



The Challenge to Make a Difference

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

Unit Overview

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

GOALS:

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


ACADEMIC VOCABULARY

communication
résumé
euphemism
slogan
media

Literary Terms
found poem

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Previewing the Unit

LEARNING STRATEGIES:

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

My Notes

Learning Targets

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

Making Connections

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

Essential Questions

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

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

Developing Vocabulary

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

Unpacking Embedded Assessment 1

Read the assignment for Embedded Assessment 1:

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

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



INDEPENDENT READING LINK

You will be reading a narrative related to events preceding and during World War II and the genocide of a people based on their religion. You may want to read an additional novel or nonfiction narrative from the additional titles mentioned in this unit. Book lists are available in the back of this textbook, and you can use book discussions and recommendations from classmates to help you choose. Use your Reader/Writer Notebook and your Independent Reading Logs to keep notes on what you are reading and answer questions that will come up. As you read, look for the thematic focus of this unit: “finding light in the darkness.”

Collaborating to Preview Holocaust Narratives

ACTIVITY 3.2

Learning Targets

- Demonstrate effective communication in collaborative discussions.
- Analyze and discuss text in a collaborative group.

Preparing for Listening and Speaking

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

As a speaker:

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

As a listener:

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

LEARNING STRATEGIES:

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

ACADEMIC VOCABULARY

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

My Notes

Collaborating to Preview Holocaust Narratives

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

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

	Challenges	Goals
Speaking		
Listening		
Reading		

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

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



WORD CONNECTIONS

Etymology

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

During World War II, the mass killing of European Jews, Roma, Slavs, and people with physical or mental disabilities during Hitler's regime was referred to as a *holocaust*. It wasn't until 1957, however, before it became a proper name, *Holocaust*.

My Notes

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

Collaborating to Preview Holocaust Narratives

Book Preview Note-Taking Graphic Organizer

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

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

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

Reading Schedule

Title of Book: _____

Author: _____

Total Number of Pages: _____

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

Understanding Literature Circle Discussions

ACTIVITY 3.3

Learning Targets

- Analyze Literature Circle role descriptions and communicate an understanding of the qualifications for one role by creating a résumé.
- Apply learning about Literature Circle roles while participating in a text-based collaborative discussion.

Understanding Literature Circle Roles

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

Discussion Leader

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

Diction Detective

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

Bridge Builder

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

Reporter

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

LEARNING STRATEGIES:

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

My Notes

Understanding Literature Circle Discussions

ACADEMIC VOCABULARY

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

My Notes

Artist

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

Assigning Literature Circle Roles

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

Name:

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

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

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

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

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

Practicing Literature Circle Roles

4. Before you begin reading, think about these questions: How old do you think someone should be when they first learn about the Holocaust? Why would someone write a children's book about such a disturbing subject?

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

My Notes

Discussion Note-Taking Graphic Organizer

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

7. Reflect on your discussion. Review your responses in the graphic organizer.
 - What contributed most to your understanding or appreciation of the text?
 - What did you learn about the Holocaust through the narrative and discussion?

Understanding Literature Circle Discussions

My Notes

Check Your Understanding

Quickwrite: In your Reader/Writer Notebook, write three facts you learned in your discussion about the Holocaust. Describe how your discussion group helped you learn them.

Writing to Sources: Explanatory Text

Using the information from your Literature Circle discussion, write an analysis of the theme of the narrative you read. Be sure to:

- Include a clear statement of the theme.
- Expand on the statement of theme by providing your own analysis.
- Refer to the notes you took in your chart.
- Provide textual evidence to support your analysis.

Learning Target

- Analyze an excerpt from an autobiographical narrative and a poem.
- Compare the themes of two literary texts in a formal collaborative discussion.

Preview

In this activity, you will read a passage from a memoir and a poem and compare their themes.

Setting a Purpose for Reading

- As you read the passage, underline words and phrases that describe how Moishe changed after returning to Sighet.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Elie Wiesel (1928–2016) was a teenager in 1944 when he and his whole family were taken from their home to the Auschwitz concentration camp and then to Buchenwald. Wiesel wrote his internationally acclaimed memoir *Night* about his experiences in the camps. In addition to writing many other books, Wiesel became an activist who spoke out about injustices in many countries around the world. He was awarded the Nobel Peace Prize in 1986.

LEARNING STRATEGIES:

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

My Notes

Memoir

from

Night

by Elie Wiesel

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

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

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

4 The **deportees** were quickly forgotten. A few days after they left, it was rumored that they were in Galicia,³ working, and even that they were content with their fate.

¹ **Sighet:** a town in Romania

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

³ **Galicia:** a former province of Austria, now in parts of Poland and Ukraine

deportees: people forced to leave a country by an authority

Making Thematic Connections

synagogue: a building that houses Jewish religious services

My Notes

Kabbalah: a Jewish religious tradition that strives to explain how the universe works

insinuated: implied; hinted at

GRAMMAR & USAGE Participle Verb Forms

The participle forms of verbs can be used as adjectives. There are two participial forms: present (ending in *-ing*) and past (usually ending in *-d*). Note the use of these participles as adjectives in the text: “**reassuring** wind”(paragraph 5) and “**waiting** trucks”(paragraph 7).

A participle may occur in a participial phrase, which includes the participle plus any complements and modifiers. The whole phrase serves as an adjective. For example: “**Crammed into cattle cars by the Hungarian police**, they . . .”(paragraph 2).

As you read the memoir, look for more examples of participles and participial phrases.

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

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

7 He told me what had happened to him and his companions. The train with the deportees had crossed the Hungarian border and, once in Polish territory, had been taken over by the Gestapo.⁴ The train had stopped. The Jews were ordered to get off and onto waiting trucks. The trucks headed toward a forest. There everybody was ordered to get out. They were forced to dig huge trenches. When they had finished their work, the men from the Gestapo began theirs. Without passion or haste, they shot their prisoners, who were forced to approach the trench one by one and offer their necks. Infants were tossed in the air and used as targets for the machine guns. This took place in the Galician forest, near Kolomay. How had he, Moishe the Beadle, been able to escape? By a miracle. He was wounded in the leg and left for dead . . .

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

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

10 As for Moishe, he wept and pleaded:

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

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

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

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

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

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

17 This was toward the end of 1942.

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

⁴ **Gestapo:** the secret police in Nazi Germany

Second Read

- Reread the passage to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** Who are the people represented by the pronouns “they” and “we” in paragraph 2? What is the intended effect?
 2. **Craft and Structure:** What is the intended effect of the following line from paragraph 7: “Infants were tossed in the air and used as targets for the machine guns”?
 3. **Key Ideas and Details:** Why did the Jews of Sighet refuse “to believe his tales, and refused to listen”?
 4. **Key Ideas and Details:** What are the two main events of this narrative? What is Wiesel’s purpose in focusing on these two events?

Setting a Purpose for Reading

- As you read the poem, underline words and phrases that identify what the author is not.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

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

My Notes

Making Thematic Connections

WORD CONNECTIONS

Roots and Affixes

The Latin root *-commun-* in **communist** means “common.” There are a few distinctions in the definition of *common*. In this case it refers to something that is shared or owned together by several people or groups. In communism, land and factories are owned by the community. This root occurs in *communal*, *communicate*, and *communion*.

The word **democrat** contains the Greek root *demo-*, which means “people,” and the Greek suffix *-crat*, which means “rule.” Democracy is a government run by the people.

My Notes

Poetry

FIRST THEY CAME FOR THE COMMUNISTS

by Martin Niemöller

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

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

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

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

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

Second Read

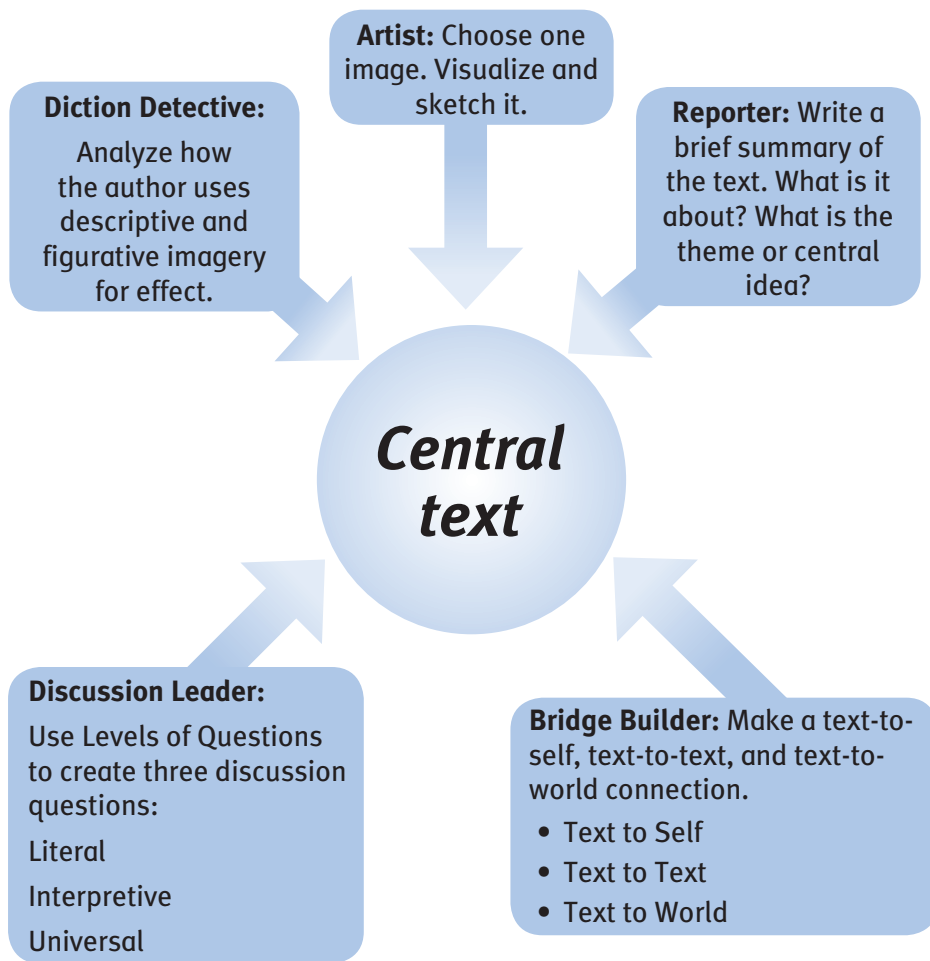
- Reread the poem to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

5. **Key Ideas and Details:** How does each stanza contribute to a developing sense of doom?

Working from the Text

6. Work collaboratively to apply each of the different Literature Circle roles to the autobiographical narrative and the poem. Use the Text-Dependent Questions, as well as questions you develop during your discussion, to compare and analyze these texts. Consider each text’s structure, language, and theme.

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



Check Your Understanding

Compare and contrast the structure of the poem and the autobiographical narrative excerpt. How does each text's structure contribute to its meaning and style?

Writing to Sources: Explanatory Text

Choose one of the Holocaust survivors you learned about in the texts. Write a short essay explaining what you think of this person. Be sure to:

- Include a clear opening statement identifying your selected person as well as your reasons for choosing that person.
- Provide textual evidence and support.
- Provide a conclusion that reinforces your opening statement.

My Notes

Analyzing an Allegory

LEARNING STRATEGIES:

Oral Interpretation, Think-Pair-Share, Graphic Organizer

My Notes

Learning Targets

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

Preview

In this activity, you will be read a children's story and analyze it as an allegory of the Holocaust.

Setting a Purpose for Reading

- As you hear the story, listen for all the different types of animals.
- Write down unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Eve Bunting was born in 1928 in Ireland and moved to California in 1958. After taking a writing class, Bunting started to get her children's stories and books published. Several of her books have received awards. Bunting has also taught many classes of her own on writing.

Second Read

- Write any questions you have about the text in your Reader/Writer Notebook.
- Take notes on the animals' reactions to the Terrible Things. Use the graphic organizer on the next pages for your notes.
- As you listen to and discuss this story, think about why a children's story of the Holocaust is best told as an allegory.

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

My Notes

Analyzing an Allegory

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

Working from the Text

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

Check Your Understanding

Quickwrite: What method of telling the story about the Terrible Things is most effective? Why?

Writing to Sources: Explanatory Text

Write a paragraph explaining how the theme of this story is similar to the theme of Wiesel's excerpt and the Niemöller poem. Be sure to:

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

My Notes

Dangerous Diction

LEARNING STRATEGIES:

Graphic Organizer, Discussion Groups

ACADEMIC VOCABULARY

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

Learning Target

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

Understanding Euphemism

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

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

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

WORD CONNECTIONS

Etymology

Euphemism contains the Greek prefix *eu-*, meaning “well” or “pleasing,” and the Greek root *-pheme-*, which has the meaning of “speak.” A person who uses a euphemism speaks with pleasing words. People in ancient Greece were superstitious about using certain words in religious ceremonies. Euphemisms were used instead to be more pleasing.

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

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

Check Your Understanding

Illustrate one of the Holocaust vocabulary words on an index card. Share the illustration with classmates and discuss why you illustrated the word as you did. Compare and contrast illustrations for similar vocabulary words.



WORD CONNECTIONS

Roots and Affixes

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

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

Exploring the Museum

LEARNING STRATEGIES:

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

My Notes

Learning Targets

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

Researching the Holocaust

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

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

My Group's Topic:

Topic 1:	Topic 2:
Notes for Talking Points:	Notes for Talking Points:
Summaries and Dates of Key Events:	Summaries and Dates of Key Events:

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

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

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

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

My Notes

Exploring the Museum

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

My Notes

- As you rehearse your presentation, turn to the chart on page 201 and use it to evaluate yourself and the rest of your group.
- Deliver your presentation and add the information from your index cards to the collaborative timeline.
- As you view the other presentations, take notes in your Reader/Writer Notebook. Use a chart like the one below, drawing a line under each new presentation.

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

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

Check Your Understanding

In your Reader/Writer Notebook, make three inferences about the Holocaust. Then make a list of any additional questions you have about the presentations or timeline.

Learning Targets

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

Researching the Holocaust

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

Victims:

Perpetrators:

Rescuers:

Bystanders:

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

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

LEARNING STRATEGIES:

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



WORD CONNECTIONS

Roots and Affixes

Perpetrator contains the Latin root *-petrare-*, which means “to bring about.” It derives from *pater*, which means “father,” as seen in *paternity* and *patriarch*. Adding the suffix *-or*, which means “one that performs a specific action,” makes *perpetrator* refer to the person who brings about, or commits, a certain action. It is commonly associated with doing something wrong or illegal.

My Notes



INDEPENDENT READING LINK

Read and Respond

Find a few instances in the narrative you are reading independently where the author uses the active voice and the passive voice. Rewrite each sentence in the other voice.

Presenting Voices

My Notes

Language and Writer's Craft: Active Versus Passive Voice

When writing or speaking, it is usually better to use active voice instead of passive voice. However, skilled writers and speakers use voice for effect, and sometimes the passive voice works best. Study the examples below. How is the effect different in each sentence?

Passive: Relocation camps were used to destroy whole villages.

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

Notice that the passive voice sentence does not mention the people who were doing the destroying. It has a softer effect. The active voice sentence is more engaging and powerful. Depending on what tone the writer wants to create, either sentence could be effective.

PRACTICE Find some examples of active and passive voice in your reading or writing. Write several examples in your Reader/Writer Notebook and try changing them to the opposite voice to see which has more impact.

Narrative Writing Prompt

Using the information you learned in your research about a Holocaust victim, draft a story about the victim's experiences. Be sure to:

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

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

Presenting the Narrative

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



WORD CONNECTIONS

Roots and Affixes

Both *pronounce* and *enunciate* contain the Latin root *-nuntius-* which means “messenger.” There is a delicate distinction between the two words. To *pronounce* means to say words correctly. To *enunciate* means to say words clearly as you are pronouncing them.

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

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

Check Your Understanding

How did the process of researching a person from the Holocaust and assuming that person’s identity add to your understanding of the Holocaust? Discuss with a partner.



WORD CONNECTIONS

Roots and Affixes

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

Finding Light in Film

LEARNING STRATEGIES:

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

My Notes

Learning Targets

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

Finding Light in the Darkness

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

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

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

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

Finding Light in Film

My Notes

Check Your Understanding

Was the mood of the film appropriate for the topic of the film? Why or why not? Discuss your opinions in a small group using the following discussion prompts.

Discussion Prompts:

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

Writing to Sources: Explanatory Text

One of the themes of *Life Is Beautiful* is the ability to find the good in a very difficult situation. Write a draft of an explanatory essay that describes some of the ways Holocaust victims found light in the dark reality of their lives. Make sure you use at least two examples from the movie and/or the texts in your writing. Be sure to:

- Begin with a meaningful topic sentence that responds to the prompt.
- Provide two or more examples from the movie and texts.
- Use transitions to clarify your points.
- Provide a conclusion that summarizes your response.

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

Learning Target

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

Preview

In this activity, you will read part of a play. Pay attention to the tone at the beginning of the scene and at the end.

Setting a Purpose for Reading

- As you read the dialogue, underline words and phrases that indicate the tone of how the characters are feeling.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.
- Actors often highlight their lines when they get a new script. The beginning of the passage lists the characters involved in the scene. Choose one and highlight each instance they speak.

ABOUT THE AUTHOR

Frances Goodrich (1891–1984) and Albert Hackett (1900–1995) were both writers and actors who married in 1931. Together they wrote numerous plays and film screenplays. In 1955 they adapted Anne Frank’s *The Diary of a Young Girl* for the stage, where it received several Tony Award nominations, including a win for Best Play. The play also was awarded the Pulitzer Prize for Drama in 1956.

Drama

from

The Diary of Anne Frank

by Frances Goodrich and Albert Hackett

Families living in the hidden attic:

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

Margot and Anne: sisters, 18 and 13 years old

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

Peter van Daan: their son

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

Others:

Miep Gies: close friend of the Frank family

Eisenhower: the voice of the American general

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

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

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

LEARNING STRATEGIES:

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

My Notes



INDEPENDENT READING LINK

Read and Connect

Find an instance in the narrative you are reading independently where the tone shifts dramatically. How is it similar to or different than the tone shift in the play in Activity 3.10?

Dramatic Tone Shifts

gnawing: biting or chewing

My Notes

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

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

Mr. van Daan: No, no. Quiet.

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

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

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

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

Mr. van Daan: Nothing.

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

Mr. van Daan: Never before! Never before!

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

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

Mr. Frank: Edith. Please.

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

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

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

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

Mrs. van Daan: Go? Go where?

Mrs. Frank: Anywhere.

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

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

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

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

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

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

Mr. van Daan: Never. I promise.

Mrs. Frank: I want them to leave.

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

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

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

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

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

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

Mrs. Frank: Peter can stay.

Peter: I wouldn't feel right without Father.

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

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

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

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

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

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

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

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

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

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

Mr. Frank: What is it?

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

Peter: The British?

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

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

obligation: legal or moral duty or commitment

GRAMMAR & USAGE Pronoun Antecedents

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

Mrs. Frank says, "They have to! I can't take it with them here." To whom is she referring? The preceding part of the play indicates that Mrs. Frank is referring to the van Daans. This statement would be confusing if readers did not know the antecedent (in this example, the van Daans).

As you read, notice pronouns and make sure you know their antecedents. Being clear about antecedents can often improve your comprehension of a text.

My Notes

Dramatic Tone Shifts

GRAMMAR & USAGE Punctuation

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

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

A **colon (:)** is used in a script to follow the name of the speaker. It can also be used to introduce a list or a statement.

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

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

Parentheses () indicate an aside or additional information.

Look for examples of these types of punctuation as you read the play excerpt.

convulsive: marked by violent shaking

WORD CONNECTIONS

Word Relationships

Concerted and *conjunction* are similar in meaning. *Concerted* describes the combined efforts of people or groups that work together to achieve a goal. Think of a concert where musicians and singers perform together to make music. You could also say these musicians are working in *conjunction*, meaning they are working together at the same time to put on a great show.

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

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

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

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

Mrs. van Daan: Putti.

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

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

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

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

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

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

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

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

Second Read

- Reread the scene to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Quote a line of dialogue that expresses Mrs. Frank's anger and explain why she is so angry.

2. **Key Ideas and Details:** Examine Mr. Frank’s dialogue in this scene. How does it show his role in the family and in this particular scene?

3. **Key Ideas and Details:** How does Miep’s news of the invasion change the tone of the scene? Characterize the new tone and explain how it has changed.

Working from the Text

4. In your group, assign roles for an oral reading of the scene.
5. Prepare for an oral reading by skimming/scanning the scene independently, marking and annotating your character’s lines:
 - Mark connotative diction and label the tone you intend to use in speaking lines of dialogue.
 - Mark words of the dialogue that you will emphasize with a shift in volume or pitch.
 - Place slash marks in places where you will pause for effect.
6. Conduct an oral reading in your group, using your marks and annotations as a guide.
7. Discuss how and when the tone shifted in the play. Did setting, character, or plot cause the shift in tone?

Check Your Understanding

What is the mood of the play? Find evidence in the text to support your answer. Discuss with a partner or in a small group.

Writing to Sources: Explanatory Text

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

- Begin with a topic sentence that responds to the prompt.
- Provide textual evidence and commentary for support.
- Use transitional words and phrases to clarify how your ideas are related.
- Include a conclusion that summarizes your major points and supports your opening statement.

My Notes

Language Checkpoint: Using Punctuation Within Sentences

Learning Targets

- Understand and recognize the uses of punctuation to indicate pauses and breaks within sentences.
- Use dashes correctly when writing and editing.

Recognizing Punctuation Marks Within Sentences

Punctuation marks make texts easier to read and understand. They can show a writer's tone as well as organize thoughts. You already use many different punctuation marks in your formal writing.

1. **Quickwrite:** Write a brief explanation of how each punctuation mark below is used.

period (.):

question mark (?):

exclamation point (!):

comma (,):

ellipsis (. . .):

dash (—):

2. Read the following lines of dialogue taken from *The Diary of Anne Frank* (Activity 3.10). After each line, describe what the purpose or function of each punctuation mark is.

MR. FRANK: Edith, you know how upset you've been these past—

MRS. FRANK: That has nothing to do with it.

dash (—):

MIEP: British, Americans . . . everyone! More than four thousand ships! Look—I brought a map.

ellipsis (. . .):

dash (—):

Punctuating Pauses

A long sentence without *internal punctuation*—that is, punctuation that appears inside the sentence—runs the risk of being confusing to readers. Internal punctuation marks can clarify ideas in a sentence. They can also be used to create pauses that make dialogue sound more realistic.

Quick Guide to Internal Punctuation		
Comma (,)	indicates a brief pause in a sentence	Well, I didn't think about it that way.
Ellipsis (. . .)	indicates thought or speech that trails off or pauses	I wonder if . . . I don't know if it'll work, but . . . sure, let's try it.
Dash (—)	indicates a sudden break or interruption in thought or speech	If you push the start button first—hey, are you paying attention to my instructions?

3. Work with a partner to revise each sentence below, using the punctuation mark indicated after the sentence.

a. And then she opened up my book/ Hey!/ Did you just see that?

Dash (—):

b. The rocket wasn't tested/ so I wonder if it will even succeed.

Comma (,):

c. There's a way this plan can work/ If we put our heads together/ Yeah, we'll have some ideas.
Ellipsis (. . .):

4. Rewrite the following lines of dialogue to include appropriate internal punctuation, based on context.

a. I'm just not sure. It's not coming to me. Maybe if I sleep on that idea for tonight.

b. The way the performers are staging the action is incredible. Whoa! Did you see that?

c. Joe may not appreciate that option so I will reconsider our plans for tonight.

Revising

Sometimes writers do not choose the most appropriate punctuation in their first drafts. Read the student paragraph below, and decide how to revise each numbered sentence.

The Diary of Anne Frank is a drama written by Frances Goodrich and Albert Hackett. [1] Together the two writers adapted Anne Frank's book for the stage. [2] One of the greatest accomplishments of their work is how natural the dialogue sounds it feels like you're right there in the room with the characters! For example, Mrs. Frank says, "If he steals once, he'll steal again . . . And he comes in the middle of the night and steals food that should go to them!" [3] The tone and punctuation really make the emotion of the scene very clear and much more believable. [4] In real life, people interrupt each other all the time, so characters in a play should do the same—it's necessary in order to make the scenes realistic.

Check Your Understanding

What question(s) can you ask yourself whenever you write, in order to ensure you are using internal punctuation correctly? Add the question(s) to your Editor's Checklist.

Practice

Reread the excerpt from *The Diary of Anne Frank* from Activity 3.10, and notice how the playwrights use special punctuation to make the characters' dialogue believable. Then craft a small scene from your own imagination. Be sure to:

- Include dialogue for at least three characters in your scene.
- Use ellipses, dashes, or commas to indicate pauses, sudden interruptions, or dialogue that trails off.
- Ask a partner to review your work for correct use of punctuation.

The Wrong Side of the Fence

LEARNING STRATEGIES:

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

My Notes

Learning Targets

- Analyze an excerpt of a Holocaust narrative and prepare talking points to present in a panel discussion.
- Deliver an oral reading and orally explain the thematic focus of a passage.

Preview

In this activity, you will read about two boys with different perspectives of the Holocaust.

Setting a Purpose for Reading

- As you read the passage, underline words and phrases that describe the setting.
- Draw squiggly lines under words and phrases that describe the boys' characters.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

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

Fiction

from

The Boy in the Striped Pajamas

by John Boyne

- 1 Two boys were sitting on opposite sides of a fence.
- 2 "All I know is this," began Shmuel. "Before we came here I lived with my mother and father and my brother Josef in a small flat above the store where Papa makes his watches. Every morning we ate our breakfast together at seven o'clock and while we went to school, Papa mended the watches that people brought to him and made new ones too. I had a beautiful watch that he gave me but I don't have it anymore. It had a golden face and I wound it up every night before I went to sleep and it always told the right time."
- 3 "What happened to it?" asked Bruno.
- 4 "They took it from me," said Shmuel.
- 5 "Who?"
- 6 "The soldiers of course," said Shmuel as if it was the most obvious thing in the world.

The star of David.



A swastika.



The Wrong Side of the Fence

My Notes

buffet: a counter or table where food is served



WORD CONNECTIONS

Multiple Meaning Words

The word *carriage* can refer to many things, all stemming from its root meaning “carry.” We know it as a wheeled vehicle drawn by a horse, a device to transport babies (a baby carriage), or any general support frame to carry a heavy object (like a car’s undercarriage). The British use it specifically to refer to a railroad passenger car. It can also be used to describe a person’s bearing, or the manner in which they move their head and body.

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

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

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

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

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

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

27 “The door’s at the end,” explained Bruno.

28 “There weren’t any doors,” said Shmuel.

29 “Of course there were doors,” said Bruno with a sigh. “They’re at the end,” he repeated. “Just past the **buffet** section.”

30 “There weren’t any doors,” insisted Shmuel. “If there had been, we would have gotten off.”

31 Bruno mumbled something under his breath along the lines of “Of course there were,” but he didn’t say it very loud so Shmuel didn’t hear.

32 “When the train finally stopped,” continued Shmuel, “we were in a very cold place and we all had to walk here.”

33 “We had a car,” said Bruno, out loud now.

34 “And Mama was taken away from us, and Papa and Josef and I were put into the huts over there and that’s where we’ve been since.”

35 Shmuel looked very sad when he told this story and Bruno didn’t know why; it didn’t seem like such a terrible thing to him, and after all much the same thing happened to him.

36 “Are there many other boys over there?” asked Bruno.

37 “Hundreds,” said Shmuel.

38 Bruno’s eyes opened wide. “Hundreds?” he said, amazed. “That’s not fair at all. There’s no one to play with on this side of the fence. Not a single person.”



My Notes

39 “We don’t play,” said Shmuel.

40 “Don’t play? Why ever not?”

41 “What would we play?” he asked, his face looking confused at the idea of it.

42 “Well, I don’t know,” said Bruno. “All sorts of things. Football, for example. Or exploration. What’s the exploration like over there anyway? Any good?”

43 Shmuel shook his head and didn’t answer. He looked back towards the huts and turned back to Bruno then. He didn’t want to ask the next question but the pains in his stomach made him.

44 “You don’t have any food on you, do you?” he asked.

45 “Afraid not,” said Bruno. “I meant to bring some chocolate but I forgot.”

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

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

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

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

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

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

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

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

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

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

The Wrong Side of the Fence

My Notes

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

57 “Some other afternoon then,” said Bruno.

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

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

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

Second Read

- Reread the passage to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Key Ideas and Details:** Analyze the description and dialogue. Why is the watch so important to Shmuel? What does it symbolize for him?
 2. **Key Ideas and Details:** What does Bruno not seem to understand about their different situations, as shown in the conversation about the armbands?
 3. **Key Ideas and Details:** What inferences can you make about the setting? Provide details that help form your inferences.
 4. **Craft and Structure:** Examine paragraph 16 that talks about “The Fury.” Who is this and why does Bruno call him “The Fury”?
 5. **Key Ideas and Details:** Quote one or more lines of dialogue that show Bruno’s perspective lacks an understanding of Shmuel’s situation and explain why.

6. **Craft and Structure:** What specifically are the carriages mentioned in paragraph 24?

7. **Craft and Structure:** The conversation about train travel between Bruno and Shmuel uses the phrases “said Shmuel, shaking his head” and “said Bruno with a sigh.” How do these phrases reveal what both boys are feeling?

8. **Key Ideas and Details:** How does the following dialogue reveal theme: “You’re on the wrong side of the fence though”?

Working from the Text

9. How does the theme “finding light in the darkness” connect to the passage about Shmuel and Bruno?

10. Why would an author write a Holocaust narrative from a child’s perspective? How would that change a reader’s understanding of the story?

My Notes

The Wrong Side of the Fence

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

My Notes

- Fill in the graphic organizer above with information from the passage. Use your notes to prepare talking points that will guide a meaningful discussion of the text. Be sure to:
 - Discuss how an individual (character), event (plot), or place (setting) contributes to the development of a theme.
 - Include details from text, commentary (analysis), and questions to spark discussion.
- Work collaboratively to prepare the content of your panel discussion. Use the outline to organize your presentation. Draft an introduction and conclusion, select and arrange talking points into broader categories, and assign a speaker to each part of the presentation. This time, have at least two people present the dramatic interpretation of the text.

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

- Review the criteria from the Scoring Guide on page 224 to prepare the delivery of your panel discussion.
- After rehearsing your panel discussion, present it to another group. Use the Scoring Guide to provide specific feedback and suggestions for improvement (focus on the quality of speakers’ interpretation and evidence).

Check Your Understanding

Quickwrite: Do you think Bruno and Schmuel are likely to become friends? Why or why not? Compare and contrast their characters in your Reader/Writer Notebook.

Writing to Sources: Explanatory Text

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

- Include a topic sentence that states the theme.
- Include details and quotes from the text in the summary.
- Explain how characters, setting, and plot relate to the theme.

My Notes

Technology Tip

Remember that dashes can be used to show pauses in your writing. To make a dash quickly, type two hyphens followed by text.

Creating a Memorable Opening

LEARNING STRATEGIES:

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

My Notes



Learning Targets

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

Preview

In this activity, you will read an excerpt from Anne Frank’s diary and create a found poem.

Setting a Purpose for Reading

- As you read the diary entry, underline words and phrases that indicate why Anne is so upset.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

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

Diary

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

by Anne Frank

Dear Kitty,

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

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

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

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

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

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

Yours,
Anne

Second Read

- Reread the diary entry to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** Why does Anne feel that she is fortunate?

2. **Craft and Structure:** Based on the mood Anne portrays in this passage, what does she mean in paragraph 6 by “more dejected”?

Working from the Text

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

4. The opening two paragraphs of the diary entry have been transformed into a model of a **found poem**. With a partner, conduct an oral reading using choral reading for effect.

“Wednesday, 13 January, 1943”

Everyone is afraid:

It is terrible outside.

Day and night

more of those poor miserable people

are being dragged off.

capital: wealth kept after paying expenses

stay: to delay or postpone

My Notes

Literary Terms

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

INDEPENDENT READING LINK

Read and Respond

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

Creating a Memorable Opening

My Notes

Families are torn apart.
Children coming home from school
find that their parents
have disappeared.

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

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

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

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

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

8. Reread the diary entry again, highlighting words, phrases, and images you think are important. Then create your own found poem using the words and images you find compelling.

Check Your Understanding

Plan a dramatic interpretation (i.e., oral reading) of the found poem you created. Present your oral reading to a partner and listen and provide feedback to your partner's oral reading.



Independent Reading Checkpoint

Respond to the first Reflection question in Embedded Assessment 1 as it relates to your independent reading narrative: How was the theme or central idea of “finding light in the darkness” developed in the narrative you read independently?

ASSIGNMENT

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

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

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

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

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

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

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

Reflection

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

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

Technology Tip

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

Presenting Voices of the Holocaust

SCORING GUIDE

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

Previewing Embedded Assessment 2 and Looking at Multimedia

ACTIVITY
3.13

Learning Targets

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

Making Connections

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

Essential Questions

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

Developing Vocabulary

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

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

Unpacking Embedded Assessment 2

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

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

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

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

LEARNING STRATEGIES:

QHT, Close Reading, Paraphrasing, Graphic Organizer

My Notes



INDEPENDENT READING LINK

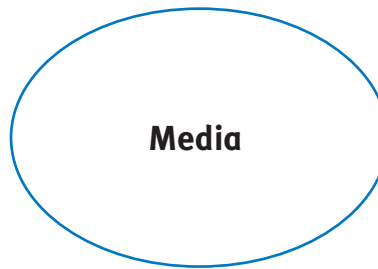
To support your learning in the second half of the unit, select a fiction or nonfiction narrative about someone who made a difference in the world or who tried to confront social injustice.

Previewing Embedded Assessment 2 and Looking at Multimedia

My Notes

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

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



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

Learning Targets

- Analyze imagery and slogans in public service announcements for purpose and effect.
- Evaluate how diverse media enhance presentations of information.

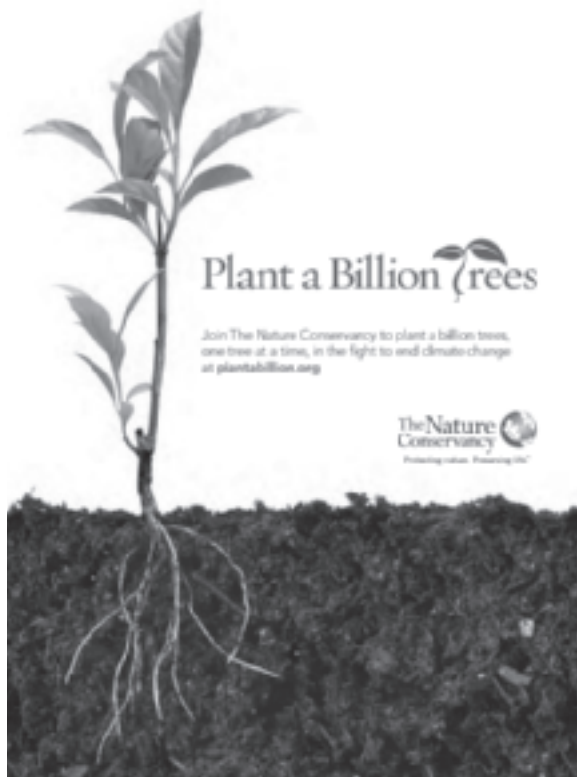
LEARNING STRATEGIES:
Discussion Groups

Communicating with Visuals

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

ACADEMIC VOCABULARY

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



3. Evaluate the effectiveness of the imagery and the slogan. Each image is associated with a website. What can you tell about the sponsors of the visuals by their Web addresses? In groups, explore the websites and find other images, text, and perhaps video associated with the campaigns.
4. In addition to the websites above, explore the following government site, which has PSA (public service announcement) images and videos: <https://www.dhs.gov/see-something-say-something>. As you explore each website, analyze the purpose of the information presented. In your groups, discuss and evaluate the purpose or purposes of the information. Is it presented for social, commercial, public safety, or political purposes?

Making a Difference

5. Choose a recorder to capture the insights and conclusions of your group discussion.

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

My Notes

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

Language and Writer's Craft: Reviewing Participial Phrases

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

rising world concerns

widely **used** mediums

A participle may be part of a participial phrase, which includes the participle plus any complements and modifiers. The whole phrase serves as an adjective.

Located 275 miles north of San Francisco, Arcata is . . .

PRACTICE In your Reader/Writer Notebook, write one sentence using a participle and one sentence using a participial phrase.

Check Your Understanding

Find or create a paper advertisement for a cause you care about. Include a simple illustration and slogan. In small groups, evaluate the advertisements.

Explanatory Writing Prompt

Write a paragraph explaining a cause you believe in, why you support it, and the imagery and slogans you think would draw people to your cause. Be sure to:

- Include an opening statement that introduces your cause and why you support it.
- Provide clear descriptions of how you would advertise your cause.
- Explain why the images and slogans will help draw people to the cause.

Learning Targets

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

Preview

In this activity, you will read a speech by Elie Wiesel and think about its audience and tone.

Setting a Purpose for Reading

- As you read the speech, underline words and phrases that help set the tone of the speech.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Elie Wiesel (1928–2016) was a Holocaust survivor. Taken to a concentration camp in Poland at age 15, Wiesel endured great hardships, including the death of his mother, his sister, and eventually his father, who died just after being released. Wiesel’s experiences led him to spend his life writing books and working to end intolerance and injustice around the world. This life mission earned him a Nobel Peace Prize.

Speech

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

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

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

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

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

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

LEARNING STRATEGIES:
SOAPSTone, Close Reading,
Discussion Groups, Drafting,
Rehearsal, Oral Reading

My Notes



WORD CONNECTIONS

Etymology

The word *deportation* derives from an Old French word meaning “to carry off.” When first used, it referred to the way a person behaved or acted. In the 1640s people began using it to mean “banishment.”

humility: modesty

mutilated: damaged beyond repair

anguish: agonizing pain

deportation: removal to another country

Never Forget, Never Again

My Notes

naïve: simple; unsophisticated
jeopardy: peril; danger

integrity: adherence to an ethical code
dissident: one who disagrees

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

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

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

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

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

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

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

Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What can you infer about the meaning of “bestow” in paragraph 1?

2. **Key Ideas and Details:** In paragraphs 2–5, Elie Wiesel makes reference to or alludes to what central event? Why does he use fragments to evoke the memory?

3. **Craft and Structure:** What does Wiesel mean when he says that human dignity is “in jeopardy” in paragraph 7?

4. **Key Ideas and Details:** Closely examine paragraphs 6 and 7. What is Wiesel saying about memory and silence?

Working from the Text

5. The purpose of “a call to action” is to provide a concluding statement or section that supports the argument by making clear to the audience what the writer or speaker wants them to think or do. How is Wiesel’s last sentence a “call to action”?

6. You will be assigned a specific element from the SOAPSTone strategy below. Annotate the speech for this element.

Introducing the Strategy: SOAPSTone

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

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

My Notes

Never Forget, Never Again

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

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

My Notes

Check Your Understanding

Elie Wiesel says that if we forget that injustices are taking place, we become accomplices. How does he support this argument? Do you agree? Discuss with a partner.

Language and Writer's Craft: Reviewing Clauses

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

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

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

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

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

PRACTICE Look over your response to the Explanatory Writing Prompt on page 228. Did you use an adverbial or adjectival clause in your writing? If you did, write it in your Reader/Writer Notebook. If you didn't, add one to your writing.

Writing to Sources: Argument

Write a brief essay arguing for or against this statement by Miles Lehrman, who helped create the Holocaust Museum: "A perpetrator is not the most dangerous enemy. The most dangerous part is the bystander because neutrality always helps the killer." Be sure to:

- Assert a clear claim and address a counterclaim.
- Support your claim using *logos* and/or *ethos* appeals.
- Use adverbial and adjectival clauses effectively.
- Use dashes appropriately to punctuate any abrupt pauses in thought.

My Notes



INDEPENDENT READING LINK

Read and Respond

Explain how the subject of your biography or autobiography has chosen an issue and hopes to make a difference in the lives of others who might be suffering.

LEARNING STRATEGIES:

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

ACADEMIC VOCABULARY

Media is the plural of *medium*, which is a means of expression or communication.

My Notes

Learning Targets

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

Preview

In this activity, you will read and evaluate an informational text about taking action.

Setting a Purpose for Reading

- As you read the excerpt, underline words and phrases that are targeted for a youthful audience.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

from

Do Something!

A Handbook for Young Activists

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

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

► Facts About DoSomething.org in 2012

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



WORD CONNECTIONS

Etymology

Campaign comes from a French word meaning “open country,” and it referred to military engagement in open fields. It later came to denote any large-scale military operation, and now it is used to refer to any involved pursuit of a goal. You may be familiar with its use in political campaigns and fundraising campaigns.

Second Read

- Reread the excerpt to answer these text-dependent questions.
 - Write any additional questions you have about the text in your Reader/Writer Notebook.
1. **Craft and Structure:** How effective is the diction of the piece in appealing to the target audience? Cite examples in your explanation.

Working from the Text

2. Mark the text of the following campaign summaries to identify the what, why, and how of each issue.
 - What is the issue or problem the student wanted to do something about?
 - Why did the student care about this issue?
 - How did the student make a difference?

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

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

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

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

My Notes

Students Taking Action

GRAMMAR & USAGE Commas

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

Look at these examples:

Introductory participial phrase:
Inspired by Charlie, . . .

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

Look for introductory elements like these as you read, and note how you pause after them.

My Notes

Student 3: Jordan Coleman **State:** NJ **Issue:** Education

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

Student 4: Evan Ducker **State:** NY **Issue:** Discrimination

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

3. In the My Notes section, summarize the kinds of kids that are featured and how they have made a difference.

4. Form a personal response to connect to the text by answering these questions:

- To which student do you most relate? Why?
- Which student do you most respect? Why?

5. Create a web to brainstorm issues of community, national, and global significance that you are aware of and/or care about.

6. Choose a cause from the website your teacher assigns you to explore as a group.

Our Cause:

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

My Issue:

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

WORD CONNECTIONS

Word Relationships

Cause and *issue* are two related words. *Cause* is used to refer to an often broad area of concern that needs to be addressed. An *issue* refers to a specific item under that cause. For example, global warming, overpopulation, and pollution are all issues within the cause of helping the environment.

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

Graphic Organizer

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

Our cause:

Check Your Understanding

Brainstorm a list of causes or organizations you support and would like to volunteer with. Work in small groups to gather more information about some of these volunteer opportunities.

My Notes

LEARNING STRATEGIES:

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



WORD CONNECTIONS

Content Connections

Deforestation and *desertification* are terms learned in both social studies and science. *Deforestation* is the large scale removal of trees and forest. *Desertification* is the transformation of habitable land to desert. Desertification sometimes happens after an area has been deforested.

My Notes

curtail: to cut short
devastating: highly destructive
erosion: the process of wearing away

Learning Targets

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

Preview

In this activity, you will read about two ways that people can make a difference in the world. Then you will think about how you can make a difference for an issue you care about.

Setting a Purpose for Reading

- As you read the informational texts, underline verbs that describe what the activists are doing, or trying to do, to solve a problem.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

Wangari Maathai

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

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

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

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

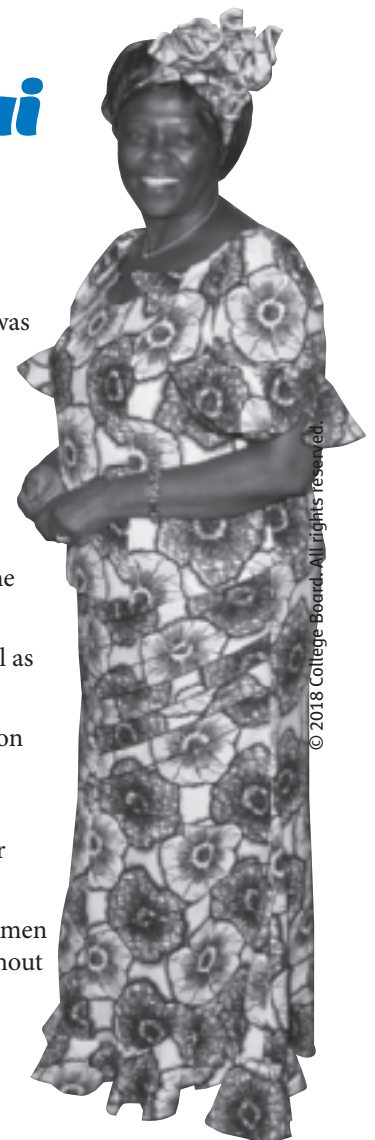
4 Her desire was to produce sustainable wood for fuel use as well as combating soil **erosion**.

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

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

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

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



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Political role

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

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

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

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

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

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

Esteem

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

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

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

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

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

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

21 She thinks globally and acts locally, they said.

22 She was born in 1940 and has three children.

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

My Notes

vilified: subjected to vicious statements

thwarting: preventing

coalition: an alliance of people or groups

holistic: emphasizing the whole of something, as opposed to its parts

sustainable: able to be maintained

From Vision to Action

My Notes

Informational Text

About Freerice.com

1 Freerice is a nonprofit website that is owned by and supports the United Nations World Food Programme. Freerice has two goals:

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

2 Whether you are CEO of a large corporation or a street child in a poor country, improving your education can improve your life. It is a great investment in yourself.

3 Perhaps even greater is the investment your donated rice makes in hungry human beings, enabling them to function and be productive. Somewhere in the world, a person is eating rice that you helped provide.



Informational Text

Free Rice Online Quiz Game

4 Freerice is an online internet game that donates 20 grains of rice to the World Food Programme (WFP) for every word that is correctly defined. WFP, the United Nations frontline organization fighting hunger, distributes the rice to the hungry. WFP uses the donations from the site to purchase rice locally, both feeding people in need and **stimulating** local economies.

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

stimulating: causing increased activity in



INDEPENDENT READING LINK

Read and Respond

Think about the cause or issue that the person is fighting for in your independent reading book. What personal, political, or social connections exist between that cause or issue and the person?

Second Read

- Reread the informational texts to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Key Ideas and Details:** What were some of the obstacles Wangari Maathai struggled against in creating and campaigning for the Green Belt Movement?

2. **Key Ideas and Details:** Why do you think the Nobel Peace Prize committee praised Wangari Maathai for thinking globally and acting locally?

3. **Key Ideas and Details:** How does the game on freerice.com achieve its two goals?



Working from the Text

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

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

My Notes

From Vision to Action

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

Check Your Understanding

Create a small newspaper advertisement for FreeRice.com. Include facts about the program as well as a slogan in the advertisement. Share your advertisement with a partner.

Learning Targets

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

Preview

In this activity, you will read about multimedia campaigns and think about how to create your own.

Setting a Purpose for Reading

- As you read the informational text, underline words and phrases that describe what public service announcements (PSAs) are like.
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

Informational Text

Public Service Announcements

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

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

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

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

Second Read

- Reread the informational text to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

LEARNING STRATEGIES:

Graphic Organizer, Note-taking, Discussion Groups, Sketching



WORD CONNECTIONS

Word Relationships

You can see that *commercial* derives from the word *commerce*, which is the buying and selling of goods. As a noun a *commercial* refers to an advertisement on television or radio. As an adjective, it describes a business or enterprise where the main goal is to make money and earn profits.

My Notes



INDEPENDENT READING LINK

Read and Discuss

Suppose you were to help the subject of your independent reading narrative make a PSA to promote his or her cause. Discuss with a classmate who the target audience of the PSA would be. What words or phrases would you use to appeal to that audience?

Examining Media Campaigns

My Notes

1. **Key Ideas and Details:** What evidence in this text suggests that public service announcements are not intended for commercial purposes?

Working from the Text

2. Brainstorm types of media you could use to raise awareness and encourage action about an issue of national or global significance.
3. What is meant by a target audience? How does audience affect how an argument is developed and presented?
4. Research examples of public service announcements and campaigns. You might use the Internet, listen to radio, watch television, or look at newspaper or magazine ads to find examples. Find at least three examples that appeal to you, and **evaluate** them for the clarity of their messages, use of visuals and multimedia elements, and effectiveness.

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

5. Analyze the campaigns' use of persuasive appeals for effect. How did each campaign use *pathos*, *ethos*, and *logos* to convince the target audience to take action? Give examples from your research. For a quick review of persuasive appeals, see Activity 2.12.

Pathos:

Ethos:

Logos:

6. Of the different media and appeals used, which would you use in your own multimedia campaign? Who is your target audience? Which type of media would appeal to them? What type of ads would you create (magazine, newspaper, poster, billboard, Web banner), and where would you put them in order to reach your target audience?
7. Choose one of the public service campaigns you researched and identify the types of media it uses to get the word out. For each type of media used, analyze the persuasive appeals for effect. Do the various ads appeal to *pathos*, *ethos*, or *logos*? Are these appeals effective?

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

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

Check Your Understanding

Quickwrite: Briefly write about two commercials—one that you think positively influences people and one that you think negatively influences people. Why do you think commercials have these effects on viewers?

My Notes

LEARNING STRATEGIES:

Diffusing, Graphic Organizer, Note-taking, Collaborative Discussion

My Notes



WORD CONNECTIONS

Content Connections

Neuroblastoma is a tumor that affects young children. It commonly begins in the abdomen and develops from tissues in the part of the nervous system that controls body functions.

GRAMMAR & USAGE

Verb Tenses

The present progressive verb tense describes an ongoing action that is happening at the same time the statement is written. This tense is formed by using *am*, *is*, or *are* with the verb form ending in *-ing*. For example, look at the first sentence in paragraph 10: “In McFarland . . . **are being reported** . . .” The words “are being reported” show that the action is happening as the writer is writing. Look for another example of present progressive verb tense in the text.

Learning Target

- Evaluate the effectiveness of arguments in print texts.

Preview

In this activity, you will read part of a speech and think about how to make an argument effectively.

Setting a Purpose for Reading

- As you read the speech, mark with *L* words and phrases that use *logos* (facts) to support the argument, and mark with *P* words and phrases that use *pathos* (emotion).
- Circle unknown words and phrases. Try to determine the meaning of the words by using context clues, word parts, or a dictionary.

ABOUT THE AUTHOR

Cesar Chavez (1927–1993) was born in Yuma, Arizona, to a family that worked as migrant farm workers. As a migrant worker himself in 1962, he founded the National Farm Workers Association (NFWA). This group led strikes throughout California against agricultural businesses, including grape growers and lettuce growers. The NFWA changed its name to the United Farm Workers of America, and Chavez continued to campaign for fair labor practices and worker safety with nonviolent protests. A year after his death, Chavez was awarded the Presidential Medal of Freedom.

Speech

ADDRESS BY

CAESAR CHAVEZ,

PRESIDENT, UNITED FARM WORKERS OF AMERICA, AFL-CIO

Pacific Lutheran University

March 1989, Tacoma, Washington

- What is the worth of a man or a woman? What is the worth of a farm worker? How do you measure the value of a life?
- Ask the parents of Johnnie Rodriguez.
- Johnnie Rodriguez was not even a man; Johnnie was a five year old boy when he died after a painful two year battle against cancer.
- His parents, Juan and Elia, are farm workers. Like all grape workers, they are exposed to pesticides and other agricultural chemicals. Elia worked in the table grapes around Delano, California until she was eight months pregnant with Johnnie.
- Juan and Elia cannot say for certain if pesticides caused their son's cancer. But neuroblastoma is one of the cancers found in McFarland, a small farm town only a few miles from Delano, where the Rodriguezes live.
- “Pesticides are always in the fields and around the towns,” Johnnie's father told us. “The children get the chemicals when they play outside, drink the water or when they hug you after you come home from working in fields that are sprayed.

7 “Once your son has cancer, it’s pretty hard to take,” Juan Rodriguez says. “You hope it’s a mistake, you pray. He was a real nice boy. He took it strong and lived as long as he could.”

8 I keep a picture of Johnnie Rodriguez. He is sitting on his bed, hugging his Teddy bears. His sad eyes and cherubic face stare out at you. The photo was taken four days before he died.

9 Johnnie Rodriguez was one of 13 McFarland children diagnosed with cancer in recent years; and one of six who have died from the disease. With only 6,000 residents, the rate of cancer in McFarland is 400 percent above normal.

10 In McFarland and in Fowler childhood cancer cases are being reported in excess of expected rates. In Delano and other farming towns, questions are also being raised.

11 The chief source of **carcinogens** in these communities are **pesticides** from the vineyards and fields that encircle them. Health experts believe the high rate of cancer in McFarland is from pesticides and nitrate-containing fertilizers **leaching** into the water system from surrounding fields.

12 Farm workers and their families are exposed to pesticides from the crops they work. The soil the crops are grown in. Drift from sprays applied to adjoining fields—and often to the very field where they are working.

13 The fields that surround their homes are heavily and repeatedly sprayed. Pesticides pollute irrigation water and groundwater.

14 Children are still a big part of the labor force. Or they are taken to the fields by their parents because there is no child care.

15 Pregnant women labor in the fields to help support their families. **Toxic** exposure begins at a very young age—often in the womb.

16 What does acute pesticide poisoning produce?

17 Eye and respiratory irritations. Skin rashes. Systemic poisoning.

18 Death.

19 What are the chronic effects of pesticide poisoning on people, including farm workers and their children, according to scientific studies?

20 Birth defects. Sterility. Still births. Miscarriages. Neurological and neuropsychological effects. Effects on child growth and development.

21 Cancer.

22 Do we feel deeply enough the pain of those who must work in the fields every day with these poisons? Or the anguish of the families that have lost loved ones to cancer? Or the heartache of the parents who fear for the lives of their children? Who are raising children with deformities? Who agonize the outcome of their pregnancies?

My Notes

carcinogen: a substance that causes cancer
pesticides: chemicals used to kill insects
leaching: draining
toxic: poisonous

GRAMMAR & USAGE Sentence Fragments

In almost all cases, incomplete sentences are not proper grammar in the English language. There are instances, however, where they can be used for effect. For example, look at paragraphs 17 and 18. The elements in these paragraphs are sentence fragments because they have no verbs. The writer used these sentence fragments for effect. By following the question about the effects of pesticide with sentence fragments, the author emphasizes each danger more than it would be in a regular sentence separated by commas. Find more sentence fragments in the speech. Notice what effect they create.

Raising Awareness

plague: a highly fatal epidemic affliction

wanton: immoral and excessive

My Notes

23 Who ask in fear, ‘where will this deadly **plague** strike next?’

24 Do we feel their pain deeply enough?

25 I didn’t. And I was ashamed.

26 I studied this **wanton** abuse of nature. I read the literature, heard from the experts about what pesticides do to our land and our food.

27 I talked with farm workers, listened to their families, and shared their anguish and their fears. I spoke out against the cycle of death.

28 But sometimes words come too cheaply. And their meaning is lost in the clutter that so often fills our lives.

29 That is why, in July and August of last year, I embarked on a 36-day unconditional, water-only fast.

30 The fast was first and foremost directed at myself. It was something I felt compelled to do to purify my own body, mind and soul.

31 The fast was an act of penance for our own members who, out of ignorance or need, cooperate with those who grow and sell food treated with toxins.

32 The fast was also for those who know what is right and just. It pains me that we continue to shop without protest at stores that offer grapes; that we eat in restaurants that display them; that we are too patient and understanding with those who serve them to us.

33 The fast, then, was for those who know that they could or should do more—for those who, by not acting, become bystanders in the poisoning of our food and the people who produce it.

34 The fast was, finally, a declaration of noncooperation with supermarkets that promote, sell, and profit from California table grapes. They are as culpable as those who manufacture the poisons and those who use them.

35 It is my hope that our friends everywhere will resist in many nonviolent ways the presence of grapes in the stores where they shop.

Second Read

- Reread the speech to answer these text-dependent questions.
- Write any additional questions you have about the text in your Reader/Writer Notebook.

1. **Craft and Structure:** What can you predict about this article given the opening question of the speech? Is the question intended to appeal to *logos*, *pathos*, or *ethos*? Explain.

2. **Key Ideas and Details:** The speaker opens his speech with an anecdote. What kind of persuasive appeal is he using and what effect does it have?

3. **Key Ideas and Details:** What is the claim Cesar Chavez is making?

4. **Key Ideas and Details:** Summarize the logic of Chavez’s argument about the relationship between human health and pesticides. How has the author depended on logical reasoning and relevant evidence (*logos*)?

5. **Key Ideas and Details:** How does Cesar Chavez satisfy the call to action part of the argument he is making?

Working from the Text

6. Who is the article’s target audience? How do you know?

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

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

My Notes



INDEPENDENT READING LINK

Read and Research

Go online to research another person who supported the same cause as the person in your independent reading narrative. How were their actions similar or different than your subject’s?

Raising Awareness

My Notes

- Find an online site (probably a site that ends in “.org”) that advocates for the use of safe pesticides and the protection of the environment, for instance: <http://www.beyondpesticides.org/>. Use the organizer below to take notes on the website you find and the elements of a multimedia campaign to create change.

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

Check Your Understanding

Quickwrite: How does the text use *ethos* to raise awareness of the use of pesticides in farming? How can you use *ethos* in your own multimedia campaign?



Independent Reading Checkpoint

You are going to participate in book talks in small groups to share insights into the narratives you have each read. You should consider the challenge to society presented in your independent reading book and how that challenge was confronted. What did it take for one person to address that challenge, and how was that person successful? How has he or she left a positive impact on our society or on the world?

Language Checkpoint: Understanding Verb Tense

LC 3.19

Learning Targets

- Understand how to use appropriate verb tenses in writing.
- Revise writing to correct inappropriate shifts in verb tense.

Understanding Verb Tense

Verbs do more than express action or a state of being; they also tell *when* something happened—in the past, present, or future. The expression of a verb’s time is called **verb tense**.

1. Read the following excerpt from Cesar Chavez’s speech. Identify each verb.

What is the worth of a man or a woman? What is the worth of a farm worker? How do you measure the value of a life?

2. With a partner, decide whether the verbs are in the past, present, or future tense. Why do you think Chavez uses this tense?

3. Look at the next passage from Chavez’s address. Identify each verb.

Johnnie Rodriguez was not even a man; Johnnie was a five year old boy when he died after a painful two year battle against cancer.

His parents, Juan and Elia, are farm workers. Like all grape workers, they are exposed to pesticides and other agricultural chemicals. Elia worked in the table grapes around Delano, California until she was eight months pregnant with Johnnie.

4. With a partner, look at the verbs and identify the verb tense or tenses. What does Chavez’s use of verb tense tell you about the actions in this passage?

5. Look at this passage from Chavez’s address. Identify the verbs.

It is my hope that our friends everywhere will resist in many nonviolent ways the presence of grapes in the stores where they shop.

6. With a partner, look at the verbs and identify the tenses. Why do you think Chavez uses these tenses?

7. Look at this passage and underline the verbs.

In McFarland and in Fowler childhood cancer cases are being reported in excess of expected rates. In Delano and other farming towns, questions are also being raised.

8. What do the verbs tell you about the timing of the action?

Language Checkpoint: Understanding Verb Tense

Inappropriate Verb Tense Shifts

Chavez changes his verb tense throughout his address, sometimes even within the same sentence. He uses a variety of tenses to narrate details about events that have happened in the past, to describe realities of the moment, and to express his wishes for the future. Using a variety of tenses as Chavez does can be a powerful rhetorical tool. But switching tenses unintentionally can make writing unclear. In your writing, use tenses consistently unless you have a good reason to switch them.

9. Read the following sentences about Chavez’s speech. Underline the verbs that incorrectly shift in tense. Write each sentence correctly in the space provided, and underline the correction you made.
 - a. During his talk at Pacific Lutheran University, Chavez was speaking about the difficult lives of farmworkers, and he asks the audience, “Do we feel their pain deeply enough?”
 - b. Chavez fought for the rights of farmworkers because he believes in the value of every human life.
 - c. Just because people who pick crops do not have as much money as other people, and some of them can’t afford the same healthcare, it doesn’t mean their lives had less value.

Revising

Read the following paragraph from a student’s essay about Cesar Chavez’s address. Work with a partner to check whether the verbs maintain an appropriate and consistent tense. Circle any mistakes you notice, and then mark the text to correct the mistakes.

[1] Cesar Chavez is the President of the United Farm Workers of America. [2] He was speaking to a group of people at a university when he tells the story of Johnnie Rodriguez, a young boy who is dying of cancer. [3] There were so many people dying of cancer in McFarland that Chavez says the disease must be linked to the pesticides the farmers use. [4] For instance, Johnnie’s mother picked grapes while she was pregnant with Johnnie, so Chavez believes the pesticides must be the cause of his illness. [5] Chavez decides that he must fight the unjust treatment of farm workers.

Check Your Understanding

Imagine you are editing a classmate’s writing, and you notice incorrect shifts in verb tense. In your own words, write an explanation to help your classmate understand the mistakes and how to correct them. Then add an item to your Editor’s Checklist to help you remember how to revise your writing to correct inappropriate shifts in verb tense.

Practice

Using what you have learned about verb tense, write an introductory paragraph to an essay about Cesar Chavez. The claim should address whether Cesar Chavez’s argument for workers’ rights is effective. Trade your work with a partner to:

- Underline verbs.
- Make sure your verbs are in appropriate tenses.
- Ensure that you do not shift verb tenses unnecessarily.

ASSIGNMENT

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

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

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

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

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

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

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

Reflection

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

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

Technology Tip

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

Presenting a Multimedia Campaign

SCORING GUIDE

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