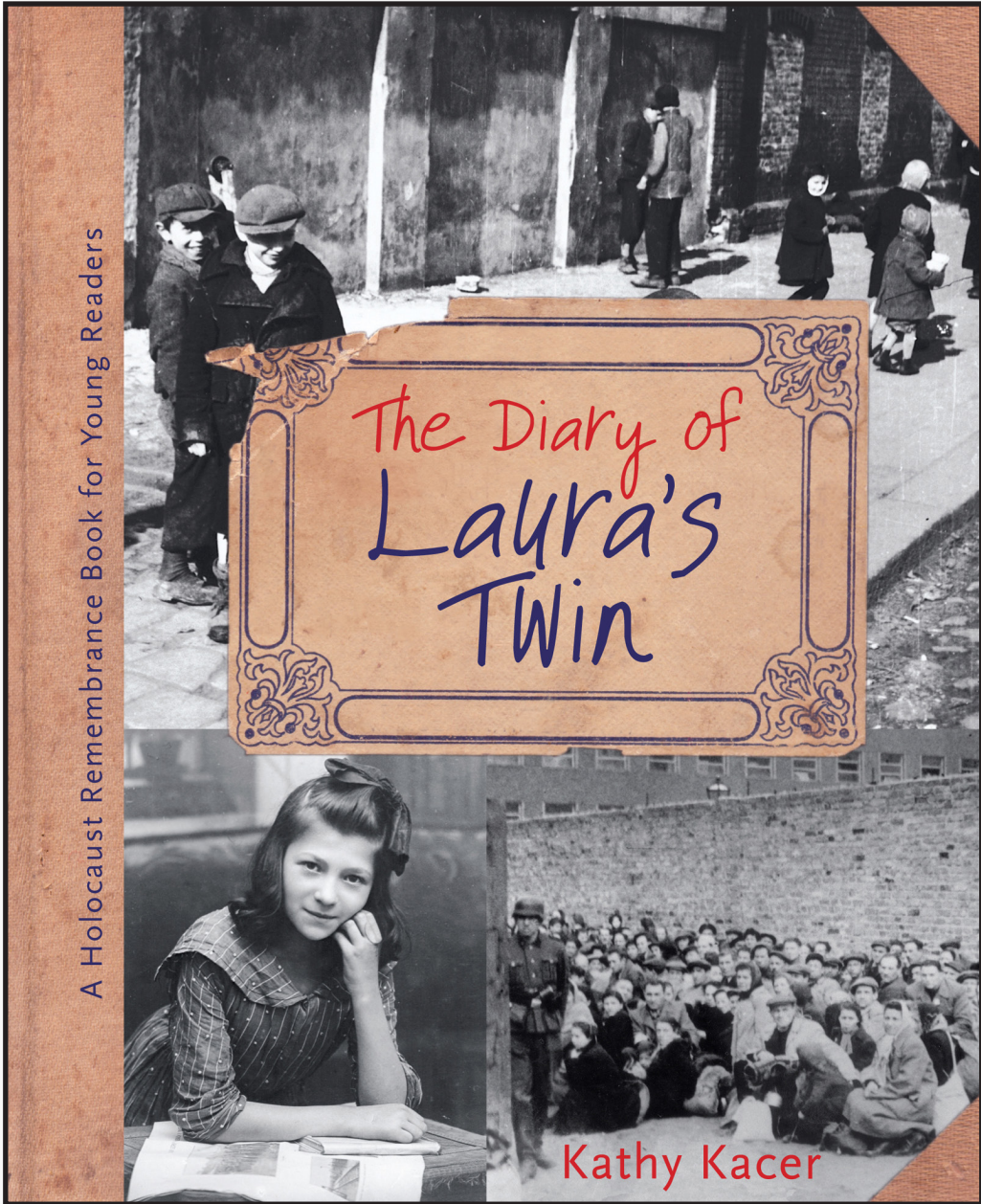


Grades 4 – 7; Ages 9 – 12



A Holocaust Remembrance Book for Young Readers

The Diary of
Laura's
Twin

Kathy Kacer

The Diary of Laura's Twin

Written by Kathy Kacer

Teacher's Guide

ISBN: 978-1-897187-39-5

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Written by Kathy Kacer

Guide by Dani Jansen

Summary

This middle grade novel is a Holocaust Remembrance story that introduces readers to the Warsaw Ghetto as well as the reality of antisemitism in our own communities. Laura Wyman receives the diary of twelve-year-old Sara Gittler, a Jewish girl imprisoned in the Warsaw Ghetto. Laura realizes that the girl whose diary she has been presented with has much to teach her about the world and the choices we make. When her best friend, Nix, witnesses the vandalism of the Jewish cemetery near their school, Laura must grapple with her own conscience and the question of the responsibility of witnesses to speak up.

About the Author

Kathy Kacer is an award-winning author who has written more than twenty books that focus on stories of the Holocaust. Her work includes picture books, historical fiction writing, and nonfiction writing. As a child of Holocaust survivors, Kathy Kacer is a passionate advocate of sharing Holocaust stories and has claimed that she feels a personal responsibility to collect stories and pass them on to the next generation. In the book *Teaching Tough Topics* by Larry Swartz, Kathy Kacer writes, “I think that the lessons we can learn—lessons about hatred and power, but also lessons about compassion, strength, and selflessness—are lessons for the ages. Remember this: Every time you remember the history, and every time you talk about it, you are honouring someone who lived and possibly perished during that time. You are giving meaning to their lives. And that is a remarkable thing” (2020, p. 69).

Before Beginning

It is important to have a discussion with students before reading the book, to talk about the Holocaust and touch on the fact that horrible things happened. It would be helpful for the teacher to know if any material contained in this book could remind students of similar traumatic events in their own lives or events they've heard of in their family history. Inform students that parts of this story contain antisemitism, including modern-day acts of antisemitism, and traumatic events. Remind students that if they get overwhelmed and need to take a break, they can do so. As a teacher, do your own research to be as well-informed as you can. For example, the Montreal Holocaust Museum has resources for teaching about the Holocaust: <https://museeholocauste.ca/en/resources-training/teaching-holocaust-middle-high-school/>.

The Diary of Laura's Twin is part of The Holocaust Remembrance Series for Young Readers. Engage the students in a discussion on what they know about the Holocaust, why Adolf Hitler introduced laws to limit the freedom of Jewish people and other marginalized groups, and what stories, real or fictional, they have read or seen about Jewish people during the Holocaust.

Learning Opportunities

Character Education	<p>Host a workshop on the importance of witnesses standing up. Teach students the difference between being a bystander and being an upstander. For example, the Red Cross offers workshops on bullying prevention. Many other resources can be found at Facing History & Ourselves, https://www.facinghistory.org/. For instance, here is a video about in-groups and the experience of being a bystander: https://www.facinghistory.org/resource-library/eve-shalen-group.</p> <p>Consider the following terms when answering the questions below: freedom, prejudice, tolerance, family, friendship, and responsibility of witnesses.</p> <p>How do the different characters show courage?</p> <p>How do the characters follow a sense of duty?</p> <p>How are the characters affected by prejudice?</p> <p>How do the characters act as witnesses?</p> <p>How do the characters fight against prejudice?</p>
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<p>Literacy</p>	<p>Activating prior knowledge: What do you know about the Holocaust? About WWII? What is a bat mitzvah? What other coming of age rituals can you think of? Students can choose one of these topics as a jumping-off point for an inquiry-based activity in which students do research, come up with their own questions, and then discuss and reflect on those questions in small groups or as a class.</p> <p>Pre-reading: Consider what clues the title, the cover image, and chapter titles are telling you about what the book will be about. Read the summary on the back to add to your knowledge before you start reading.</p> <p>Literary elements: The book includes diary entries. How does the author differentiate between the two narrators in the book, the omniscient narration that is close to Laura, and the first-person narration of Sara in the diary entries?</p>
<p>Music</p>	<p>Sara’s family sings an old Yiddish folk song (p. 51). You can listen to a recording of the song at https://www.milkenarchive.org/music/volumes/view/great-songs-of-the-american-yiddish-stage/work/vos-geven-iz-geven-un-nito/ and explore other folk songs. How does folk music reflect the experiences and values of the culture that creates it?</p> <p>Sara’s father values music and speaks of Tchaikovsky and Mozart and how he cannot choose between them (p. 50). Students can consider where in their own hierarchy of needs music would fall.</p> <p>One of Laura’s best friends, Adam, is obsessed with the Beatles. How do their songs reflect Adam’s values? What music reflects your values and beliefs?</p>

<p>Social Sciences</p>	<p>Analyze photos of the Warsaw Ghetto: https://www.yadvashem.org/exhibitions/photographs-warsaw-ghetto.html.</p> <p>Learn more about the Warsaw Ghetto Uprising, both from the author’s note at the end of the book and the resources listed on page 201.</p> <p>Learn more about current examples of antisemitism in your city or country from reliable news sources.</p>
<p>Visual Arts</p>	<p>Sara’s best friend Deena is an artist. Learn more about women artists of the Holocaust here: https://www.yadvashem.org/museum/art/collection/women.html.</p>

Vocabulary

To help students build their vocabulary, they can keep personal vocabulary lists in reading journals. Alternatively, you can help them by providing a vocabulary list.

Definitions in this vocabulary list are adapted from the *Cambridge Learner's Dictionary*: <https://dictionary.cambridge.org/dictionary/learner-english/>.

To learn more about how to effectively teach vocabulary words, visit <https://www.understood.org/en/articles/how-to-teach-vocabulary-words>.

Chapter	Word	Meaning
Prologue	prologue	an introduction to a book
	ghetto	an area of a city where people of a particular race or religion live, especially a poor area
	limbo	an uncertain situation that you cannot control and in which there is no progress or improvement
	liberation	an occasion when something or someone is released or made free
	unbeknownst	without a particular person knowing
	condemned	going to be killed

Chapter 1	ceremony synagogue rabbi perished recite deciphering meekly	a formal act, often fixed and traditional, performed on important social or religious occasions a building in which Jewish people worship and study their religion a leader and teacher in the Jewish religion died to say something aloud from memory discovering what something says or means quietly, without arguing
Chapter 2	inseparable boisterous complement pews pulpit trademark reluctance	people who are always together because they are such good friends noisy and full of energy something that makes something else seem good, attractive, or complete long seats in a church the raised structure in a church where the priest stands when they speak to everyone a distinctive characteristic a feeling of not wanting to do something

Chapter 3	dominate	to be the largest, most important, or most noticeable part of something
	tchotchkes	small decorative objects
	infuriated	made someone extremely angry
	uneasy	slightly worried or uncomfortable about a particular situation
	diversion	something that takes your attention away from something else
	melodramatic	showing much stronger emotions than are necessary or usual for a situation
	disposition	the particular type of character that a person naturally has
	ironic	interesting, strange, or funny because of being very different from what you would usually expect
	black market	the illegal trading of goods that are not allowed to be bought and sold or that there are not enough of for everyone who wants them
	nourish	to provide people or living beings with food to make them grow and keep them healthy

Chapter 4	sidekicks	people who work with someone who is more important than they are
	reputation	the opinion that people in general have about someone or something
	suffocating	making you feel uncomfortably hot or unable to breathe
	predictable	happening in a way or at a time that you know about before it happens
	zloty	the standard unit of money used in Poland
	slathered	spread thickly on something else
	metronome	a device that produces a regular repeated sound like a clock to help musicians play music at a particular speed
	agonizing	causing extreme worry
	gramophone	an old-fashioned record player
	harmonizing	adding harmonies to a tune
	trenches	narrow holes that are dug into the ground
	murmuring	speaking or saying something very quietly
	evacuate	to move people from a dangerous place to somewhere safe
	billowing	spreading over a large area

Chapter 5	<p>modest</p> <p>rummaging</p> <p>preoccupied</p> <p>taffeta</p> <p>crinoline</p> <p>irritation</p>	<p>correct or socially acceptable, representing traditional cultural values</p> <p>searching for something by moving things around carelessly and looking into, under, and behind them</p> <p>thinking or worrying about something too much</p> <p>a crisp, smooth, plain-woven fabric often made of silk</p> <p>a stiff material worn to bell out an overskirt</p> <p>the feeling of being angry or annoyed</p>
Chapter 6	<p>immersed</p> <p>lull</p> <p>foreboding</p> <p>revolt</p> <p>humiliating</p> <p>inadequately</p> <p>deportation</p> <p>scapegoats</p> <p>ammunition</p> <p>eavesdropping</p>	<p>completely involved in something</p> <p>a period of quiet or reduced activity</p> <p>a feeling that something very bad is going to happen soon</p> <p>the refusal to be controlled or ruled, and the taking of action against authority</p> <p>making you feel ashamed</p> <p>in a way that is not good enough or too low in quality</p> <p>the action of forcing someone to leave a country</p> <p>people who are blamed for something that someone else did</p> <p>objects that can be shot from a weapon, such as bullets and bombs</p> <p>listening to someone's private conversation without them knowing</p>

	invader	an army or country that uses force to enter and take control of another country
	squalor	the condition of being extremely dirty and unpleasant, often because of a lack of money
	vice	a tool with two parts that can be moved together by tightening a screw so that an object can be held firmly between them
Chapter 7	leering	looking or gazing in an unpleasant way
	propelling	pushing or moving something somewhere, often with a lot of force
	interrogation	a process of asking someone a lot of questions for a long time in order to get information
	headline	a line of words printed in large letters as the title of a story in a newspaper
	antisemitism	hate directed at Jewish people, or cruel or unfair treatment of people because they are Jewish
	vandalize	to intentionally damage property belonging to other people
Chapter 8	patrolling	going around an area or a building to see if there is any trouble or danger
	defaced	damaged or spoiled the appearance of something by writing or drawing on it
	intently	in a way that gives all your attention to something
	hesitantly	in a way that is not immediate or quick because you are nervous or not certain
	enormity	very great size or importance

Chapter 9	detachment	a feeling of not being emotionally involved
	eerie	strange in a frightening and mysterious way
	shroud	a layer of something that covers or surrounds something else
	speculation	the activity of guessing possible answers to a question without having enough information to be certain
	timid	shy and nervous; without much confidence
	typhoid fever	an infectious disease spread by dirty water and food
	hypnotized	to keep your attention so strongly that you feel unable to move or look away
	courier	a person or company that takes messages, letters, or parcels from one person or place to another
	dignity	the calm, serious, and controlled behaviour that makes people respect you

Chapter 10	<p>unnerving</p> <p>inquisitive</p> <p>transfixed</p> <p>culprit</p> <p>jeopardize</p>	<p>making someone feel less confident and slightly frightened</p> <p>wanting to discover as much as you can about things</p> <p>unable to move or stop looking at something because you are so interested, surprised, or frightened</p> <p>someone who has done something wrong</p> <p>to put something such as a plan or system in danger of being harmed or damaged</p>
Chapter 11	<p>isolated</p> <p>conscience</p> <p>commotion</p> <p>dumbfounded</p> <p>suffocate</p> <p>testify</p>	<p>separate; alone</p> <p>the part of you that judges how moral your actions are and makes you feel guilty about the bad things that you have done or things you feel responsible for</p> <p>a sudden, short period of noise, confusion, or excited movement</p> <p>so shocked that you cannot speak</p> <p>to (cause someone to) die because of not having enough oxygen</p> <p>to speak seriously about something, especially in a law court, or to give or provide proof</p>

Chapter 12	daunting	making you feel slightly frightened or worried about your ability to achieve something
	criminal mischief	the act of intentionally damaging another person's property without their permission
	citizenship	the state of being a member of a particular country and having rights because of it
	tribute	something that you say, write, or give that shows your respect and admiration for someone, especially on a formal occasion
	sullenly	in a way that is angry and unwilling to smile or be pleasant to people
	naïve	too willing to believe that someone is telling the truth, that people's intentions in general are good, or that life is simple and fair
	shriveled	dry, smaller than normal, and covered with lines
Chapter 13	podium	a raised area on which a person stands to speak to a large number of people, to conduct music, or to receive a prize
	poised	calm and confident
	congregants	members of a congregation, especially those of a church or synagogue
	confer	to exchange ideas on a particular subject, often in order to reach a decision on what action to take

Chapter 14	pummeled	hit repeatedly
	glistened	shone by reflecting light from a wet surface
	ragtag	untidy and not similar or organized
	arbitrarily	in a way that is based on chance rather than being planned or based on reason
	barracks	a building or group of buildings where soldiers live
	liberated	released from a prison or a place where you have been kept
	debris	broken or torn pieces of something larger

Before Reading

Activating students' prior knowledge about WWII will help them better understand the story. After evaluating students' knowledge, it would be helpful to provide background information if they have gaps in some basic concepts. In particular, it is important that students understand the restrictions placed on Jews in Nazi-occupied territories. They should know what the concentration camps were so they can fully grasp the danger Sara's family is facing.

Students may find it easier to picture the setting of the diary section of the book if they look at photos of the Warsaw Ghetto. There are images in the book itself, which will give specific context for events or descriptions in the story. Previewing some of these images can be helpful.

Discussion Questions

Prologue

1. Note the date at the top of this diary entry. At what point during the war did Sara write this?
2. In Sara's diary entry, she says that living in the ghetto is "not really living" (p. 1). What do you think it means to really live?
3. What are Sara's dreams? How do they compare to your own dreams?
4. At the very end of her diary entry, Sara pleads, "Please, remember me" (p. 2). How can remembering be a duty or obligation?

Chapter 1

1. Laura says it's scary to have everyone remind her that she's becoming an adult. How do you feel about growing up?
2. Laura is preparing for her bat mitzvah. What other coming of age rituals and ceremonies can you think of? Why do you think so many cultures mark the shift from childhood to adulthood?
3. How does Laura react to the idea of the twinning project? Why do you think she reacts this way?
4. Laura thinks, "You can't change the stuff that happened in the past... But you can change the future" (p. 8). Why do you think we learn about the past?
5. Laura commits to one visit with a mysterious woman the rabbi suggests she contact. What do you predict will happen during that visit? Will she visit only once? Why or why not?

Chapter 2

1. Laura describes being nervous on her first day at her new school. How did she get over those nerves? What do you do when you're nervous?

2. Compare the two best friends, Laura and Nix. How are they alike? How are they different? You can create a Venn diagram to show their differences and similarities.
3. Nix argues she knows what happened during WWII because she read *The Diary of Anne Frank*. This is similar to Laura's argument that she knows "a lot" about the Holocaust in Chapter 1 (p. 8). Why do you think they make these arguments?
4. Laura starts to reflect on her reluctance to undertake the twinning project. She briefly considers factors other than her busy schedule that may be leading her to avoid the project. What does she think might be holding her back? Why do you think she dismisses this possibility?

Chapter 3

1. Why is Laura worried her mother will become over involved in the twinning project? Do your parents ever get over involved in your work? If so, how does that feel?
2. What are Laura's (and your) first impressions of Mrs. Mandelcorn?
3. Why does Mrs. Mandelcorn collect so many things?
4. Why do you think Laura is uncomfortable around Mrs. Mandelcorn's "ever-present sorrow" (p. 25)? Why do we find sadness uncomfortable?
5. Laura tries to understand her own hesitation in opening the diary. Why do you think she's hesitant?
6. Sara's first diary entry describes how much writing means to her. It is an outlet for her. What is your outlet?
7. How does the war affect the different members of the Gittler family? How does age play into this?
8. How do different people "escape" the ghetto (p. 31)?

9. Sara writes in her diary, “It seems like each of us brought something special and personal into the ghetto” (p. 32). What did Sara bring? Why? What would you bring with you? Why?
10. How are Sara and Laura similar?

Chapter 4

1. Why do you think Laura has trouble admitting she’s curious about the diary?
2. How do Laura, Nix, and Adam react when the bullies set their sights on Adam?
3. Laura wants to go home to think everything through by herself. Where do you go to process and think things through? What helps you work through problems?
4. Why do you think the Nazis took away Jewish children’s right to attend school?
5. Sara reflects, “Since we’ve been here, the word ‘lucky’ has come to mean something completely different from what it once was” (p. 45). What did lucky mean to her before the ghetto? What does it mean now?
6. Sara describes how hard it was to leave her pet behind when she moved into the ghetto. Her father also agonizes over his music collection, while her sister cries about her dolls. What do you think would be hardest to leave behind if you needed to leave home?
7. How does the Yiddish folk song “Tateh Sings” reflect what Sara and her family are experiencing?
8. How has Sara’s grandmother reacted to moving into the ghetto?
9. What is the “scariest thing” that happens to Sara’s family (p. 54)? What makes it so scary?
10. Sara vows to “do something” next time a disaster looms (p. 56). Why does she make this promise to herself?

Chapter 5

1. Nix thinks Laura should stop worrying so much about what happened to Adam. Who do you think is right—Laura or Nix? Why?
2. Why is the diary having a big impact on Laura?
3. What does Sara’s friend Deena do to “give her life meaning” (p. 62)? How does it give her a sense of meaning? Why is that important?
4. Why do you think Laura is feeling irritated while shopping with Nix?
5. Why does Laura feel torn between Nix and Sara? Do you think she should choose a side? If yes, whom should she choose and why? If no, why not?

Chapter 6

1. What does Laura appreciate about her parents? What do you think makes for good parents/guardians?
2. What purpose did the ghettos serve?
3. Laura’s parents describe the Warsaw Ghetto Uprising. Her mother says the fighters were “unbelievably courageous right up until the end” (p. 69). What made them courageous? How would you define courage?
4. David tells Sara that he would “rather die fighting here in the ghetto than be taken away” (p. 71). Why do you think he says that?
5. Sara says she wants to help David and his friends. When he objects, saying she’s too young to fight, she replies, “If I’m old enough to be here, then I’m old enough to help” (p. 72). Do you think Sara is old enough to join the resistance? Why or why not?
6. Sara describes holding back her friend Mordke as he struggled to help his father who was being beaten by the Nazis. Do you think she did the right thing? Why or why not?

7. Sara’s father tries to give her a sense of perspective by taking her to visit the orphanage in the ghetto. What does she learn from that visit? What perspective do we, as readers, gain from this story?
8. David leaves the apartment without his armband one day. Sara is worried sick for him. Would you have told your parents? Why or why not?

Chapter 7

1. Laura has nightmares about what she’s read in the diary. She wonders, “What was it about the diary that had this powerful hold on [her]” (p. 91)? Why do you think the diary has such an impact on Laura?
2. How does the news of the vandalism impact Laura?

Chapter 8

1. Laura makes a connection between the diary and the vandalism in her own city. What other examples can you think of that show that history is still relevant today?
2. How does Nix react to the news of the vandalism? Why do you think she reacts this way?
3. Nix compares the vandalism at the cemetery to some grade-nine boys breaking a window in the school. Laura says, “But that was an accident, Nix. This was totally deliberate—and terrible” (p. 99). Why does intent matter? How are these two examples different?

Chapter 9

1. Laura finds out why Nix has not been acting like herself. Why was Nix acting “weird” about the news of the vandalism?
2. Nix says she won’t go to the police. Why?
3. Laura thinks Nix is a coward. Do you agree? Why or why not?
4. Do you think witnesses have a responsibility to speak up, even at their own peril? Why or why not?

5. Sara describes waiting four hours to try to get bread for her family, only to go home empty-handed. She also tries to steal bread at the risk of getting caught by the Nazis or ghetto police. What would you do to help feed your family?
6. What are some of the horrors of the ghetto that Sara describes?
7. How do Deena and Sara complement each other? If Laura and Sara are similar, are Deena and Nix similar? If yes, how so? If no, how are they different?
8. Why did some Jewish people work for the Nazis?
9. How does Sara become a “soldier”?
10. Why does a kid make for a good messenger? Why does David let Sara take on this mission?
11. After acting as a messenger, Sara feels more grown-up. She also has a new understanding of what freedom means. She says that she “felt freer than ever before” (p. 124). What does freedom mean to her now? Why does she feel freer?
12. How does Sara feel as she watches Deena being taken by the Nazis? How would you feel watching your best friend be taken away, possibly to their death?
13. How do the children from the orphanage behave with dignity and courage?
14. Sara feels the responsibility to witness what happens to Deena and the children from the orphanage. Why is it important to her to “see” what is happening?
15. Sara says she is no longer a child. She writes, “I’ve seen too much already. You grow up fast in the ghetto” (p. 128). What has she seen that has made her grow up?

Chapter 10

1. If you were Laura, what would you do about Nix? Why?
2. Why do you think Laura goes to see Mrs. Mandelcorn?
3. Mrs. Mandelcorn explains to Laura that a democratic country is different from Nazi Germany or Poland. What are the important differences?
4. Laura considers telling Mrs. Mandelcorn about Nix. She wonders, “Was it betrayal if you were telling the truth?” (p. 135). Do you think it would be a betrayal of Nix to tell someone that she witnessed the vandalism at the cemetery? Or does the truth matter more in this situation?

Chapter 11

1. Why is Laura finally able to get a good night’s sleep?
2. Laura reflects, “Sometimes you could treat a wound and people still felt pain on the inside” (p. 139). Can you think of any examples of this? Has it ever happened to you? Describe the experience, if you feel comfortable doing so.
3. Why does Nix come forward?
4. Do you think Nix is a hero? Why or why not?

Chapter 12

1. Laura wonders what will happen to the vandals. She thinks if they do community service—perhaps they should have to clean Jewish cemeteries—that that would be justice. What do you think would be the right punishment or consequence? Why? How do you define justice?
2. Laura realizes that Sara’s diary has changed her perspective on “family, friendship, tolerance” (p. 146). Choose one of these three concepts and explain how you think Laura’s perspective has changed and why.
3. How does each of Sara’s family members react to the news of their upcoming deportation?

Chapter 13

1. What is the main message of Laura's bat mitzvah speech?

Chapter 14

1. When Laura realizes Mrs. Mandelcorn is Sara all grown up, she wonders, "Had she been so caught up in her own life and her own issues that she had failed to notice the obvious" (p. 166)? Was it obvious? Did you suspect Mrs. Mandelcorn was Sara? If so, what tipped you off? If not, what clues can you go back to find now that you do know?
2. Why didn't Mrs. Mandelcorn tell Laura the diary was hers?
3. Who does Mrs. Mandelcorn say is her hero? Why?
4. Why does Mrs. Mandelcorn gift the diary to Laura?

Extension Activities

Inquiry-Based Research and Presentation

1. From the Author's Note at the end of the book, choose a topic you want to learn more about. Research the topic, formulate your own questions about it, discuss and reflect on these questions in small groups, and then present your findings to the class.
2. Check out the author's website to learn more about her and her writing: <https://www.kathykacer.com>. Invite her to speak to your class!
3. Learn more about the United Nations Convention on the Rights of the Child, which was inspired by the teachings of Dr. Korczak: <https://www.unicef.org/child-rights-convention>.
4. Another resource for learning about human rights is <https://www.youthforhumanrights.org/>. Students can choose a right and explain how that right was violated for Sara and other Jewish children in Nazi-occupied territories during WWII.

Creative Writing

1. Write a diary entry as someone other than Sara living in the Warsaw Ghetto. For example, you could write from Deena's perspective or even David's. Consider how their personalities, ages, and circumstances impacted their experiences.

Analytical Writing

1. Explore the role of witnesses in the book. What responsibility do witnesses have to speak up against injustice? How does Laura act as a "witness" for Sara? What dilemma does Nix face as a witness to the vandalism in the cemetery?

Performing

1. Help students to choose an appropriate scene from the book to act out.
2. Students can choose a song mentioned in the book and play it for the class.

Additional Resources

The Warsaw Ghetto Uprising: <https://encyclopedia.ushmm.org/content/en/article/warsaw-ghetto-uprising>

The Deportation of Warsaw Residents: <https://artsandculture.google.com/story/pgUhwmfNpQgA8A>

Remembering the Warsaw Ghetto Uprising: <https://www.cnn.com/interactive/2023/world/warsaw-ghetto-uprising-80-anniversary/>

Resistance during the Holocaust: <https://www.ushmm.org/teach/holocaust-lesson-plans/resistance-during-the-holocaust>

Further Reading

Picture Books (Ages 7+)

Bat Zvi, Pnina and Margie Wolfe; illus. Isabelle Cardinal, *The Promise*

Nonfiction, \$18.95, ISBN: 978-1-77260-058-2

Kacer, Kathy; illus. Gillian Newland, *The Magician of Auschwitz*

Nonfiction, \$18.95, ISBN: 978-1-927583-46-3

Kacer, Kathy; illus. Juliana Kolesova, *The Brave Princess and Me*

Fiction, \$18.95, ISBN: 978-1-77260-102-2

Renaud, Anne; illus. Richard Rudnicki, *Fania's Heart*

Nonfiction, \$18.95, ISBN: 978-1-77260-057-5

Upjohn, Rebecca; illus. Renné Benoit, *The Secret of the Village Fool*

Nonfiction, \$18.95, ISBN: 978-1-926920-75-7

Middle Grade (Ages 9–12)

Anne Frank House; illus. Huck Scarry, *All About Anne*

Nonfiction, \$24.95, ISBN: 978-1-77260-060-5

Arato, Rona, *The Ship to Nowhere: On Board the Exodus*

Nonfiction, \$14.95, ISBN: 978-1-772600-18-6

Clark, Kathy, *The Choice*

Fiction, \$14.95, ISBN: 978-1-927583-65-4

Clark, Kathy, *Guardian Angel House*

Fiction, \$14.95, ISBN: 978-1-897187-58-6

Dublin, Anne, *She's a Mensch! Ten Amazing Jewish Women*

Nonfiction, \$22.95, ISBN: 978-1-77260-320-0

Jimenez, Sameea and Corinne Promislow with Larry Swartz, *What Does Hate Look Like?*

Nonfiction, \$21.95, ISBN: 978-1-77260-290-6

Kacer, Kathy, *Clara's War*

Fiction, \$8.95, ISBN: 978-1-896764-42-9

Kacer, Kathy, *Hidden on the High Wire*

Fiction, \$13.95, ISBN: 978-1-77260-251-7

Kacer, Kathy, *Hiding Edith: A True Story*

Nonfiction, \$14.95, ISBN: 978-1-897187-06-7

Kacer, Kathy, *The Night Spies*

Fiction, \$8.95, ISBN: 978-1-89676-470-2

Kacer, Kathy, *The Secret of Gabi's Dresser*

Fiction, \$10.95, ISBN: 978-1-896764-15-3

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