Elders' Scars, Their Skin Says 'Never Forget'"

*Resource: English Language Arts , Grade(s) 09 - 10*

Link to New York Times article on the unique way Holocaust ancestors are honored.

Format: Webpage
Duration: 1 Day

| Resource |
|---|
| *URL:* http://www.nytimes.com/2012/10/01/world/middleeast/with-tattoos-young-israelis-bear-holocaust-scars-of-relatives.html?pagewanted=all&_r=1 |

| Standards Covered |
|---|
| **Grades 9-10 English Language Arts**<br> **CCSS.ELA-Literacy.R.9-10: Reading**<br>    • CCSS.ELA-Literacy.RI.9-10: **Informational Text**<br>        • **Key Ideas and Details**<br>            • CCSS.ELA-Literacy.RI.9-10.2: **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.**<br>            • CCSS.ELA-Literacy.RI.9-10.3: **Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.** |

Additional Properties

# Speech: The Importance of Learning from the Holocaust

**Goal**:    Compose a speech targeted at a middle school audience, stressing the importance of learning from the Holocaust.

**Details:**    Your written speech should be focused and to the point.  It needs to include structures, figurative language, special features, or diction similar to excerpts from Roosevelt's, "Four Freedoms" and Elie Wiesel's, "The Perils of Indifference."  It should also make reference to all texts studied in the unit for added support.

**Grade:**    The grade will be based on the percentage of each requirement accomplished.

**Requirements:**

| % Met - Max 10% each | Mastery |
|---|---|
|  | 6 paragraphs in length, each with a clear main idea and supporting details |
|  | Clearly identifiable use of structural or stylist techniques found in "Four Freedoms," and "Indifference" |
|  | Specific reference to Wiesel's *Night* for support of a larger point |
|  | Specific reference to *Schindler's List* (or *Life is Beautiful*) for support of a larger point |
|  | Specific reference to Stanley Milgram's blind obedience experiment for support of a larger point |
|  | Specific reference to Martin Gansberg's, "Thirty-Eight Who Saw Murder Didn't Call the Police" for support of a larger point about the dangers of the bystander effect |
|  | Specific reference to Jodi Rudoren's, "Proudly Bearing Elders' Scars, Their Skin Says 'Never Forget'" for support of honoring the victims' pasts |
|  | Uses transitions to illustrate progression between ideas and paragraphs |
|  | Uses proper sentence structure, conventions, and grammar. |
|  | Uses diction and language skills most effective for a middle school audience. |

_____ **Total score**

**Comments / Feedback:**

# World Awareness of the Holocaust

*Lesson: English Language Arts , Grade(s) 09 - 10*

Lesson #14 of 14: This is the final lesson in the unit. It is a two-day lesson examining two seminal American speeches related to the study of the Holocaust. First, students will read Franklin Delano Roosevelt's "Four Freedoms…" speech and listen to excerpts. Students will analyze the audio and written language and style used in achieving its purpose. Second, students will read and analyze Elie Wiesel's speech at the White House on "The Perils of Indifference." The culminating summative activity involves students taking a strategy from each speech analysis and applying it to the composition of a speech of their own.

Duration: 2 Days

## Lesson

**Student Engagement/Motivation**

Students start class by responding in their journals to a warmup prompt written on the board:

With regard to speeches, **explain** the importance of Winston Churchill's statement below:

> *"If you have an important point to make, don't try to be subtle or clever. Use a pile driver. Hit the point once. Then come back and hit it again. Then hit it a third time - a tremendous whack."*
> — Winston S. Churchill

> Edward, Duke of, Windsor. (1950, May). H.R.H. The Duke of Windsor Continues His Personal History - A King's Story. *Life* Magazine. pp. 116.

Students may offer these responses:

- *Make your point clear if you are giving a speech.*

- *Be repetitive – it can't hurt*

- *Keep going back to your main point, over and over if needed.*


> Use this as a transition to discuss Franklin Delano Roosevelt's speech, "Four Freedoms…" which students should have familiarity.

- *FDR and Churchill were counterparts (US and England) in the same war; World War II*

- *World War II was raging when FDR gave this speech.*

- *The full extent of the Holocaust was still unknown to many in America.*

- *This speech foreshadows so much of what the UN will do in years to come to try to protect human rights.*


**Learning Targets and Criteria for Success**

Essential Questions:

- How does an American speech writer present and develop a central idea in a speech?

- How do authors of speeches use organization and structure to make their points clear?

- How do audio versions of speeches alter the perceived understanding from reading?

  Purpose for instruction:

- Students will be able to analyze the main points of two different speeches.

- Students will be able to understand how structure and organization add emphasis in speeches.

- Students will be able to analyze a speaker's point-of-view, reasoning, development, and evidence.

Criteria for Success:

- Students will synthesize their learning from analysis of Roosevelt's "Four Freedoms…" speech and Wiesel's "Indifference" speech and write an original speech to a younger audience on the importance of studying the Holocaust.

Supplies/Resources

- Franklin Delano Roosevelt's "Four Freedoms" speech to Congress on 1/6/41, accessed from an Internet source, and audio version:

  - http://www.fdrlibrary.marist.edu/fourfreedoms

- Elie Wiesel's speech on "Indifference" at the White House on 4/12/1999, accessed from an Internet source, and audio version:

  - http://www.historyplace.com/speeches/wiesel.htm

- A computer lab for accessing the documents, 1-to-1 computers, laptops, tablets, or BYOT tools

Learning Tasks and Practice
### Activity 1 – "Four Freedoms" – Franklin Delano Roosevelt

- While students should have an understanding of the entire speech, this lesson focuses on deeper analysis of a specific written excerpt of the speech.

  **Building Context / Background**

- Teacher should access the audio file of the speech through the FDR Library link and play the speech from the opening, "Part 1," on the website listed in "Supplies/Resources" within this lesson plan.

- While students listen, it may be useful to have the text of the speech projected in the classroom or accessed on individual devices within the class.

  Play audio of speech to **14:05 mark.**

- Students take notes on the following prompts, which should be written or projected on the board.
- Potential student responses are marked, "ST:"
  - How does Roosevelt open the speech; how does this represent his point-of-view?
    - *ST: recognizes the attendees of the gathering in Congress*
      - "Mr. President, Mr. Speaker, members of the 77*th* Congress: I address you, the members of this new Congress..."
    - ST: *defines "unprecedented"*
    - ST: *offers historical background*
      - "...*under the Constitution in 1789...*"
      - "...*prior to 1914...*"
      - "...*we engaged in the War of 1812...*"
      - "*Even when World War broke out in 1914...*"
    - ST: *He clearly illustrates he is not only President, but also that he understands history and how to use that to present the seriousness of the current conflicts in the world.*
  - What points does Roosevelt make which reveal the status of the world at this time?
    - ST: warring parties are afoot
      - "...assailants are still on the march, threatening other nations, great and small."
  - What ways does Roosevelt stress syllables?
    - Potential student-responses, stressed word capitalized:
      - "*DOM-estic*"
      - "*only ONE of these –*"
      - "*one-HUNDRED-thirty MILLION...in 48 states...NATIONAL unity*"
      - "*What I seek to convey, is the historic TRUTH that the United States as a NATION...*"
  - What effect do these stresses have on the meaning?
    - *ST: they seem to stress the words that are unifying: one, nation, national, etc.*
- Pause the audio to review student responses to the prompts. Request volunteered responses and follow-up points as necessary.

  Play audio of speech to **24:58 mark**. This section begins with "Our national policy is this:"

- Students listen to this segment and respond accordingly to the second set of speech analysis questions, with potential student responses marked, "ST:"
  - How does Roosevelt organize his explanation of the "national policy"?

- ST: *Roosevelt verbally 'bullets' his policy step by step in numeric order.*
  - *"First, by impressive expression…" "Secondly, by an impressive expression…" "Third, by an impressive expression…" "*
- How does repetition affect meaning?
  - ST: *Roosevelt repeats the phrases "an impressive expression…" and "…without regard to partisanship," and "…we are committed to…" over and over with each numbered statement.*
    - *The repetition in these cases promotes or aggrandizes the state of Americans and focuses in on key words, like "committed," which are all ideals Roosevelt hopes to instill in the citizens.*
- Summarize Roosevelt's argument to Congress to support his plan and help countries that need support of their defense.
  - ST: *Roosevelt stats that the country is "behind schedule" in finishing airplanes and that the country needs to "…get even further ahead of schedule" in building "warships."*
  - *He requests more funding to make more "munitions" and "war supplies of many kinds" to be turned over to the defenseless nations.*
  - *Roosevelt asks Congress to keep information "in confidence" for the safety of our men.*
  - *He proposes that the US send war materials even if they cannot "pay for these weapons…"*
  - *The rationale for this point of offering 'free' materials will be the ability to leave some stationed in the country in the future – to grant an area or region of potential bases for our protection, or to be paid back "within a reasonable time."*
- What are some problems with the proposal to Congress?
  - ST: *There are no guarantees to be paid back ever.*
  - ST: *If we are already behind schedule at the time, how will handing free materials to another country help our defenses?*

    End the audio after Roosevelt proclaims, "And when the dictators – if the dictators – are ready to make war on us, they will not wait for an act of war on our part."
- Review student responses to the prompts. Request volunteered responses and follow-up points as necessary.

**Text-based Analysis of the "Four Freedoms" Portion of the Speech**

- The part of the speech used in this analysis begins at the **24:58** mark in the audio clip. It begins with:
  - *"They did not wait for Norway or Belgium or the Netherlands to commit an act of war. Their only interest is in a new one-way international law, which lacks mutuality in its observance and therefore becomes an instrument of oppression. The happiness of future generations of Americans may well depend on how effective and how immediate we can make our aid felt."*
- Teacher should lead students to access the speech via any number of Internet sources, or access a hard copy form from an anthology or history text.
- Students should use a page of notes to create a 3-column chart for close reading notes.

- The left and right column should be about the same width.

- The middle column may be the most narrow, as it will be used for a paragraph number.

| What does it say? Main idea | Paragraph # | How is it said? Author's craft, powerful language, diction |
|---|---|---|
| *We must be prepared for anything.* | *1 (start of excerpt)* | *personification; giving the "Nation" "hands" and "life"* |

- Students will read the excerpt closely, stopping after each paragraph to document main ideas and craft.

- The right column must declare what specific strategy is used or an indication of what makes the text powerful in the student's eyes; it must also contain specific quotations / support.

- Once students complete the notes, they pair up with a peer and review their notes for differences, especially on main idea (the first column).

    - If there is a significant difference between what one student wrote for the main idea and what another student wrote for the same paragraph, it must be reconciled by doing the following:

        - Student 1 will read the paragraph aloud slowly to student 2, and then student 2 to student 1. The oral reading will allow students to hear it the way the other thought it sounded, and may change the impression of the main idea.

        - If there is still lack of agreement on the main idea, students will break down each sentence, looking at the subject of each sentence and the verb. The main idea will often be closely tied to these features. If there is still a disagreement, the teacher should support their understanding.

    - Students will compose one agreed-upon main idea statement for the paragraph and write it in that section.

**Analysis of text vs. audio**

- Teacher will play the audio section of the speech which begins at the **24:58** mark from the audio file in the "Supplies/Resources" section of the lesson plan.

- Students highlight on their notes which paragraphs seem to sound differently in speech than they were originally analyzed in text.

    - Students must note what the source of the perceived difference between the audio and the reading on their paragraph notes near the margin;

        - Was it a word stressed? Unstressed?

        - An unexpected pause?

        - Pronunciation?

    - What did this perceived difference do to the effect of the speech as a whole?

        - ST: *The repetition of words such as, "free nation," and the loaded positive language like, "mighty action," stresses a sense of nationalism and pride, which are appropriate feelings leading up to a war. Roosevelt is effectively using the speech to develop this sense of national pride.*

- Formative Assessment:

    - This assessment is designed as a scaffold, building towards the requirements of the summative assessment –

designed for student feedback.

- Using two strategies found in the speech, students should write a one-paragraph speech for the administration at the school on the topic of *student rights*.

  - Students should use aspects of the opening of Roosevelt's speech in the opening sentence, such as acknowledging the administration and the occasion.

  - Students might try to use specific repetition to stress a key word or idea as they found Roosevelt utilizing in the speech.

  - Students might attempt to 'load' their language by using many positively or negatively connoted adjectives to make points.

  - Students might enumerate their points with phrases like, "first," "second," "third," and so forth.

- Students may share the paragraphs with a peer both orally and in text on paper. The peer should highlight the specific strategies used by the student and suggest one improvement.

- The teacher should also spot check student pairs to provide detailed feedback for improvement.

- No formal revision is required, but the skills will be used in the summative speech writing task.

- Students should read Elie Wiesel's "Indifference" speech before the next lesson (see resources)

**Activity 2 – "The Perils of indifference," Elie Wiesel, 4/12/1999:**

- In a similar fashion as with Roosevelt's speech, students should access a transcript of Wiesel's speech online linked in the "Supplies/Resources" section of this lesson plan.

- To look closely at the central ideas of the text and analyze how they address related themes or concepts, students will use the same note taking and analysis strategy as they used with Roosevelt's speech.

| What does it say? Main idea | Paragraph # | How is it said? Author's craft, powerful language, diction |
|---|---|---|
| *basic introduction- speaker refers to himself as a young boy at the end of Night* | *1* | *flashback; personal reflection; "a young Jewish boy," "He was finally free…"* |

- Students will read the excerpt closely, stopping after each paragraph to document main ideas and craft (right column).

- The right column must declare what specific strategy is used or an indication of what makes the text powerful in the student's eyes; it must also contain specific quotations or support.

- Once students complete the notes, they should pair up with a different peer from activity one and review their notes for differences, especially on main idea (the first column).

  - If there is a significant difference between what one student wrote for the main idea and what another student wrote for the same paragraph, it must be reconciled by doing the following:

    - Student 1 will read the paragraph aloud slowly to student 2, and then student 2 to student 1. The oral reading will allow students to hear it the way the other thought it sounded, and may change the impression

of the main idea.

- If there is still lack of agreement on the main idea, students will break down each sentence, looking at the subject of each sentence and the verb. The main idea will often be closely tied to these features.
  - ○ Students will compose one main idea statement for the paragraph and rewrite it in that column for the associated paragraph.
- Students should take out their three-columned notes from activity one's analysis of Roosevelt's speech.
- Students take a few minutes to look at Wiesel main ideas - the left column of the three-column note grid.
  - ○ Students should highlight the main ideas any time Roosevelt's and Wiesel's align or are similar.
  - ○ With a partner, and then in whole class format; the following should be discussed:
    - Why would ideas be so close, from 2 different speakers separated by 58 years? Where does Wiesel directly identify Roosevelt?
      - *They both spoke of the same time period. Wiesel mentions him in paragraph 17, with reverence.*
      - *Wiesel was a survivor of what Roosevelt was speaking about fighting (oppression of freedom).*
      - *They both speak on topics of lasting impact in the world.*

**Analysis of text vs. audio**

- Teacher will play the audio resource of the speech from the audio file linked in "Supplies/Resources."
- Students highlight on their notes which paragraphs seem to sound differently in speech than they were originally analyzed in text.
- Students must note what the source of the perceived difference between the audio and the reading on their paragraph notes near the margin;
  - ○ Was it a word stressed? Unstressed?
  - ○ An unexpected pause?
  - ○ Pronunciation?
  - ○ Dialect / pronunciation?
  - ○ What did this perceived difference do to the effect of the speech as a whole?
    - *Wiesel has a thick accent with his dialect. His stressed syllables are not pronounced as much as Roosevelt's were, but his more monotonous tone may be attributed to such trauma faced in his life. He speaks matter-of-factly, and this elevates the importance of almost every word.*
- Formative Assessment:
  - ○ This assessment is designed as a scaffold, building towards the requirements of the summative assessment – designed for student feedback.
  - ○ Using two strategies found in the speech, students should write a one-paragraph speech for the administration

at the school on the topic of *bullying*.

- Students should use aspects of the opening of Wiesel's speech in the opening sentence, such as acknowledging the surrounding people and the occasion.

- Students might try to use specific personal reflection or observation to stress to build on the relevance Wiesel established early.

- Students might want to define the term, "bullying" or "bully" first, just as Wiesel defines "Indifference."

- Students might make note of a school leader or student-leader who stood up to bullying, like Wiesel references Roosevelt.

- Students may share the paragraphs with a peer both orally and in text on paper. The peer should highlight the specific strategies used by the student and suggest one improvement.

- The teacher should also spot check student pairs to provide detailed feedback for improvement.

- No formal revision is required, but the skills will be used in the summative speech writing task.

### Technological Engagement

- Students will use the Internet through school-based computers or personal devices to access the speeches as outlined in "Resources."

### Collecting and Documenting Evidence of Learning

- The notes and note taking process, while observed by the teacher, serve to show how a student cites strong and thorough textual evidence (column 3) and analyzes how the author uses rhetoric to advance his purpose (column 1).

- There are two formative assessments, each allows the student to model his or her writing using strategies found within the speech writer's text on their own.

- These can be shared orally or in writing among classmates if time permits.

- They can be turned in to the teacher for review to offer assistance to a student who may still need support in this task

- The summative assessment for this unit is attached to the lesson plan.

  - Students will compose a brief speech to a younger audience informing them of the importance of learning about the Holocaust.

  - In their speech, students must allude to two ideas from Wiesel and Roosevelt, use at least two strategies of Wiesel's and Roosevelt's (from formative), and also refer to one idea or theme from *Schindler's List* or *Life is Beautiful*.

- The summative is meant to be written only – not orally delivered for this lesson. Teachers may choose to take it a step further to include a visit to local students in a middle school, where the students may also deliver their speeches.

### Student Self-Reflection and Action Steps

- Students focus strictly on the language used to create and deliver a main idea, building to the collection of main ideas that makes the purpose of the speech as a whole.

- Students should reflect on the effect a speech of this nature has on the population who hear it.

- Students might want to analyze the speech main ideas and their application to our world today.

Feedback/Instructional Adjustments

- Teacher should collect formative assessment pieces to identify students who have not yet grasped the concept of author's purpose or struggle using a mentor text to create his or her own writing sample on a given topic.
    - Intervention strategies could be to tutor the student one-on-one outside class on skills like identifying main idea, then leading to an analysis of different ways in which authors craft text to meet the main idea.
- Teacher might want to play the entire Roosevelt speech, and offer deeper context, like images of newspaper headlines and radio reports in that time period to build a sense of what the national feeling was.
- Teacher might want to show the video of Elie Wiesel's speech at the White House to offer a visual of the man who wrote the text at the center of the unit.

Extended Learning Opportunities

- Students may want to compare Roosevelt's speech to a speech of his after the war and contrast his use of language to achieve his purpose.

- The same might be applied to Wiesel – students may read another speech from Wiesel or conduct research into his Foundation for Humanity.

Teacher Reflection of Learning

- Teacher leads student to the selected speeches and method of note taking, with a direct focus on author's main ideas or purpose and the language which crafts it.

- Students are able to examine the cumulative effect of a speech and the language used to make a point in the public sphere.

- The lesson includes two mentor texts that allow students direct reference to strategies and approaches to writing an individual speech as part of the summative.

## Standards Covered

**Grades 9-10 English Language Arts**

**CCSS.ELA-Literacy.R.9-10: Reading**

- CCSS.ELA-Literacy.RI.9-10: **Informational Text**
    - **Craft and Structure**
        - CCSS.ELA-Literacy.RI.9-10.6: **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 purpose.**

    - **Integration of Knowledge and Ideas**
        - CCSS.ELA-Literacy.RI.9-10.9: **Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.**

    - **Key Ideas and Details**
        - 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.**

**CCSS.ELA-Literacy.SL.9-10: Speaking and Listening**

- **Comprehension and Collaboration**
    - CCSS.ELA-Literacy.SL.9-10.3: **Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.**

**Technology as a Tool**

**HS.TT.1: Use technology and other resources for assigned tasks.**

- HS.TT.1.1: **Use appropriate technology tools and other resources to access information (multi-database search engines, online primary resources, virtual interviews with content experts).**

## Materials

*For a closer look at the materials list below, log onto  https://homebase.schoolnet.com/486*

*Assessments:*
1. Lessons of the Holocaust; a Speech to Middle Schoolers

## Organizers

Instructional Resource Type
1. Learning Task
Revised Bloom's Taxonomy
1. IV. Analyzing                     2. VI. Creating

## Additional Properties

# Lessons of the Holocaust; a Speech to Middle Schoolers

*Assessment: English Language Arts , Grade(s) 09 - 10*

This writing assignment serves as the summative assessment to lesson 13. After reading two seminal American speeches, students will model a speech to middle-school aged children on the importance of learning from the Holocaust, making points supported by all of the texts used in the unit.

Duration: 1 Day

## Assessment

Attachment: Speech Assessment Lesson 13.pdf

## Standards Covered

**Grades 9-10 English Language Arts**

- **CCSS.ELA-Literacy.L.9-10: Language**
  - **Conventions of Standard English**
    - CCSS.ELA-Literacy.L.9-10.2: **Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.**

- **CCSS.ELA-Literacy.R.9-10: Reading**
  - CCSS.ELA-Literacy.RI.9-10: **Informational Text**
    - **Integration of Knowledge and Ideas**
      - CCSS.ELA-Literacy.RI.9-10.9: **Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.**
    - **Key Ideas and Details**
      - CCSS.ELA-Literacy.RI.9-10.2: **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.**
      - CCSS.ELA-Literacy.RI.9-10.3: **Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.**

- **CCSS.ELA-Literacy.W.9-10: Writing**
  - **Production and Distribution of Writing**
    - CCSS.ELA-Literacy.W.CCR.4: **Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.**
  - **Research to Build and Present Knowledge**
    - CCSS.ELA-Literacy.W.9-10.8: **Gather relevant information from multiple authoritative print and digital sources, using advanced searches effectively; assess the usefulness of each source in answering the research question; integrate information into the text selectively to maintain the flow of ideas, avoiding plagiarism and following a standard format for citation.**

## Organizers

Instructional Resource Type
1. Learning Task
Revised Bloom's Taxonomy
1. III. Applying          2. VI. Creating