



**Who Loves You Like This**  
**A Holocaust Memoir**  
*by* **EDITH BRUCK**



Curriculum Guide by Marguerite McGlenn



# WHO LOVES YOU LIKE THIS

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 **A NOTE TO THE TEACHER**

The curriculum guide for *Who Loves You Like This* offers choices on class activities and assignments. Many of the activities use a cooperative model in which students do something individually, then meet in a cooperative group to share and to integrate information, and finally either report to the whole class or engage in a whole group discussion. The cooperative model allows students to check their own understanding and to increase their ability to think critically since they have many opportunities to engage in discussion and to produce a product relevant to their reading and discussion. Furthermore, in studying a work like *Who Loves You Like This* that presents a microcosm of the Holocaust, students need to express their reactions and to receive guidance in interpreting the narrative. Some of that guidance should relate to the obligations of citizenship and the moral vision required to live in difficult times.

Because the unit has an historical and moral dimension, the teacher might want to invite parents to be involved. The purpose and results of the web quest could be shared with parents. If the unit includes research, parents might be resources for their children or might recommend someone who might be. Perhaps, a grandparent is a Holocaust survivor or a World War II veteran. If so, maybe he or she would like to be a guest speaker. Parents might have other connections to issues of justice and could share those experiences with their sons or daughters.

Both the English Standards published by the National Council of Teachers of English and the International Reading Association in 1996 and the *Guide to Teaching the Holocaust* published by the United States Holocaust Memorial Museum were influences in creating this curriculum guide.

Stephen Lehmann, Humanities Bibliographer at the University of Pennsylvania Libraries, checked the guide for historical accuracy. Sister Mary Dacey, S.S.J., President of Mount Saint Joseph Academy in Flourtown, Pennsylvania, and Doctor James Lee, Assistant Professor of Education at Saint Joseph's University in Philadelphia, assessed the guide for usefulness and clarity. Kate Early, my longtime colleague and friend, read many drafts, contributed some of the special project concepts, and made the initial suggestion that a curriculum guide be prepared for *Who Loves You Like This*. I want to thank each of them for their contribution to this project.

## OBJECTIVES FOR THE UNIT

- ❑ Students will actively engage with the text.
- ❑ Students will connect prior knowledge to new knowledge.
- ❑ Students will see the connection between the personal and the political, between the personal and the historical, and between the individual and the community.
- ❑ Students will engage in discussions with classmates and those in the larger community on the historical, psychological, and moral aspects of the Holocaust.
- ❑ Students will use writing and other forms of expression to explore questions and to present both critical and creative responses.
- ❑ Students will examine the use of language both to represent reality and to falsify reality (for example, propaganda).
- ❑ Students will extend their knowledge beyond the assigned text by posing questions and by doing research on the web and in print sources.
- ❑ Students will explore the creation of character in nonfiction texts.
- ❑ Students will utilize various methods to communicate their understanding of and their questions about the Holocaust to an audience beyond their classrooms.

## SUMMARY **Who Loves You Like This**

Passover, 1944. Edith Bruck's family sit in their dark kitchen isolated from the other villagers by the black cloth on the window, their poverty, and their Jewishness. The mother tries to explain that the Germans have reached their Hungarian village, and they will have to endure more than the cries of "Jewstink," the evening curfew, and the food restrictions that have been their lot for months. The next morning twelve-year-old Edith hears, "Wake up! Outside! Quickly! I give you five minutes, you animals!" In her memoir, *Who Loves You Like This*, Edith Bruck tells the story of her imprisonment in Auschwitz, Dachau, and Bergen-Belsen. She and her sister Eliz bond for survival enduring deprivation, weariness, and savage hunger.

The end of the war brings freedom but little security. Edith waits in a refugee camp for relocation help and finally escapes from the camp to find her married sister. Everywhere she goes she is a burden and a misfit. Finally, she is pressured to marry so that family members will have a male presence when they immigrate to Israel. Once there, the marriage fails along with Edith Bruck's dream of finding a home.

Edith Bruck avoids both sentimentality and cynicism in recounting her life from 1932 to 1952. She sees with clarity and passion, learns what she needs to survive, and catalogs other lessons for future use. At the end of *Who Loves You Like This*, she leaves Israel for Rome, where she still lives. In another country and in a foreign language, she finds the words to describe the life of the ultimate refugee, the displaced person without family, homeland, or language.

## History Resources for Teaching WORLD WAR II IN EUROPE

### TIMELINE

### WORLD WAR II IN EUROPE

January 1933	Hitler becomes chancellor of Germany.
March 1933	Dachau concentration camp is established.
September 1935	First Nuremberg Laws, which codified Nazi racial ideology, are passed.
March 1936	The German army occupies the Rhineland, a de-militarized zone in Germany established by the Treaty of Versailles.
October 1936	Hitler and Mussolini create the Rome-Berlin Axis.
March 1938	<i>Anschluss</i> : Germany annexes Austria.
September 1938	Munich Conference awards the Sudetenland of Czechoslovakia to Germany and other Czechoslovakian territory to Russia.
November 9, and 10, 1938	<i>Kristallnacht</i> : Nazi stormtroopers and Hitler Youth burn synagogues, wreck Jewish homes and businesses, and murder Jewish men.
March 1939	Germany occupies the “free” area of Czechoslovakia.
August 1939	Nazi-Soviet Non-Aggression Pact is signed.
September 1, 1939	Germany invades Poland.
September 3, 1939	England and France declare war on Germany. World War II begins.
1939–1940	Russia invades Finland. Germany invades Norway, Denmark, Holland, Belgium, Luxembourg, and France.
1940	Russia claims territory in Romania. Russia occupies Lithuania, Estonia, and Latvia.
June 22, 1940	France surrenders to Germany.
September 27, 1940	Germany, Italy, and Japan create the Axis alliance.

1940	Yugoslavia, Bulgaria, and Greece fall to the Axis Powers.  Italy controls Albania.  Britain, Northern Ireland, and Iceland remain in Allied control. Sweden, Ireland, Spain, Switzerland, and Turkey are neutral throughout war.
June 22, 1941	Germany invades Russia.
July 10, 1941	Battle of Britain begins.
December 7, 1941	Japanese attack Pearl Harbor.
December 8, 1941	America enters the war.
January 20, 1942	Wannsee Conference: The Third Reich plans the “Final Solution.”
1942	Auschwitz-Birkenau first operates as an extermination camp.
January 31, 1943	German forces surrender at Stalingrad.  Allies invade Sicily and Italy.
March 1944	Germany occupies Hungary.
June 6, 1944	D-Day: Allies land at Normandy, France.
September 8, 1944	Italy surrenders to Allies. Fighting continues with Germans in Italy.
December 1944	Bergen-Belsen, formerly a prisoner-of-war camp, is designated a concentration camp. As Allies advance on German territory, Germany evacuates prisoners from camps close to the front and moves them to Bergen-Belsen.
December 16, 1944 to January 16, 1945	Battle of the Bulge: Allies achieve access to Germany.
April 15, 1945	British forces liberate Bergen-Belsen camp.
May 7, 1945	Germany surrenders.
May 8, 1945	V-E Day marks the end of World War II in Europe.

## HUNGARY IN WORLD WAR II

In 1941 Hungary entered a military alliance with Germany and Italy. Since the 1930s Hungary had maintained economic agreements with Italy and Germany, and in 1940 the Hungarian government had allowed German troops to cross Hungary in military campaigns against Romania and Yugoslavia. After the 1941 agreement, however, Hungarian troops fought with the Axis powers.

Hungarian Jews lived under restrictive laws. In July and August of 1941, 16,000 Jews of “questionable citizenship” were deported to Galicia and massacred by the Germans. Jews with Hungarian citizenship had to endure persecution, but they were protected from deportation. As Hitler became more insistent that other Axis countries turn over their Jews for “resettlement,” resistance became harder. On April 17, 1943, Hitler met with Miklos Horthy, the Hungarian chief of state, to press the issue. Horthy refused Hitler’s demand.

The German retreat from Russia and the subsequent mobilization of Russian troops into Eastern Europe changed the uneasy status that Hungary had in the Axis alliance. Hitler believed that he could not trust the regime, and indeed Horthy had secretly and unsuccessfully tried to negotiate with the Allies since 1942. German troops occupied Hungary on March 19, 1944. Hitler installed a fascist party, The Arrow Cross, led by Ferenc Szalasi.

The Germans, aided by the Hungarian police, moved rural Jews into ghettos in preparation for deportation. In May 1944, the Germans transported the Jews from the ghettos to Auschwitz-Birkenau. Under the supervision of Adolph Eichmann, head of the Gestapo’s Jewish section, nearly 440,000 Jews were deported, and subsequently murdered, in under three months. Between June 19 and 22, 1500 Hungarian Jews were moved from Auschwitz to Dachau to work in German industries. The Arrow Cross began a virulent anti-Semitic campaign that particularly targeted the Budapest Jews, who had avoided ghettoization and deportation until then. Many were shot on the banks of the Danube; others, mostly women, were forced to march to Austria. Swedish diplomat Raoul Wallenberg attempted to save as many Budapest Jews as possible by issuing Swedish passports and negotiating diplomatic protection for neighborhoods within Budapest.

When World War II began, 800,000 Jews lived in Hungary. “Almost 620,000 Jews living in Hungary died or were deported or killed before the liberation of Hungary in early 1945” (*Historical Atlas of the Holocaust*). It was the “most efficient” killing effort of the Holocaust as 10,000 Hungarian Jews a day were gassed at Auschwitz.

## FOUNDING OF THE STATE OF ISRAEL

The Ottoman Turkish Empire controlled most of the Middle East from early in the sixteenth century to 1917. The Empire, an ally of Germany, lost sovereignty over this region during World War I. The British fought the Ottoman Turks in Palestine and inflicted a decisive defeat. British forces entered Jerusalem on December 9, 1917. In the Balfour Declaration (November, 1917), the British had already declared themselves in favor of a Jewish homeland. "His Majesty's Government view with favor the establishment of Palestine as a national home for Jewish people."

After the war the League of Nations established "mandates" for the countries of the Middle East. England had the mandate for Iraq and Palestine (July 24, 1922) as well as a protectorate status in Egypt. France had the mandates for Syria and Lebanon. Saudi Arabia was independent.

During the British Mandate many Jews and Palestinians immigrated to Palestine. The United Nations partitioned Palestine into two states, one Palestinian and one Jewish, but the Arab nations would not recognize this division. Britain withdrew from Palestine on May 14, 1948.

When the British withdrew, the Jews declared Israel a nation-state, and the United Nations gave Israel official recognition. Although Arabs had sporadically attacked the parts of Palestine inhabited by the Jews during the mandate, the Arab nations attacked in full force once the state of Israel was declared. Egypt, Syria, Transjordan (now known as Jordan), Lebanon, and Iraq combined forces against Israel, but military defeats forced them to agree to a cease-fire and then to sign an armistice under the auspices of the United Nations in 1949.

**TEACHER NOTE** Introducing *Who Loves You Like This*

*Who Loves You Like This* tells a story of catastrophe and survival. The speaker is a child of twelve when the story begins and only twenty when she leaves Israel for Italy at the end of the book. The pre-reading activities will prepare students to see the historical context of her story and to see that elements of her story relate to their lives as well.

The teacher can adapt the pre-reading journal prompts to suit the school community. If a recent community event touches on the issues which the book raises, perhaps that would be a good place to begin. If students have read other works that deal with the Holocaust, a difficult adolescence, or the connection between the political and the personal, the teacher might want to include references to those works in the journal prompts.

Keeping a record of student responses will provide a frame for the unit. Students will begin with their personal and school experience as it relates to the subjects of the book. They will move on to the knowledge conveyed through *Who Loves You Like This*. After reading and discussing the book, they can assess what they learned. At that point if it suits the teacher's timeline for the teaching of the memoir, students can generate questions based on the unit and continue to research the history and issues which *Who Loves You Like This* has introduced.

 **STUDENT ACTIVITY** *Introducing Who Loves You Like This*

Students keep a journal during their reading and discussion of Edith Bruck's memoir or utilize the journal they already use in class. Before reading the book and on different class days, they respond to several (teacher's choice) of the following prompts:

- What does the term "hate crime" mean?
- What do you know about the Holocaust?
- What are your sources of information about the Holocaust—courses, films, books, family conversations, visits to a Holocaust museum, etc.?
- What words and place names do you associate with the Holocaust?
- Write about a time when someone made you feel like an outsider.
- What is the value of studying or reading about the Holocaust?
- What are the problems which need to be solved while growing up?
- An adolescent is always (an outsider, a misfit, in the wrong, optimistic, confident, arrogant [student or teacher choice]).
- Have you ever been part of a group that belittled or excluded another person? Have you ever witnessed such behavior?

After writing in their journals, students meet in cooperative groups to share their journal writing. One student records the group's thoughts and posts key points on newsprint, a PowerPoint presentation, or the chalkboard. An advantage of newsprint or computer-notation is that the information could be accessed later when students have finished reading the book. After students see the posted information, there can be a time for discussion and questioning.

If the class does not use journals, students can discuss the prompts in cooperative groups or as a whole class. A student still records key points for use later in the unit.

 **TEACHER NOTE** Starting the Book

The teacher can organize the reading of *Who Loves You Like This* in several ways depending on students' reading ability, maturity, and knowledge of the Holocaust.

Students could begin reading the book in class after using the journal prompts for several days. The book is simply written, and the first chapter is only thirteen pages long, so students can finish it in one class or read it as a homework assignment.

Students keep reading journals during the reading and discussion of *Who Loves You Like This*. The teacher can direct students to use their existing journals or to adapt a section of their notebooks. The following handout explains the process to the students. The final section of the handout titled "Notes on the Reading Journal" provides a space for the student to write down the teacher's directions for the length of the entries, the standard for assessment, due dates, etc.

The teacher might want to model several entries for the reading journal or have students write the first entry in class and then discuss the length and quality of responses (attention to the text, aspects of composition, etc.) For instance, the teacher might tell students that a journal response should be a proofread first draft. Setting a standard for length and quality will help the teacher with assessment. See the section titled "Assessment" for suggestions on assigning grades to reading journals.

**► HANDOUT 1** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Reading Journal**

**► Directions:** During the reading of *Who Loves You Like This*, you will keep a reading journal. Vary the approach taken in each entry. Either use suggestions from the list below or take a different approach after receiving approval from your teacher.

Write a letter to the narrator. Ask her questions, share an experience that you have had that is similar to ones she recounts, address what makes her feel like an outsider.

Take a short passage from the chapter and look closely at the words the writer uses and the event she relates. What does it tell you about the writer and about the situation in which she lives?

List and comment on at least ten details from the chapter. Examples from chapter one: she had one pair of shoes; her father was “nervous, skinny, and sad”; it rained the day the writer was born.

Write about a passage in the chapter which you had difficulty understanding. Have the passage before you as you write and really focus on the words.

Have a reading partner with whom you share your journal. Write to her/him about your impressions and questions.

**► Notes on the Reading Journal:** List the class guidelines for the journal entries.

 **TEACHER NOTE** Continuing with Chapter One

After students have read chapter one, class time could be used to ensure that students understand the events and reflections in chapter one. Although the chapter is short, it covers many issues. A teacher might decide to give students enough information (or help them find enough information) to give them a comfort level to continue reading. For instance, students might know nothing about World War II, and they might need to do some research or the teacher might want to give a short lecture on the subject (see History Resources for Teachers). If students have already studied the war, this would be a good opportunity for them to review what they know.

 **STUDENT ACTIVITY** Names in Chapter One

Students make a list of proper nouns in chapter one. Such a list would highlight the geography and history of the memoir. Because it would place the family members against an historical background, it opens a path for discussing the connection between an individual and history and between community and individual identity. Also, words and expressions that developed propaganda power during this period occur in chapter one. A list will also be a way of ensuring that students understand what they're reading and of addressing the areas where students need help.

The teacher can use Handout 2 for this activity or direct the students to make their own lists. Including the "War of '14" on the list might seem odd to the students but ask them to consider what label American history books have for that war and why people might give a war different names. For instance, they might know that the American Civil War is called the War Between the States by many Southern Americans. Although *Fascists* is not a proper noun in the text, it is included on the handout. The teacher could explain that *Fascists* is often capitalized especially when it refers to the members of Benito Mussolini's party.

The teacher can use this activity alone or combine it with Handout 3, Names in My Life, which asks the students to list places, historical events, and labels in their own lives. The handout could be a pre-writing activity for a personal essay. Also, the teacher can help the students see that labeling is used in many ways. Maybe some students see themselves as "the middle child," or "the oldest child." Perhaps, a student is considered "the brains in the family" or "the athlete." Other kinds of labeling occur among friends.

**► HANDOUT 2** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Names in Chapter One**

**► Directions:** The following words and phrases from chapter one highlight the geography and the history of *Who Loves You Like This*. Identify these terms as they are used in chapter one. If the term is in the **Geography** section, locate it on a map. If the term is in the **Labels** section, speculate on the meaning of the label: consider the historical, political, and psychological significance of the term. Think of other examples of “labeling” from your own experience.

**Geography**

Tiszakarad

Hungarian

Ukraine

Slovakia

Budapest

Poland

Czechoslovakia

**Labels**

War of '14

Excellency

Heil Hitler

Fascists

Jewstink

**► HANDOUT 3** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Names in My Life**

**► Directions:** If you were writing a memoir of your life, what place names would be important? What historical events have been important in your life? How have you been labeled?

**I. Places****II. Historical Events****III. Labels**

 **TEACHER NOTE Chapter Two**

Chapter two deserves special attention. It begins on Passover, 1944, the eve of the family's deportation by the Nazis. It ends with the stunning sentence, "The name of the place was Auschwitz." After students read the chapter, the teacher directs students to meet in cooperative groups using Handout 4.

When the students have completed their cooperative group assignments, each group should report to the class. In a class discussion after individual groups have reported, students can be led to make connections among the various sections of the chapter. They can be encouraged to take notes, in particular, on the details pointed out by other students. If it is appropriate, students can mark details in the text.

**► HANDOUT 4** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Chapter Two: Journey to Auschwitz**

**► Directions:** Your cooperative group has been assigned one of the following sections of chapter two.

- Final hours in the family house
- Life in the ghetto at Satoraljaujhely
- The train ride
- Arrival at Auschwitz

Answer the following questions for the section assigned. Take your own notes during the discussion and choose a recorder to provide a summary of your discussion for the class. Be prepared to identify specific passages in the book in support of your conclusions.

What details tell the story of this part of the chapter?

How does the author react to this event?

What do you learn about other members of the family?

How does this episode connect to what you already know about the Holocaust?

**TEACHER NOTE** Continuing with the Book

As the class continues to read *Who Loves You Like This*, reader-response journals and small group discussions can be varied with other activities. Some of the following ideas complement journal writing and discussion; others present a different approach.

 **STUDENT ACTIVITIES** **Continuing with the Book**

 **Student Activity I** Students write dramatic monologues about a section of the book from the narrator's point of view or from another character's point of view. They present them to the class.

 **Student Activity II** Students create visual representations of the issues and themes in the book: for example, prejudice, anti-Semitism, coming-of-age, family life, Jewish rituals, refugees, national identity, etc. These could be collages, masks, or three-dimensional pieces. The visual representations could be individual or group projects. They could be made into a classroom mural.

 **Student Activity III** Students in small groups create visual representations showing the issues and problems which the author has that are common to young people and those issues and problems which are unique because of her circumstances.

 **Student Activity IV** Students “take ownership” of a section of the text—no more than a page. In a roundtable discussion, each student presents his or her section by reading it aloud in a practiced manner, by explaining the insights it imparts about the author, by choosing some aspect of the language which is characteristic of the book, and by explaining why it is significant to the book as a whole. If the teacher does not want repeats, he/she can ask students to submit their passages and negotiate with students over duplications. It's possible that the repetition of passages with different readings and insights could be powerful.

 **Student Activity V** Students consider the title. What does it mean? What other “Holocaust” titles do they know? What title would they create for the book? What would be appropriate titles for the chapters of the book?

 **TEACHER NOTE** *L'Chaim To Life*

*L'Chaim* is a Jewish blessing, which translates “To Life.” Handout 5 provides an opportunity to find the moments in *Who Loves You Like This* when the narrator either describes an experience that shows the goodness of humanity in spite of the obvious horror or when the narrator’s intense thirst for life causes her to see the best in what is offered.

The following excerpt from a poem by Edith Bruck could be incorporated into the lesson.

*American Express*

. . . when in the Lagers  
they dole out to you a potato  
a turnip  
a tattered glove  
How beautiful life is at those moments  
and how good is man.

— Edith Bruck

The Teaching Guidelines in *Teaching About the Holocaust*, a publication of the United States Holocaust Memorial Museum, cautions teachers: “Do not romanticize history to engage students’ interest.” The danger of focusing on the positive is that an essentially unredeemable event could be sentimentalized or trivialized. In Edith Bruck’s memoir some of the redeeming moments happen in spite of Nazi oppression and show people whose kindness exists apart from the evil.

Also, Edith Bruck’s survivor mentality causes her to interpret events more positively than another person might in the same situation. In fact, students’ understanding of the persona in the story will help them see that in re-visiting her past, Bruck is not analyzing her behavior but merely presenting it. The reader can make the judgment and might decide that there is an awful irony in being grateful for “a potato” given to a prisoner in the lager.

A few examples might help students use the handout. In chapter one the schoolmistress comforts the narrator when other people in the town turn on the Jews. In chapter two the narrator shows us the loving scene between her parents as they await deportation by the Nazis. In chapter three Eva, an Auschwitz prisoner, and her father embrace through the barbed wire fence and die from the electric current in the fence and the barrage of bullets from the Nazi guards.

**► HANDOUT 5** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

***L'Chaim To Life***

**► Directions** *Who Loves You Like This* presents terrible events through the consciousness of a young person, and yet even within this account of horrors, Edith Bruck includes incidents which reveal the goodness in people. Identify three such incidents. Note the page number of each incident and jot down a few details that communicate the experience of that moment.

Incident 1

Incident 2

Incident 3

Compare your list with the lists of others in your cooperative group. Consider the nature of the incidents, the author's tone in communicating them, and their relevance to the larger issues in the book. What does it say about the author that she chose to include these incidents in her book? Write down the conclusions reached during this discussion in preparation for sharing these observations with the class.

After the class discussion, make some final notes on this aspect of the book. Try to record observations that show you something about the book which you did not see as clearly before the discussion.

 **TEACHER NOTE** **Creating the Scapegoat**

Gordon Allport, a social psychologist and the author of *The Nature of Prejudice*, identified Five Levels of Prejudice. Students will find many examples in *Who Loves You Like This* to document Allport's thesis. Extending the discussion to the students' world will help them recognize the mechanism of prejudice and hopefully inform a moral response. "The Teaching Guidelines" from the United States Memorial Holocaust Museum notes that "silence and indifference to the suffering of others, or to the infringement of civil rights in any society, can—however unintentionally—serve to perpetuate the problems."

**► HANDOUT 6** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Creating the Scapegoat****► Directions** Follow the directions for each section.

Gordon Allport, a social psychologist, has identified Five Levels of Prejudice.

Name calling: the stereotyping of an entire group

Isolation: the separation of the group from society

Discrimination: legal isolation

Physical attack

Extermination

Find incidents in *Who Loves You Like This* that correspond to Allport's Five Levels of Prejudice. Note the page number of each example and list a few details that show the relevance of the example.

What other examples from school life, the local community, history, films, or books correspond to Allport's Five Levels of Prejudice?

 **TEACHER NOTE** **Concluding Activities**

When students finish reading the memoir, they reconsider their journal writing from the beginning of the unit. Display the newsprint poster, PowerPoint screens, or other record of the journal writing. If the class did not make a record, the teacher can adapt this activity by putting on the board or displaying in another format, questions that arose during the discussion of the book. This activity helps the class see what they have achieved throughout the unit. What new information do students have? How have their perceptions changed? Are they motivated to discover more information? Do they want to translate their energy and new knowledge into action for social good?

**► HANDOUT 7** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Reflecting on *Who Loves You Like This***

On the opening days of the unit on *Who Loves You Like This*, you and your classmates reflected through journal writing and small group discussions on questions and statements relevant to the book. Choose three of the responses written by either you or other students and list them here.

Response 1 \_\_\_\_\_

Response 2 \_\_\_\_\_

Response 3 \_\_\_\_\_

List details from *Who Loves You Like This* that relate to the responses listed. If you can find the sections in your book, list page numbers.

Consider the relationship between the incidents from *Who Loves You Like This* and the class's initial questions on the Holocaust. What conclusions can you draw? What questions remain? What do you want to know more about?

 **TEACHER NOTE** **Web Quest**

After reading *Who Loves You Like This*, students will have many questions about the Holocaust, World War II, and Israel. A class activity could be framed around helping students list questions they have and guiding them to limit their focus to one important question. The activity delineated on Handout 7 could be used to achieve this goal. Depending on the time allotted, students could pose questions that will lead to a major investigation or pose questions that will allow data to be compiled for a class discussion. There are many possibilities in between these two approaches, and the web quest might be a first step in a research project that can expand to include periodicals, books, films, and interviews.

The web quest provides a good opportunity to review computer etiquette and the guidelines for research that have been established in your school. In addition, the teacher can help students in choosing their own sources by stressing that the ones provided on the handout are maintained by reputable organizations and updated regularly.

**► HANDOUT 8** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Web Quest**

*Who Loves You Like This* presents one woman's experience as a concentration camp prisoner and as a displaced person. This web quest is an opportunity to learn more about the historical events surrounding the book. Start with a question to guide your quest.

Question \_\_\_\_\_

**Resources:** The following web sites should provide the information needed to answer your question. Follow the correct protocol for taking notes and/or printing data, and for documenting information that you glean from these web sites.

**United States Holocaust Memorial Museum**<http://www.ushmm.org>**The Holocaust Memorial Center**<http://www.holocaustcenter.org>**Center for Holocaust and Genocide Studies at the University of Minnesota**<http://www.chgs.umn.edu>**The History Place**<http://www.historyplace.com>**Holocaust World Resource Center**<http://www.hwrc.org>**Holocaust History Project**<http://www.holocaust-history.org>

3. Use this checklist to be sure that you have accomplished the goals of your web quest.

\_\_\_\_\_ Consulted a minimum of two sites.

\_\_\_\_\_ Retrieved relevant data.

\_\_\_\_\_ Analyzed data to make appropriate connections to my question.

\_\_\_\_\_ Documented data and sources.

## ASSESSMENT

Assessment involves checking the students' understanding and progress so that the teacher can guide the students as individuals in reaching the objectives of the unit. Assessment should also focus on the curriculum itself. The teacher can then evaluate what activities help students and what areas require more instruction.

The teacher needs to keep students on task, and assessment helps the teacher to do so. Finally, the teacher needs an objective evaluation of students' progress so that grades can be published that reflect both student learning and involvement. Ideally, the assessment tools match the objectives for the unit.

### Daily Assessment

To translate the activities in this unit into a grade, consider the following:

Cooperative learning activities can be evaluated. A student in each group can turn in a check list to the teacher on the goals for the activity, the group's approach to the goals, and their success in reaching them. A standard checklist can be used or a student could be chosen to write up the results for each group. This need not take long for either the students or the teacher. The teacher can have a point value assigned to the activity and return the checklist to students with a notation—8/10, for instance. This method allows the teacher to consider both students' behaviors and the work they produced. Students can get used to this method very quickly, and the almost-instant feedback reinforces the class standards.

The reading journals can be assessed on a daily basis. The teacher can randomly ask students to read from their journals. The teacher can use a "reading journal quiz" which asks students to reproduce a part of the journal written for that lesson. A cooperative activity could be designed around the journal writing done for homework. This also allows the teacher the opportunity to "eyeball" the students' work as she/he visits the cooperative groups.

Handouts and activities can be used for homework assignments. A 1 to 10 scale can be used to evaluate accuracy, thoroughness, etc.

If sections of *Who Loves You Like This* are assigned for homework reading, a "reading" quiz can be used. A reading quiz evaluates how students did the reading rather than their retention of specific facts. The following can be used as prompts for a reading quiz. Write down three facts from chapter three. Write down the major understanding you gleaned from reading chapter three. Write down a discussion question that relates to chapter three. Write down three questions that the teacher can use to make sure everyone read chapter three. (The teacher can then, of course, use the questions.) The

reading quiz prevents one class from getting the benefit from another class's telling that there is a "pop" quiz. If students own their copies of the book, and the teacher has encouraged students to mark their texts as they read, their notations can be the basis of a quiz.

### Unit Assessment

The dramatic monologue can be evaluated both as a writing assignment and as a presentation. The class can create a rubric together. Some elements to consider: truth to voice of character, authentic and effective use of details from the book, effective delivery of monologue including phrasing, clarity, attention to audience.

The web quest can be an element of a research project that includes interviews and text-based information. Such a project would have many components, and aspects of the project would be evaluated separately. The "I Search" format devised by Ken Macrorie lends itself to such a project and allows students to use both narrative and expository skills.

A service project suits a unit on the Holocaust. The project should involve outreach beyond the school. The project should be connected to a concept or question that relates to *Who Loves You Like This*. The project should do good to someone—not just be an informational project. Students will report on the project or create a web site about the project. The students can brainstorm on the possibilities. Projects that connect to tolerance, refugee relief, women's and children's safety are only a few possibilities. The teacher would need to provide a checklist / rubric on the elements of the project, which could be designed with the help of the students.

The unit test connects to the methods and philosophy used during the unit. Ideally students would use their copies of *Who Loves You Like This* and their notes in answering the questions.

**► HANDOUT 9** *Who Loves You Like This*

Name \_\_\_\_\_

Date \_\_\_\_\_

**Unit Test****Choose one of the following prompts:**

1. Describe the character of Edith Bruck as depicted in *Who Loves You Like This*. Include specific character traits and show how incidents in the memoir support your description of her.
2. In the introduction to *Who Loves You Like This*, Nelo Risi, the author's husband, writes "There is much of the Slav [reference to Edith Bruck's ancestry] in her writing—landscapes and colors of the native land, character sketches, straightforward emotions, descriptive subjectivity, conciseness and lyrical expression and a certain way of smiling through tears that is an inherited trait as though it were a gift that must be hidden under the veil of an ironical melancholy." Write about *Who Loves You Like This* from the perspective of Nelo Risi's observation. Choose one element that Risi sees as part of Bruck's Slav ancestry: for example, the ability to smile through tears or the many character sketches. Write about several instances in the memoir where this characteristic is evident. What does it tell the reader about Edith Bruck?
3. Compare Edith Bruck's life in the concentration camps to her life as a displaced person. Use an observation about the character trait/s that enabled her to survive these experiences as an organizing principle. Support your response by reference to incidents in the book.

## AN INTERVIEW WITH EDITH BRUCK

*Who Loves You Like This tells the story of your imprisonment in Auschwitz, Dachau, and Bergen-Belsen and of your life as a displaced person after World War II. What and who helped you in writing this story?*

What compelled me, forced me to write this first book was the irrepressibility of my near death experience as well as the resultant obligation of bearing witness to it.

*Can you tell your American readers why you chose to tell this story as a memoir rather than as a novel since you have written other stories, based on your World War II experience, in fiction?*

I began writing by telling the truth which struggled inside of me, not to invent or reduce my life to fiction. Also, with my other books, except for two of them, I return to the subject of deportation in an always different form but in contrast to the first time, with the knowledge, the intention, the moral obligation to remind the many who didn't want to know or who wanted to dismiss it what befell our civilized, Christian-cultured Europe of the 20th century.

*Your memoir begins when you are ten years old. You are only twelve when the Germans take over your village and send your family to Auschwitz. In spite of your youth and the horror you encounter, the young child in Who Loves You Like This is strong, curious, and introspective. Readers are drawn to her. After all these years do you still recognize her?*

Yes. Inside me that little girl is alive and still strong, curious, indignant, wondering and frightened of the world and in the world. It is precisely that little girl who gave me the strength to hope, to see, to understand and to condemn every kind of racism and injustice. It is that little girl who still protests for herself and for other victims in turn. That little girl in me is much less compliant than the adult in me who is forced to understand that she cannot change the world and that men are always inclined to wickedness.

*Your mother died in Auschwitz, and you dedicate this book to her: "for my mother whose bread had the best taste in the world." Tell us about your mother.*

In my books and poems, I have spoken about all that my mother was for me: Saint, God, truth, loves, lies, rage, faith, suffering; missing her, always and forever mourned for her terrible end after a life of injustice, of poverty and begging.

*Why did you choose "Who Loves You Like This" for the title? Who is the "you" in the quote?*

The "you" is Life, simply plain ordinary life. Life as breath, light, sun and also yet realized, freedom and satisfaction.

*In America The Diary of Anne Frank and Night by Elie Wiesel are well known. Your book brings a different voice into Holocaust literature. Can you explain to American readers how your book differs from The Diary of Anne Frank and Night?*

Anne Frank tells her story of her hiding place in a country light years away from my Hungarian village. She is a young middle-class girl from a strong, democratic, civilized, assimilated family. I come from the Jewish poverty of the shtetl of eastern Europe, like Chagall. Wiesel is a little more like me. I introduced *Night*, his first book, into Italy. He is a Hungarian from Transylvania, and he tells about his experience with his father in the lager with a religious background that I did not have. Even though the stories are on the similar topic of being in the concentration camps, each one lives, feels, perceives in this heart and soul in a different way. And in each one of us different memories and marks are left then and there which stay with us throughout life. Even my sister who was with me in the lager remembers things that didn't hold any importance for me then or (don't) now, but still do for her.

*Many Americans have read about the concentration and death camps of World War II. Most of us do not know, however, about the difficulty of life after the war especially for displaced persons. Why did you choose to write so extensively about this part of your early history?*

Unfortunately, about afterwards, we knew and still now know very little. Liberation and survival brought with them new problems. We understood that we were orphans, we didn't know how to live, where to go, where to get food, where to live and what to do with our rescued hides. To whom to tell the unspeakable, from whom to ask for help, understanding, love, protection. Who would have asked forgiveness for what they did?

To uncover the emptiness inside us, the burden that we carried was too much both for us and for Europe, itself. For Europe who would have preferred to erase the shameful event and for us, the witnesses, who among other things felt guilty for our very selves, accidental survivors, as though we had stolen our lives.

*How difficult was it to write your memoir in Italian, a language you learned as an adult? Why did you choose to write in Italian?*

The difficulty of the language never was and never has been a problem for me because what I want to say is already formed inside me and already has its own language. Writing for me is like conceiving a child and when the time comes, I put it into the world, I deliver a finished work with its own fingernails, its own hair, its own heart more or less strong. I never reread my books already lived, already over with. The Italian language is an accidental choice. If I had emigrated to America, I would have written in English. Italo Calvino even said to me that I should live in America because my audience is American.

*In your memoir you state that the men had a more difficult time in the camps and died more quickly than the women. Was life after the war, especially the life of a refugee, much harder on women?*

More men died in the camps than did women who had the better defense because they were mothers, well-brought up daughters, used to caring for their men, their children and themselves. The traditional patriarchal culture weakened the men who were incapable of self-management, of washing themselves, of taking care of themselves. The women who share their lives have and had a strong will to live, to defend the life that potentially belongs to them. The men, poor souls, were more incapable of facing up to the struggle for a mouthful of bread or a turnip. They must have felt even more humiliated than the women. The subject matter of men in the lager has already been addressed for a long time in Italy during the course of various scholarly meetings.

*You were forced to have an abortion and describe the experience as a moral and physical hell. Do you still have painful memories of that time?*

Yes. That abortion left an indelible mark inside me both for the circumstances and for my utter ignorance of sex or pregnancy. Auschwitz, which conditioned in every sense my existence, my way of seeing things, of feeling, of how this world lives, is to blame for that tragedy as well.

*You were a Hungarian, and Italy became your home during the 1950s. In *Who Loves You Like This* you write about returning to your village in Hungary after the war to find your house destroyed and the fascists in charge. Have you returned to Hungary as an adult? If so, what was your reaction?*

I went back to Hungary, to my village right after the war and almost all the neighbors were driven away. They were afraid that we would take back their poor things, that we would punish them for what they did because there was Communism and the accusation was that the Jews brought Communism there. Twenty years later I went back to the village with my husband where a documentary film, "The Visit," was made of my life. The film was a great success—produced by the state motion picture industry—a film which called the Hungarians' attention to themselves, to their own history and their treatment of their Jewish citizens. In the schools then the students were taught that Hungary was allied with the Soviet Union during the Second World War and not with the Nazi fascists. The film for me was a terrible ordeal, but it was my duty to make it to uncover the truth of the facts and to reawaken drowsy or self-deluded consciences.

*Were you surprised by anything you learned in writing *Who Loves You Like This*?*

Still being alive surprises me, writing doesn't.

*What writers do you read and love?*

I read everyone. Bellow, Roth, Singer—all the great Americans, Israelis, South Americans. I read wise people. I know Sontag and like what she writes which is without ego. It's better not to know those whom we admire for their works. As human beings they are frequently disappointing, and I value humanity more than talent.

*What might you say to a prospective reader who says, "I don't want to read a book about the Holocaust. It's too depressing."?*

That it's better to know than not to know. That to understand is an enrichment. That excessive self-defense could become a boomerang or a hardening against wrongs and dangerous prejudices for us and for others. That even depression teaches and signifies something.

*Who Loves You Like This ends in a mysterious way, almost as if you are trying to capture the sense of an interrupted life. Did you intend to end the story in mystery? As the book ends you are sailing to Rome. Tell us about your early years in Rome.*

The ending of the book is not mysterious only open, suspended as my life was then. Still without a country in which to remain, to find a house, to look for a real family, a hiding place, a bunker, a job, a man to stay with for life. All of which was realized after a not very easy beginning which would have been too difficult if it weren't for the love of the man in my life who is Nelo Risi, my husband. An extraordinary man and extraordinarily complicated to me who is at heart a simple person, emotional, and still full of feelings and capable of passions.

*Israel did not become a homeland to you. In Who Loves You Like This you write, "by leaving Israel, I was fleeing myself more than anything." Have you been back to Israel? What do you think of it now?*

For me Israel is still a touchy subject. I grew up with my mother's view of the milk and honey of our "true" homeland. Where all of us Jews lived in a more complete love, in agreement with and right with one another. The promised land, a fairy tale from my mother's mouth, was a true story for me. The place of justice on earth, a holy land where only the worthy could enter, even my father wouldn't be welcomed there because he wasn't religious enough!

I landed in Israel in 1948 with these unrealistic ideas. Into the newborn country where they were still shooting and where there wasn't even one kind word to look forward to. Then, not having understood the obstacles and our indifference towards each other, today I have trouble accepting that Israel is just like any other country and that the new

Israeli Jew is not very much different from any other citizen. I am a deluded person, a dreamer, one who expects the most of herself and her countrymen because I and my people suffered more than the others and we know what is sadness, death, persecution, injustice, oppression and exile.

To accept the Israeli reality with its so very many inevitable wars is in my opinion a tragedy within the Jewish tragedy. And with every one of my trips to Israel, that maternal fairy tale and the reality that surrounds it is relived.

*This English translation of Who Loves You Like This is your introduction to American readers, and yet you are a prize-winning writer in Italy as well as a film director. What else would you like American readers to know about you?*

I would wish that American critics and readers do not overlook my book, my books, because each one is unique as is every single life. Americans, of whom many are Jewish, can do a lot to keep the memory alive—just look at Spielberg who collected my testimony as well. In Europe, if I would have allowed it, it would have been convenient to forget or doctor the event even more. America, being involved only partially in the greatest tragedy of the 20th century, must hold on high the memory of the Shoah, that is her business as well. It is humanity itself that must stand up against Auschwitz, for itself and for its children. Auschwitz is the iceberg of evils, the mother of evils everywhere in our poor world, that if we do not learn anything from, we won't have a future on either side of the ocean. Today's world is small, nothing is far away from or unconnected to us, everything is our business, our concern, our responsibility. Most of all I would say that reading my book is a must for any citizen or even any student because I write about hate but I do not hate. This is a feeling that, thank heaven, I do not know and believe me, it's wonderful not to hate. It is a gift that I owe to . . . whom?

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## EXPANDING A STUDY OF THE HOLOCAUST

*The Parnas: A Scene from the Holocaust* by Silvano Arieti (Paul Dry Books 2000) can be combined with a study of *Who Loves You Like This*. A complete curriculum guide is available for *The Parnas*, and the following questions and answers relate to materials available in both books.

Combining the two books allows students to see historical events from the perspective of one directly involved (*Who Loves You Like This*) and from the perspective of an engaged observer (*The Parnas*). Silvano Arieti, a distinguished psychiatrist, grew up in Pisa where he knew Giuseppe Pardo Roques, the parnas or lay leader of the Jewish congregation. Arieti's family left Italy before the war; the parnas stayed behind and became a victim of the Nazis. Arieti asks the universal questions in trying to understand the Holocaust. Moreover, his focus on Giuseppe Pardo Roques, a distinguished scholar who suffered from a debilitating phobia, allows for even larger questions about the psychological consequences of living with evil.

In a curriculum that includes *Who Loves You Like This* and *The Parnas: A Scene from the Holocaust*, the teacher will start with questions. The following overview anticipates some of those questions and offers ways of thinking about the answers. The teacher knows the school and the students, and she/he will bring that indispensable knowledge to the curriculum.

### Questions and Answers

**Q.** Which book should I do first?

**A.** *Who Loves You Like This* is the easier book to read. The vocabulary is simple, and the story telling is straightforward. The sophistication comes through in the persona which Edith Bruck creates and in the irony which various narrative devices create. The book is meaningful and accessible without students' understanding all the nuances of the story. On the other hand, students who are sophisticated in reading narrative can explore the writer's technique. A reading of *Who Loves You Like This* raises questions about the historical context, which is why supplemental information is provided for the teacher. In a classroom questions raised through the reading of a book can be a wonderful motivation to learn more, to go beyond the book.

*The Parnas* supplies a good deal of information to the reader. There is no need to go outside the book to understand its historical context. The author's voice is gentle and inclusive even when he is presenting psychological interpretation. Intellectually, the book offers students a scaffold for seeing a broader world. Most readers do not have experience, though, in reading a book in which a narrative is interpreted by a psychiatrist. Most likely, this will be a new experience for students as they will have to respond to the Holocaust and to Arieti's benign view of mental illness.

**Q.** How much time should I allot to each book?

**A.** If students have never read any Holocaust literature besides *The Diary of Anne Frank*, they will need support in reading the books. It is not a good idea to assign either book as an out-of-class assignment at the start, but when one of the books has been read, students could take more out-of-class responsibility for the second book. This would depend on students' reading level, their emotional maturity, and curriculum needs. By selecting among the student activities, teachers can control the time devoted to the unit. It would be ideal if students could read both books fairly quickly, so that class activities would focus on both.

**Q.** Which activities suit both books?

**A.** The following activities suit both books.

**The Pre-reading Journal Prompts** The prompts about hate crimes and the Holocaust apply to both books. The teacher can select from among the other prompts.

**The Reading Journal** In reading the second book, students should include responses that relate to both books.

**The Web Quest** A web quest combined with more extensive research is an even better curricular match if both books are read. More questions will be raised. The different emphasis of each book allows students to explore subjects that connect to their interests.

**Creating the Scapegoat** Students can see both the personal and historical implications of making scapegoats of an ethnic or religious group.

**Discussion and Cooperative Learning Approaches** Teaching and learning in an active, student-centered classroom is the philosophy guiding the activities throughout this guide.

**Assessment** The suggestions match the activities in both courses of study.

**The I-Search Approach to Research** If students finish reading these books full of questions, what a wonderful opportunity to engage in research fueled by the students' need and desire to know. *The Parnas* provides a very good model for research in that it begins with a question and seeks out information to answer that question. In the final step, Arieti integrates the information with his own life experience and professional training.

**Statistics in the Holocaust** The teacher can direct students to Nelo Risi's essay in *Who Loves You Like This* for information on Hungary and the Holocaust.

**Fishbowl** Quotes from both books could be used.

**Q.** What activities can be combined?

**A.** The following activities can be combined.

**L'Chaim and The Leaning Tower of Pisa** Both activities seek the leavening in the stories.

**Visual Representations and The Museum Exhibit** The Museum Exhibit could encompass the visual representations. Again, students would have more concepts and topics to work with.

**Q.** What other activities and assignments would suit a curriculum which includes both books?

**A.** The following additional activities and assignments suit a curriculum which includes both books.

**The Foreword** Students write a foreword to either book. To prepare for this assignment they re-read the introductory material for both books and the foreword to other books. Then students adopt a stance—an expertise or perspective that they are bringing to the writing. The teacher can help students see that introductory material offers both information and analysis to the reader.

**Feature Story** Students pose philosophical questions prompted by the study of these books. For instance, how can people witness evil and do nothing? What does being a good citizen of the world require? Students then interview members of the community—either the school community or a larger community to collect responses to their question. A mix of students and adults would be ideal. Students write up the results of their interviews in a feature format. They read published examples of feature stories and model the characteristics. The stories can be published on a web site.

**A Memorial** Students research an act of heroism that is local or relatively unknown. They create a memorial to the person or the people involved as the town of Pisa did for those who were murdered in the Parnas's house. (See pages 146–7 of *The Parnas*.) The memorial could be part of the museum exhibit, a web site, or a physical monument if

the subject relates to the school or local community. This activity allows students to consider the importance of names and memory. They can consider the Vietnam Memorial in Washington and share stories if they have visited the monument.

**Newsletter** Students create a newsletter for in-school circulation. The content connects to the significant questions which the unit raises. The newsletter includes a survey which asks students to share their understanding of the Holocaust and similar events and to state their views on individual responsibility in the face of community evil. Students publish the results of the survey.

**Innocence and Experience** The concepts of innocence and experience resonate throughout these books. Guiseppe Pardo Roques suffers from a phobia as a protection against the evil that experience tells him exists. He does not want to alter his image of man by acknowledging the evil that has stalked the Jewish people through several millennia. Edith Bruck's life as a child stops at age twelve. Coming-of-age in the midst of war and persecution, forced to sexual intimacy, bereft of parents, separated from her schooling and youthful companionship, she must leap from the protected world of childhood into the resources of her own unformed character. Students can read several of William Blake's poems from *Innocence and Experience*. "The Chimney Sweeper" poems alone offer a way into these themes and can easily be applied to the circumstances of the books. In turn, students compose poems inspired by the theme of innocence and experience.