

This is an older resource which can provide ideas for teaching the Standards for student mastery using *Night*, but it is aligned to Ohio's Learning Standards before the 2017 revisions and Ohio's State Tests.

<p>Course/Grade Grade 8 Novel Unit – <i>Night</i> 16 days</p>	<p>Text Type Argumentative Suggested Prompt: After reading <i>Night</i> and other texts, write an argumentative essay that makes a claim regarding a victim’s obligation to advocate for himself/herself and others. Use clear reasons and relevant evidence, qualify and refute counterclaims, and organize your essay logically.</p>
<p>Common Core Writing: Text types, responding to reading, and research The Standards acknowledge the fact that whereas some writing skills, such as the ability to plan, revise, edit, and publish, are applicable to many types of writing, other skills are more properly defined in terms of specific writing types: arguments, informative/explanatory texts, and narratives. Standard 9 stresses the importance of the reading-writing connection by requiring students to draw upon and write about evidence from literary and informational texts. Because of the centrality of writing to most forms of inquiry, research standards are prominently included in this strand, though skills important to research are infused throughout the document. (CCSS, Introduction, p. 8)</p>	
<p>Argumentative Arguments are used for many purposes—to change the reader’s point of view, to bring about some action on the reader’s part, or to ask the reader to accept the writer’s explanation or evaluation of a concept, issue, or problem. An argument is a reasoned, logical way of demonstrating that the writer’s position, belief, or conclusion is valid. In English language arts, students make claims about the worth or meaning of a literary work or works. They defend their interpretations or judgments with evidence from the text(s) they are writing about. In history/social studies, students analyze evidence from multiple primary and secondary sources to advance a claim that is best supported by the evidence, and they argue for a historically or empirically situated interpretation. In science, students make claims in the form of statements or conclusions that answer questions or address problems. Using data in a scientifically acceptable form, students marshal evidence and draw on their understanding of scientific concepts to argue in support of their claims. Although young children are not able to produce fully developed logical arguments, they develop a variety of methods to extend and elaborate their work by providing examples, offering reasons for their assertions, and explaining cause and effect. These kinds of expository structures are steps on the road to argument. In grades K–5, the term “opinion” is used to refer to this developing form of argument. (CCSS, Appendix A, p. 23)</p>	
<p>Expectations for Learning Although the Standards are divided into Reading, Writing, Speaking and Listening, and Language strands for conceptual clarity, the processes of communication are closely connected, as reflected throughout the Common Core State Standards document. For example, Writing standard 9 requires that students be able to write about what they read. Likewise, Speaking and Listening standard 4 sets the expectation that students will share findings from their research.</p> <p>To be ready for college, workforce training, and life in a technological society, students need the ability to gather, comprehend, evaluate, synthesize, and report on information and ideas, to conduct original research in order to answer questions or solve problems, and to analyze and create a high volume and extensive range of print and non-print texts in media forms old and new. The need to conduct research and to produce and consume media is embedded into every aspect of today’s curriculum. In like fashion, research and media skills and understanding are embedded throughout the Standards rather than treated in a separate section. (CCSS, Introduction, p. 4)</p>	

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Strands: Topics
Standard Statements

Reading for Informational Text: Key Ideas and Details

RI.8.1 Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

RI.8.2 Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

RI.8.3 Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

Reading for Informational Text: Craft and Structure

RI.8.4 Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

RI.8.5 Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

RI.8.6 Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

Reading for Informational Text: Integration of Knowledge and Ideas

RI.8.7 Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

RI.8.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

RI.8.9 Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

Reading for Informational Text: Range of Reading and Level of Text Complexity

RI.8.10 By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6–8 text complexity band independently and proficiently.

Writing: Text Types and Purposes

W.8.1 Write arguments to support claims with clear reasons and relevant evidence.

- a. Introduce claim(s), acknowledge and distinguish the claim(s) from alternate or opposing claims, and organize the reasons and evidence logically.
- b. Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text.
- c. Use words, phrases and clauses to create cohesion and clarify the relationships among claim(s), counterclaims, reasons, and evidence.
- d. Establish and maintain a formal style.
- e. Provide a concluding statement or section that follows from and supports the argument presented.

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Writing: Production and Distribution of Writing

W.8.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.8.5 With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

W.8.6 Use technology, including the Internet, to produce and publish writing and present the relationships between information and ideas efficiently as well as to interact and collaborate with others.

Writing: Research to Build and Present Knowledge

W.8.8 Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation.

W.8.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.

b. Apply grade 8 Reading standards to literary nonfiction (e.g., “Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced”).

Writing: Range of Writing

W.8.10 Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Speaking and Listening: Comprehension and Collaboration

SL.8.1 Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on *grade 8 topics, texts and issues*, building on others’ ideas and expressing their own clearly.

- a. Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.
- b. Follow rules for collegial discussions and decision-making, track progress toward specific goals and deadlines, and define individual roles as needed.
- c. Pose questions that connect the ideas of several speakers and respond to others’ questions and comments with relevant evidence, observations and ideas.
- d. Acknowledge new information expressed by others, and, when warranted, qualify or justify their own views in light of the evidence presented.

SL.8.2 Analyze the purpose of information presented in diverse media and formats (e.g., visually, quantitatively, orally) and evaluate the motives (e.g., social, commercial, political) behind its presentation.

SL.8.3 Delineate a speaker’s argument and specific claims, evaluating the soundness of the reasoning and relevance and sufficiency of the evidence and identifying when irrelevant evidence is introduced.

Language: Conventions of Standard English

L.8.1 Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

b. Form and use verbs in the active and passive voice.

d. Recognize and correct inappropriate shifts in verb voice and mood.

L.8.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

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- a. Use punctuation (comma, ellipsis, dash) to indicate a pause or break.
- c. Spell correctly.

Language: Knowledge of Language

L.8.3 Use knowledge of language and its conventions when writing, speaking, reading, or listening.

- a. Use verbs in the active and passive voice and in the conditional and subjunctive mood to achieve particular effects (e.g., emphasizing the actor or the action; expressing uncertainty or describing a state contrary to fact).

Language: Vocabulary Acquisition and Use

L.8.4 Determine or clarify the meaning of unknown and multiple-meaning words or phrases based on *grade 8 reading and content*, choosing flexibly from a range of strategies.

- a. Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase.
- c. Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech.

L.8.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

- a. Interpret figures of speech (e.g. verbal irony, puns) in context.
- b. Use the relationship between particular words to better understand each of the words.
- c. Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., bullheaded, willful, firm, persistent, resolute).

L.8.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

Instructional Strategies

Day One

- Before teaching, read **Teacher Handout: Background Knowledge (appendix 2)**.
- Before reading *Night*, it is important for the teacher to establish the extent of student knowledge. Use **Student Handout: Anticipation Guide (appendix 3)** as a **formative assessment** to create interest and establish the knowledge level of the students. Collect this document to return to students after completing the novel.
- Using Smartboard or projector, show [Holocaust Museum maps website](#) . The National Holocaust Museum has a website link called "Animated Maps." This is an interactive map. There are two short clips, "World War II and the Holocaust" and "Auschwitz," which give students a quick perspective using maps and pictures. Show students these film clips or others of your choice from United Streaming on the Holocaust.
- Give each student a copy of the bookmark, **Student Handout: Bookmark (appendix 4)** for reference as they read. Students can cut these out and fold to create their bookmarks for the novel.
- **Exit Ticket:** List two facts about the Holocaust that you learned during class today.

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Day Two

- Do a think/pair/share activity using two facts about the Holocaust that the students learned yesterday. Ask for pairs of volunteers to share their facts with the class.
- Ask students to write on the following prompt: *What events can suddenly change a person’s life?*
- Tell students that this novel is about how an event changed the main character’s life forever. Read *Night* pp. 1-9. Read the novel together as a class, student partners, or individually depending on the ability of the students. This book has many complex adult themes that students will need to process.
- After all students have completed the required selection, reread the text passage below as a close reading. **Student Handout: Night Close Read #1 (appendix 5-6)** can be copied so that students can annotate directly on the text.
- **Close Read:** The following are the procedures for a close reading of a text and should be followed each time a close reading is indicated in the lesson plan.
 - Students will silently read and annotate the selected text. Students should know how to annotate, but review might be required. Students should mark on the article when they encounter confusion, read an important word or idea, or make a connection with the text.
 - A proficient student or teacher will then re-read the selected text out loud to the class.
 - Vocabulary that may be an issue is indicated and defined. This definition can and should be shared with the class.
 - Students will combine into groups of 3-4 students to answer text dependent questions about the text. The questions should be given one at a time. (Suggestion: If there is a SmartBoard available, have all the questions typed and use the shade feature to cover all but the first question.)
 - In their groups, students discuss the first question followed by whole class discussion.
 - After the class has discussed the first question, the next question is asked and the same procedure is followed.
 - This will be the procedure each time a **close reading** is indicated.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>They called him Moshe the Beadle, as though he had never had a surname in his life. He was a man of all work at a Hasidic synagogue. The Jews of Sighet—that little town in Transylvania where I spent my childhood—were very fond of him. He was very poor and lived humbly. Generally my fellow townspeople, though they would help the poor, were not particularly fond of them. Moshe the Beadle was the exception. Nobody ever felt embarrassed by him. Nobody ever felt encumbered by his presence. He was a past master in the art of making himself insignificant, of seeming invisible.</p> <p>(Q1-2)</p>	<p>Hasidic – An 18th century group of Jews who stressed the joyous elements in their faith. This term also describes fiercely orthodox Jews who strictly observe the Jewish laws.</p>	<p>(Q1) What does the author mean when he writes “Moshe the Beadle was the exception”? Describe in detail how he was the exception.</p> <p>(Q2) What words in the text give clues to this story being narrated from a first person point of view?</p>

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<p>Physically he was as awkward as a clown. He made people smile with his waiflike timidity. I loved his great, dreaming eyes, their gaze lost in the distance. He spoke little. He used to sing, or, rather to chant. Such snatches as you could hear told of the suffering of the divinity, of the Exile of Providence, who, according to the cabbala, awaits his deliverance in that of man.</p> <p>I got to know him toward the end of 1941. I was twelve. I believed profoundly. During the day I studied the Talmud, and at night I ran to the synagogue to weep over the destruction of the Temple.</p> <p>One day I asked my father to find me a master to guide me in my studies of the cabbala. (Q3)</p> <p>“You’re too young for that. Maimonides said it was only at thirty that one had the right to venture into the perilous world of mysticism. You must first study the basic subjects within your own understanding.” (Q4)</p> <p>My father was a cultured, rather unsentimental man. There was never any display of emotion, even at home. He was more concerned with others than with his own family. The Jewish community in Sighet held him in the greatest esteem. They often used to consult him about public matters and even about private ones. There were four of us children: Hilda, the eldest; then Béa; I was the third, and the only son; the baby of the family was Tzipora. (Q5)</p> <p>My parents ran a shop. Hilda and Béa helped them with the work. As for me, they said my place was at school.</p>	<p>waiflike: having the characteristic of humility in how you interact with others</p> <p>the cabbala: a medieval system of interpreting scripture by the application of meditation, insight and communion with God, and numerology</p> <p>profoundly: deeply, overpoweringly</p> <p>Talmud: the commentary on biblical texts that form, with the Torah, the foundation for the religious laws of Judaism</p> <p>perilous: dangerous</p> <p>mysticism: holiness, spirituality</p>	<p>(Q3) When Eliezer asked his father to find him “a master,” what specifically did he want the “master” to do?</p> <p>(Q4) What were the father’s reasons for at first objecting to his son asking for “a master”?</p> <p>(Q5) Eliezer says, about his father, “He was more concerned with others than with his own family.” According to the text, describe how this was looked upon positively by the community.</p>
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“There aren’t any cabbalists at Sighet,” my father would repeat.

He wanted to drive the notion out of my head. But it was in vain. I found a master for myself, Moshe the Beadle.

He had noticed me one day at dusk, when I was praying.

“Why do you weep when you pray?” he asked me, as though he had known me a long time.

“I don’t know why,” I answered, greatly disturbed.

The question had never entered my head. I wept because—because of something inside me that felt the need for tears. That was all I knew.

“Why do you pray?” he asked me, after a moment.

Why did I pray? A strange question. Why did I live? Why did I breathe?

“I don’t know why,” I said, even more disturbed and ill at ease. “I don’t know why.”

After that day I saw him often. He explained to me with great insistence that every question possessed a power that did not lie in the answer.

“Man raises himself toward God by the questions he asks Him,” he was fond of repeating. “That is the true dialogue. Man questions God and God answers. But we don’t

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understand his answers. We can't understand them. Because they come from the depths of the soul, and they stay there until death. You will find the true answers, Eliezer, only within yourself!" (Q6)

"And why do you pray, Moshe?" I asked him.

"I pray to the God within me that He will give me the strength to ask Him the right questions." (Q7)

(Q6) What, according to Moshe, is "the true dialogue"? Explain what he means by this.

(Q7) The author chooses to begin his autobiography about life in a concentration camp with this story about his interest in religion and Moshe the Beadle. What information do we learn about the author that might be important in understanding his survival in the concentration camps?

- **Exit Ticket:** Students will orally or in writing answer the question: "Why did the Jews of Sighet not believe Moshe?"

Day Three

- Students will review the responses to their exit tickets from yesterday, "Why did the Jews of Sighet not believe Moshe?"
- Choose one or more of the following questions for a warm-up to reading: *Think back to a time when you didn't believe someone or someone didn't believe you. Explain how it felt in one or both of those situations. Why didn't you believe him/her? Why didn't he/she believe you?*
- Read *Night* pp. 9-20. Read the novel together as a class, student partners or individually depending on the ability of the students. Discuss the stages of the deportation of the Jews. Why were there no protests?
- Re-examine the paragraph on page 18 that begins with "Night. No one prayed, so that the night would pass quickly." Discuss the images in that short paragraph and the symbolism of the word "Night."
- Give students **Student Handout: Foreshadowing (appendix 7)** and explain the literary term. Allow the students to work in groups of two to identify the examples of foreshadowing in section 1.
- **Exit Ticket:** Choose one of your examples of foreshadowing and explain how it creates suspense for the reader.

Day Four

- Read section 2 of *Night* pp. 21-26. Read the novel together as a class, student partners, or individually depending on the ability of the students.
- Discuss the character of Madame Schächter. What purpose does she serve in the novel? (Mrs. Schächter, like Moshe, is another prophet-like character. She is a middle-aged woman who goes crazy after she's separated from her husband and packed into a cattle car headed to Auschwitz. Throughout the long nights in the train, she punctuates the imprisoned Jews' journey with screaming and rambling about fire and flames, warning and begging the Jews to see the fire. Unwilling to listen to her warnings, the Jews beat her rather than acknowledge the danger they are in. She not only foreshadows the death that is to come for many of them, but the literal way they will die – their bodies burned in the furnace of Auschwitz.)
- Review metaphors and similes using **Student Handout: Metaphors and Similes (appendix 8)**. Students will work in small groups and use their own paper to complete the handout.

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- **Exit Ticket:** Describe the types of images Madame Schächter “saw” and the reaction the rest of the cattle car had to her rantings.

Day Five

- Read pages 27-35 of *Night*. Read the novel together as a class, student partners, or individually depending on the ability of the students.
- Discuss how repetition and variety of sentence length can be effective devices to convey strong emotion. Reread the first three paragraphs on page 32, and discuss how the word “never” is used effectively. What inspired Elie Wiesel to write these words? What had he just experienced?
- Read **Student Handout: Three Poems (appendix 9-10)**. After reading about Hannah Senesh and her poems, review the figurative language present in each poem. Discuss why we should read these poems and why we should remember Hannah Senesh.
- Brainstorm the main characters that have appeared thus far in the novel: Elie, his father and mother, Moshe and Madame Schächter. (Other characters can be used, such as Tzipora, the little sister, but we don’t have as much information about them as the others.) Discuss why each of these characters deserves to be remembered in a poem.
- Students will then begin writing a short poem about one of the characters from the novel. This activity will be concluded the next day.
- **Exit Ticket:** Eliezer had decided to kill himself by throwing himself on live wires instead of being thrown in the fiery ditch. Do you think this was a wise choice? Explain.

Day Six

- Students will finish the poems they began yesterday. These can be shared aloud, displayed or used as a **formative assessment** showing comprehension and analysis of the novel thus far.
- Read *Night* pp. 35-43.
- Discuss the sentences on page 36: “Here the word ‘furnace’ was not a word empty of meaning: it floated on the air, mingling with the smoke. It was perhaps the only word which did have any real meaning here.” How does a word “float” on the air? What does he mean when he says it is the only word having any meaning?
- **Exit Ticket:** Choose a word as “the only word that has any real meaning here” for your life. Explain why you chose this word.

Day Seven

- Read *Night* pp. 45-54.
- Conduct a close reading on pp. 50-51, using **Student Handout: Night Close Reading #2 (appendix 11-12)** so students can annotate.

Text Passage Under Discussion	Vocabulary	Text-Dependent Questions for Students
<p>At the warehouse I often worked next to a young French girl. We did not speak to one another, since she knew no German and I did not understand French.</p> <p>She seemed to me to be a Jewess, though here she passed as</p>	<p><u>Jewess</u>: a female Jew</p>	

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Aryan. She was a forced labor deportee.

One day when Idek was seized with one of his fits of frenzy, I got in his way. He leapt on me, like a wild animal, hitting me in the chest, on the head, throwing me down and pulling me up again, his blows growing more and more violent, until I was covered with blood. As I was biting my lips to stop myself from screaming with pain, he must have taken my silence for defiance, for he went on hitting me even harder.

Suddenly he calmed down. As if nothing had happened, he sent me back to work. It was as though we had been taking part together in some game where we each had our role to play. **(Q1)**

I dragged myself to my corner. I ached all over. I felt a cool hand wiping my blood-stained forehead. It was the French girl. She gave me her mournful smile and slipped a bit of bread into my hand. She looked into my eyes. I felt that she wanted to say something but was choked by fear. For a long moment she stayed like that, then her face cleared and she said to me in almost perfect German:

“Bite your lip, little brother. . . . Don’t cry. Keep your anger and hatred for another day, for later on. The day will come, but not now. . . . Wait. Grit your teeth and wait. . . .” **(Q2)**

Many years later, in Paris, I was reading my paper in the Metro. Facing me was a very beautiful woman with black hair and dreamy eyes. I had seen those eyes before somewhere. It was she.

Aryan: Hitler believed there was an Aryan race, which included Germans—and all other races, including the Jews, were inferior. According to Hitler, Aryans were tall, blond, and blue-eyed. Ironically, Hitler had none of these traits.

(Q1) Explain how the author uses the comparison of a game to his beating. Why does he use this? How does it help us understand the conditions at the warehouse?

(Q2) What advice does the French girl give Eliezer? Why is Eliezer surprised that she speaks to him in German?

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<p>“You don’t recognize me?”</p> <p>“I don’t know you.”</p> <p>“In 1944 you were in Germany, at Buna, weren’t you?”</p> <p>“Yes. . . .”</p> <p>“You used to work in the electrical warehouse. . . .”</p> <p>“Yes,” she said, somewhat disturbed. And then, after a moment’s silence: “Wait a minute . . . I do remember. . . .”</p> <p>“Idek, the Kapo. . . the little Jewish boy. . . your kind words. . . .”</p> <p>We left the Metro together to sit down on the terrace of a café. We spent the whole evening reminiscing. (Q3)</p> <p>Before I parted from her, I asked her: “May I ask you a question?”</p> <p>“I know what it will be—go on.”</p> <p>“What?”</p> <p>“Am I Jewish . . .? Yes, I am Jewish. From a religious family. During the occupation, I obtained forged papers and passed myself off as an Aryan. That’s how I was enlisted in the forced labor groups, and when I was deported to Germany, I escaped the concentration camp. At the warehouse, no one knew I could speak German. That would have aroused suspicions. Saying those few words to you was risky: but I knew you</p>	<p>reminiscing: talking about times from the past</p>	<p>(Q3) The author flashes forward in this section to an event taking place several years later. Explain how this is an effective literary strategy for this part of the novel.</p> <p>(Q4) How did the girl escape many of the tortures of the concentration camp?</p> <p>(Q5) Why did the girl take the risk of speaking with Eliezer and giving him some bread?</p>
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wouldn't give me away. . . ." (Q4,5)		
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- **Portfolio Writing:** Read the prompt to the students: "After reading *Night* and other texts, write an argumentative essay that makes a claim regarding a victim's obligation to advocate for himself/herself and others. Use clear reasons and relevant evidence, qualify and refute counterclaims, and organize your essay logically." Brainstorm and discuss the prompt. Refer to the close reading passage, where the author reminisces with another former prisoner. Ask students if they thought they would reminisce if they went through a traumatic event with others. Accept all reasonable responses.
- **Exit Ticket:** Write about the prompt. Do you think a victim has an obligation to advocate for himself/herself and others?

Day Eight

- Review the exit tickets from the previous day. Discuss why people would or wouldn't advocate after going through a traumatic experience such as the Holocaust.
- **Portfolio Writing:** Talk about Elie Wiesel's advocacy in writing a book like *Night*. Why did he feel compelled to write this book? Then look at **Student Guide: 3 Cleveland Women (appendix 13)**. Students will annotate where they find evidence that the victims wish to remain private. Compare this article with Wiesel's writing of the autobiography *Night*. Advise students that they may use this article as part of their research for the argumentative essay.
- Read *Night* pp. 54-62.
- Discuss the various forms of punishment illustrated in this section. What was the motive for Elie's whipping? For the youth from Warsaw's hanging? For the child's hanging? Compare Elie's reaction to his soup after the two hangings (p. 60, p.62). What was the difference in how the soup tasted? Why?
- **Exit Ticket:** Which of the punishments in this section created the most vivid image in your mind? Explain, using specific evidence from the text.

Day Nine

- Read *Night* pp. 63-72. This section details "selections." Discuss how the selections were conducted. How did his father escape being sent to the crematorium?
- Watch [Oprah Winfrey interview with Elie Wiesel](#). How does watching the video of the author walking around Auschwitz help us visualize the events in the book?
- **Formative Assessment:** *Based on what you read, how do the prisoners celebrate Rosh Hashanah? How do they celebrate Yom Kippur? Why doesn't Elie celebrate?*
- **Portfolio Writing:** Explain that argumentative writing has specific vocabulary. Introduce the terms *claim*, *data* and *warrant*, using **Student Handout: Claim-Data-Warrant: A Model for Arguments (appendix 14)**. Copy the worksheet **Student Handout: Claim-Data-Warrant Examples (appendix 15)** and have students work in pairs or small groups to answer the questions. Review the responses for **formative assessment**.
- Introduce the Argumentative Rubric from the introductory section of the Writing Curriculum Guide. Give each student a copy to check the rough drafts.

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Day Ten

- Tell students that today they are going to work in small groups to read pages 72-80 of *Night*. These pages (72-80) will be divided into smaller sections with every group assigned a different section. The groups will close read their assigned section. Each group will answer the questions provided on **Student Handout: Jigsaw Activity (appendix 16)**. After all groups have read and responded to the questions on the handout, a summary of each section will be presented to the class in chronological order.
- **Formative Assessment:** Write a brief summary of pages 72-80.

Day Eleven

- Read *Night* pp. 81-92. Discuss the feeling of hopelessness in this section. Have students select words that create the mood of the selection.
- Give students **Student Handout: Irony (appendix 17)** and explain the literary term. Model for students how you would think and answer question number 1. Allow the students to work in groups of two to complete the activity.
- **Portfolio Writing:** Students will work on claim-data-warrant with **Student Handout: Identifying Claim-Data-Warrant (appendix 18)**. They can work in pairs or small groups to answer the questions. Review the answers for **formative assessment**.
- **Exit Ticket:** Describe Julie's playing the violin and subsequent death. What does this incident symbolize?

Day Twelve

- Read *Night* pp. 93-98. Discuss the section on page 95 of the comparison between the throwing of bread and the throwing of money. Was this charity or entertainment for the ones who did the throwing? Explain.
- Return the completed **Student Handout: Anticipation Guide** from Day 1 of this unit. Students will correct and discuss what they have learned from the novel thus far.
- **Portfolio Writing:** Students will work independently on **Student Handout: Argumentative Essay Example (appendix 19-20)**. Students will need green, blue, yellow and pink highlighters to complete this activity. When students have completed this activity, they can compare their highlighting with an elbow partner.
- Students will now decide which claim they will argue in their essay, and begin to research evidence.
- **Exit Ticket:** Which side of the issue will you argue in your argumentative essay?

Day Thirteen

- Finish reading the novel *Night* (99-109). Discuss Elie Wiesel's days in camp after his father's death.
- Share with students selected parts of the background knowledge about Elie Wiesel at the front of the appendix. Then do a close reading (following the procedures on Day Two) of Elie Wiesel's Nobel Peace Prize Acceptance Speech. Use **Student Handout: The Nobel Acceptance Speech Delivered by Elie Wiesel in Oslo on December 10, 1986 (appendix 21-22)**.

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<p>done with my future, what have you done with your life?" And I tell him that I have tried. That I have tried to keep memory alive, that I have tried to fight those who would forget. Because if we forget, we are guilty, we are accomplices. (Q2)</p> <p>And then I explain to him how naïve we were, that the world did know and remained silent. And that is why I swore never to be silent whenever wherever human beings endure suffering and humiliation. We must take sides. Neutrality helps the oppressor, never the victim. Silence encourages the tormentor, never the tormented. Sometimes we must interfere. When human lives are endangered, when human dignity is in jeopardy, national borders and sensitivities become irrelevant. Wherever men and women are persecuted because of their race, religion, or political views, that place must — at that moment — become the center of the universe. (Q3)</p> <p>There is so much injustice and suffering crying out for our attention: victims of hunger, of racism and political persecution — in Chile, for instance, or in Ethiopia — writers and poets, prisoners in so many lands governed by the Left and by the Right.</p> <p>Human rights are being violated on every continent. More people are oppressed than free. How can one not be sensitive to their plight? Human suffering anywhere concerns men and women everywhere....But I have faith. Faith in the God of Abraham, Isaac, and Jacob, and even in His creation. Without it no action would be possible. And action is the only remedy to indifference, the most insidious danger of all. Isn't that the meaning of Alfred Nobel's legacy? Wasn't his fear of war a shield against war? (Q4)</p> <p>There is so much to be done, there is so much that can be done. One person — a Raoul Wallenberg, an Albert Schweitzer, Martin Luther King,</p>	<p>naïve: simple and trusting; not worldly</p> <p>insidious: slowly and harmfully destructive or dangerous</p>	<p>(Q2) The structure of Wiesel's speech is centered on a conversation he would have with a young boy. Who is the young boy he references? Why does he feel he needs to answer to him?</p> <p>(Q3) Wiesel says, "And that is why I swore never to be silent whenever wherever human beings endure suffering and humiliation." What support does he give to this vow? Why does he feel so strongly? Use evidence from the speech to support your response.</p> <p>(Q4) What does Wiesel say is the only remedy for indifference? According to Wiesel, how is this remedy achieved?</p>
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<p>Jr. — one person of integrity, can make a difference, a difference of life and death. As long as one dissident is in prison, our freedom will not be true. As long as one child is hungry, our life will be filled with anguish and shame. What all these victims need above all is to know that they are not alone; that we are not forgetting them, that when their voices are stifled we shall lend them ours, that while their freedom depends on ours, the quality of our freedom depends on theirs. (Q5)</p> <p>This is what I say to the young Jewish boy wondering what I have done with his years. It is in his name that I speak to you and that I express to you my deepest gratitude as one who has emerged from the Kingdom of Night. We know that every moment is a moment of grace, every hour an offering; not to share them would mean to betray them.</p> <p>Our lives no longer belong to us alone; they belong to all those who need us desperately. (Q6)</p> <p>Thank you, Chairman Aarvik. Thank you, members of the Nobel Committee. Thank you, people of Norway, for declaring on this singular occasion that our survival has meaning for mankind.</p>	<p>dissident: a rebel</p>	<p>(Q5) What do victims need most of all, according to Wiesel? Why would this help?</p> <p>(Q6) Wiesel’s claim is “Our lives no longer belong to us alone; they belong to all those who need us desperately.” List two data and two warrants he uses to support this claim. Then, evaluate his claim. Did he fully support his claim?</p>
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- Watch the video of the acceptance speech available at www.nobelprize.org . Compare the speech with the video. Which is easier to understand? Which is more powerful emotionally? Explain.
 - **Exit Ticket:** Does Elie Wiesel’s speech change your claim for your argumentative essay? Why or why not?
- Day Fourteen**
- **Portfolio Writing:** Give students either (or both, if you want them to have choice) **Student Handout: Argumentative Essay Graphic Organizer (appendix 23)** or **Student Handout: Argumentative Essay Outline (appendix 24-26)** as a strategy to organize their essays.
 - Allow students time on the computer to research if they still need data to back up their claims.
 - Students will write the rough draft of their argumentative essay.

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Day Fifteen

- **Portfolio Writing:** Students will edit and revise their essays.
- Students should use the Argumentative Rubrics given to them on day nine (have extras handy) to make sure all parts of their essays are included.
- If applicable, students who finish editing and revising their essays can share with another student who is also finished for some peer feedback.

Day Sixteen

- **Portfolio Writing:** Students will create a final copy, preferably typed, of their argumentative essay.
- Students who finish early can work on an extended response question for extra credit. **Student Handout: Extended Response Questions (appendix 27).**

Instructional Resources

- National Holocaust Museum <https://www.ushmm.org>
- Students identify similes and metaphors in prose and poetry and practice creating their own in a Smartboard Lesson. <http://exchange.smarttech.com/search.html?q=similes+and+metaphors+grade+8>
- [Oprah Winfrey interview with Elie Wiesel](#)
- Grade level appropriate books on the Holocaust for further reading:
 - *A Jewish Cemetery Near Leningrad* Brodsky, Jeff
 - *After the Darkness: Reflections on the Holocaust* Wiesel, Elie
 - *Bitburg* Wiesel, Elie
 - *Dawn and Day* Wiesel, Elie
 - *The Devil's Arithmetic* Yolen, Jane
 - *Diary of a Young Girl* Frank, Anne
 - *From Survival in Auschwitz* Levi, Primo
 - *Good Night, Maman* Fox Mazer, Norma
 - *Holocaust Poetry: An Anthology* Schiff, Hilda
 - *Maus: A Survivor's Tale – I: My Father Bleeds History* Spiegelman, Art
 - *Number the Stars* Lowry, Lois
 - *Righteous Gentile* Bierman, John
 - *Selected Poems, Including the Verse Play, Eli* Sachs, Nelly
 - *The Warsaw Ghetto Uprising* Bachrach, Deborah
 - *We are Witnesses* Woodward, Kenneth L.

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Integration of Knowledge and Ideas (Strategies for Diverse Learners)

- *Holocaust Rescuers* by Gretchen McBride www.pearsonsuccessnet.com Reading Leveled Readers (5th grade level)
- *A Safe Haven* by Laura Bove www.pearsonsuccessnet.com Reading Leveled Readers (5th grade reading level)
- *Night* Audio Book Columbus Metropolitan Library

Professional Articles

- “Classroom Strategies: Teaching Academic Vocabulary” by Maria Balderrama www.pearsonsuccessnet.com *Interactive Digital Path* Resources and Downloads, Professional Development Articles
- [Introduction to the Holocaust](#) The United States Holocaust Memorial Museum’s overview of the Holocaust
- [Are You New to Teaching about the Holocaust?](#) United States Holocaust Memorial Museum Professional Development article with strategies and suggestions for middle and high school teachers who are teaching students about the Holocaust

English Language Arts Connections

Reading	Language	Speaking and Listening
Incorporate Common Core Reading (Literary or Informational Texts) standards as students complete research to build and present knowledge. http://www.corestandards.org	Incorporate Common Core Language standards as students construct writing in terms of writing conventions, knowledge of language, and acquisition and use of vocabulary. http://www.corestandards.org	Incorporate Common Core Speaking and Listening standards as students integrate and evaluate information presented in diverse media and formats. http://www.corestandards.org

Appendix

Night

by Elie Wiesel

Student Guide

Teacher Background Knowledge

ELIE WIESEL

Elie Wiesel was born September 30, 1928. A Nobel Peace Prize winner and Boston University professor, Wiesel has worked on behalf of oppressed people for much of his adult life. His personal experience has led him to use his talents as an author, throughout the world. A native of Sighet, Transylvania (**Romania**, from 1940-1945 **Hungary**), Wiesel and his family were **deported** by the Nazis to **Auschwitz** when he was 15 years old where his mother, father, a younger sister and his two older sisters died. After the war, Wiesel studied in Paris and later became a journalist in that city, yet he remained silent about what he has endured as an inmate in the camps. During an interview with the French writer François Mauriac, Wiesel was persuaded to end that silence. He subsequently wrote *La Nuit* (Night). Since its publication in 1958, *La Nuit* has been translated into 30 languages and millions of copies have been sold.

In *Night*, Wiesel describes his experiences and emotions at the hands of the Holocaust: the roundup of his family and neighbors in the Romanian town of Sighet; deportation by cattle car to the concentration camp Auschwitz-Birkenau; the division his family experienced as they were stripped of their humanity; and the death march from Auschwitz-Birkenau to the concentration camp at Buchenwald.

In 1978, President Jimmy Carter appointed him Chairman of the President's Commission on the Holocaust. In 1980, he became Founding Chairman of the United States Holocaust Memorial Council. Wiesel is also the founding president of the Paris-based Universal Academy of Cultures.

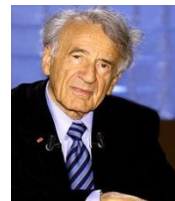
Wiesel's efforts to defend human rights and peace throughout the world have earned him the Presidential Medal of Freedom, the United States Congressional Gold Medal and the Medal of Liberty Award, the rank of Grand-Croix in the French Legion of Honor, and in 1986, the Nobel Peace Prize. He has received more than 100 honorary degrees from institutions of higher learning.

Three months after he received the Nobel Peace Prize, Elie Wiesel and his wife Marion established The Elie Wiesel Foundation for Humanity. Its mission is to advance the cause of human rights and peace throughout the world by creating a new forum for the discussion of urgent ethical issues confronting humanity.

-from The United States Holocaust Memorial Museum
<http://www.ushmm.org/wlc/en/article.php?ModuleId=10007176>



Elie Wiesel age 15



Elie Wiesel today

Anticipation Guide

Directions:

Please answer the following questions to the best of your ability. This is not a test. You are going to read a novel that takes place during World War II and the Holocaust. Your answers will help your teacher determine how much he/she will need to teach you about the setting of this book. Circle whether each statement is true or false.

1. Jews were living in every country in Europe before the Nazis came into power in 1933.
True False
2. The Nazis only targeted the Jews during the Holocaust to be taken to the concentration camps. True False
3. The Nazis aimed to control the Jewish population by forcing them to live in areas that were designated for Jews only, called *ghettos*. True False
4. Life in the ghetto was easy for Jews who paid their taxes. True False
5. The showers in the concentration camps used disinfectant instead of water on the prisoners.
True False
6. Jews could be found in all walks of life: farmers, factory workers, business people, doctors, teachers, and craftsmen. True False
7. Hitler was supportive of people with disabilities. True False
8. Germans attacked synagogues and Jewish homes and businesses during *Kristallnacht*, the “Night of Broken Glass.” True False
9. Despite voicing feelings of sympathy, most countries made excuses for not accepting more Jewish refugees. True False
10. Many Jewish children were killed in the Holocaust. True False

To create your bookmark, cut along outside lines and fold on dotted line.



ELIE WIESEL

WINNER OF THE NOBEL PEACE PRIZE



From the Publisher:

Born in the town of Sighet, Transylvania, Elie Wiesel was a teenager when he and his family were taken from their home in 1944 to the Auschwitz concentration camp, and then to Buchenwald. *Night* is the terrifying record of Elie Wiesel's memories of the death of his family, the death of his own innocence, and his despair as a deeply observant Jew confronting the absolute evil of man.

Night is Elie Wiesel's testimony to what happened in the camps and his unforgettable message that this horror must never be allowed to happen again.

Look for the new edition published by Hill and Wang.



Photo: Gergely Bernerlev

"If in my lifetime I was to write only one book, this would be the one." —*Elie Wiesel*

Log in to Oprah's Book Club for exclusive Q&A sessions with Professor Wiesel.



HISTORICAL MILESTONES OF THE HOLOCAUST

1933 Adolf Hitler and the Nazi Party take control of Germany; Dachau, the first concentration camp, is established. There are 9 million Jews in Europe.

1939 Germany invades Poland; World War II begins. Jews are forced to wear the Star of David.

1940 Auschwitz and the first ghetto are established in occupied Poland; the Nazis invade Paris, France.

1941 Germany moves west attacking the Soviet Union; Japan bombs Pearl Harbor; the U.S. enters WWII.

1945 World War II ends; 6 million Jews have perished.

Night Close Read #1

pp. 1-3

They called him Moshe the Beadle, as though he had never had a surname in his life. He was a man of all work at a Hasidic synagogue. The Jews of Sighet—that little town in Transylvania where I spent my childhood—were very fond of him. He was very poor and lived humbly. Generally my fellow townspeople, though they would help the poor, were not particularly fond of them. Moshe the Beadle was the exception. Nobody ever felt embarrassed by him. Nobody ever felt encumbered by his presence. He was a past master in the art of making himself insignificant, of seeming invisible.

Physically he was as awkward as a clown. He made people smile with his waiflike timidity. I loved his great, dreaming eyes, their gaze lost in the distance. He spoke little. He used to sing, or, rather to chant. Such snatches as you could hear told of the suffering of the divinity, of the Exile of Providence, who, according to the cabbala, awaits his deliverance in that of man.

I got to know him toward the end of 1941. I was twelve. I believed profoundly. During the day I studied the Talmud, and at night I ran to the synagogue to weep over the destruction of the Temple.

One day I asked my father to find me a master to guide me in my studies of the cabbala.

“You’re too young for that. Maimonides said it was only at thirty that one had the right to venture into the perilous world of mysticism. You must first study the basic subjects within your own understanding.”

My father was a cultured, rather unsentimental man. There was never any display of emotion, even at home. He was more concerned with others than with his own family. The Jewish community in Sighet held him in the greatest esteem. They often used to consult him about public matters and even about private ones. There were four of us children: Hilda, the eldest; then Béa; I was the third, and the only son; the baby of the family was Tzipora.

My parents ran a shop. Hilda and Béa helped them with the work. As for me, they said my place was at school.

“There aren’t any cabbalists at Sighet,” my father would repeat.

He wanted to drive the notion out of my head. But it was in vain. I found a master for myself, Moshe the Beadle.

He had noticed me one day at dusk, when I was praying.

“Why do you weep when you pray?” he asked me, as though he had known me a long time.

“I don’t know why,” I answered, greatly disturbed.

The question had never entered my head. I wept because—because of something inside me that felt the need for tears. That was all I knew.

“Why do you pray?” he asked me, after a moment.

Why did I pray? A strange question. Why did I live? Why did I breathe?

“I don’t know why,” I said, even more disturbed and ill at ease. “I don’t know why.”

After that day I saw him often. He explained to me with great insistence that every question possessed a power that did not lie in the answer.

“Man raises himself toward God by the questions he asks Him,” he was fond of repeating. “That is the true dialogue. Man questions God and God answers. But we don’t understand his answers. We can’t understand them. Because they come from the depths of the soul, and they stay there until death. You will find the true answers, Eliezer, only within yourself!”

“And why do you pray, Moshe?” I asked him.

“I pray to the God within me that He will give me the strength to ask Him the right questions.”

Foreshadowing

FORESHADOWING: An author’s use of hints or clues to suggest events that will occur later in the story. It is a warning or indication of a future event.

Example:

“He had no idea of the disastrous chain of events to follow.” In this sentence, while the protagonist is clueless of further developments, the reader learns that something disastrous and problematic is about to happen to/for him.

Not all foreshadowing is obvious. Frequently, future events are merely hinted at through dialogue, description, or the attitudes and reactions of the characters. **For example**, in the story, if it gets cold and suddenly clouds cover the sun making it dark, something bad might be about to happen, since darkness and cold have negative connotations.

Foreshadowing frequently serves two purposes:

- It builds suspense by raising questions that encourage the reader to go on and find out more about the event that is being foreshadowed.
- Foreshadowing is also a means of making a narrative more believable by partially preparing the reader for events which are to follow.

Directions:

In the book *Night* by Elie Wiesel, there are many events which foreshadow the future of the Jews and Elie’s future during the Holocaust. With a partner, skim through the first section of the book to find examples of foreshadowing.

Example #1 with page number:

Example #2 with page number:

Example #3 with page number:

Metaphors and Similes

A **metaphor** is a figure of speech that makes a direct comparison between two unlike things. A metaphor suggests that one thing **is** another thing or **is equal to** another thing.

A **simile** is a figure of speech that makes a direct comparison between two unlike things using the words *like* or *as*. A simile suggests that one thing **is similar to** another thing or **is equal to** another thing.

Metaphors and similes create vivid descriptions with few words, as the subject of the comparison takes on the qualities of the thing with which it is compared.

Directions:

In small groups, analyze and discuss each of the following passages that contain a metaphor or simile from *Night*. For each one identify:

- What is/are the metaphor(s) or simile(s) in this passage? (What are the two unlike things that are being compared?)
 - What is the message, or meaning, the author is trying to express by using this figurative language? (What does the author mean?)
1. *“Here came the Rabbi...His mere presence among the deportees added a touch of unreality to the scene. It was like a page torn from some storybook, from some historical novel about the captivity of Babylon or the Spanish Inquisition.”* (p.14)
 2. *“Night. No one prayed, so that the night would pass quickly. The stars were only sparks of the fire, which devoured us. Should that fire die out one day, there would be nothing left in the sky but dead stars, dead eyes. There was nothing else to do but to get into bed, into the beds of the absent ones; to rest, to gather one’s strength.”* (p. 18)
 3. *“Never shall I forget that night, the first night in camp. Which has turned my life into one long night, seven times cursed and seven times sealed. Never shall I forget that smoke. Never shall I forget the faces of the children, whose bodies I saw turned into wreaths of smoke beneath a silent blue sky.”* (p. 32)
 4. *“The barracks we had been made to go into was very long. In the roof were some blue-tinted skylights. The antechamber of Hell must look like this.”* (p. 32)

Three Poems

Hannah Senesh

Hannah Senesh escaped to Palestine (which later became the state of Israel after World War II) before the Nazi persecution of Hungarian Jews began. There she deferred her dreams of becoming a writer and did the work required to build the Jewish nation she dreamed about.

When news reached Palestine of the terrible persecution the Nazis were inflicting upon the Jews of Europe, Hannah again put her life on hold and volunteered to parachute behind enemy lines into Hungary. There her mission was to disrupt Nazi operations and to help Jewish refugees and British airmen out of the country. She was captured and executed in prison at the age of twenty-three.

The first two poems were written during her time with the partisans, fighting against the Nazis and hoping for a better world. The last poem, "Blessed Is the Match," was given to a friend just before Hannah crossed the Hungarian border and was captured.

Poem #1

We gathered flowers in the fields and mountains,
We breathed the fresh winds of spring,
We were drenched with the warmth of the sun's rays
In our Homeland, in our beloved home.

We go out to our brothers in exile,
To the suffering of winter, to frost in the night.
Our hearts will bring tidings of springtime
Our lips sing the song of light.

Poem #2

You are not alone. Here is your sea,
The sand, the shore, the sea, the waves,
The dreams, the hopes that brought you here.

They waited for your coming. They stayed;
The sand, the shore, the sea, the waves,
They knew: the black night would bring you
here.

And the myriad eyes in the sky
Wink into your two from on high
Stealing from the endless sea—a tear.

Blessed Is the Match

Blessed is the match consumed
In kindling flame.

Blessed is the flame that burns
In the secret fastness of the heart.

Blessed is the heart with strength to stop
Its beating for honor's sake.

Blessed is the match consumed
In kindling flame.

Now, choose a character from the book *Night*. Use the knowledge you have of that character to write a short poem from his/her point of view. It does not need to rhyme, but it should contain 3 examples of figurative language (simile, metaphor, personification, alliteration, etc.).

The name of my character: _____

Night Close Reading #2

pp. 50-51

At the warehouse I often worked next to a young French girl. We did not speak to one another, since she knew no German and I did not understand French.

She seemed to me to be a Jewess, though here she passed as Aryan. She was a forced labor deportee.

One day when Idek was seized with one of his fits of frenzy, I got in his way. He leapt on me, like a wild animal, hitting me in the chest, on the head, throwing me down and pulling me up again, his blows growing more and more violent, until I was covered with blood. As I was biting my lips to stop myself from screaming with pain, he must have taken my silence for defiance, for he went on hitting me even harder.

Suddenly he calmed down. As if nothing had happened, he sent me back to work. It was as though we had been taking part together in some game where we each had our role to play.

I dragged myself to my corner. I ached all over. I felt a cool hand wiping my blood-stained forehead. It was the French girl. She gave me her mournful smile and slipped a bit of bread into my hand. She looked into my eyes. I felt that she wanted to say something but was choked by fear. For a long moment she stayed like that, then her face cleared and she said to me in almost perfect German:

“Bite your lip, little brother. . . . Don’t cry. Keep your anger and hatred for another day, for later on. The day will come, but not now. . . . Wait. Grit your teeth and wait. . . .”

Many years later, in Paris, I was reading my paper in the Metro. Facing me was a very beautiful woman with black hair and dreamy eyes. I had seen those eyes before somewhere. It was she.

“You don’t recognize me?”

“I don’t know you.”

“In 1944 you were in Germany, at Buna, weren’t you?”

“Yes. . . .”

“You used to work in the electrical warehouse. . . .”

“Yes,” she said, somewhat disturbed. And then, after a moment’s silence: “Wait a minute . . . I do remember. . . .”

“Idek, the Kapo. . . the little Jewish boy. . . your kind words. . .”

We left the Metro together to sit down on the terrace of a café. We spent the whole evening reminiscing.

Before I parted from her, I asked her: “May I ask you a question?”

“I know what it will be—go on.”

“What?”

“Am I Jewish . . .? Yes, I am Jewish. From a religious family. During the occupation, I obtained forged papers and passed myself off as an Aryan. That’s how I was enlisted in the forced labor groups, and when I was deported to Germany, I escaped the concentration camp. At the warehouse, no one knew I could speak German. That would have aroused suspicions. Saying those few words to you was risky: but I knew you wouldn’t give me away. . . .”

3 Cleveland Women, Now Free, Thank Public in Video

By Thomas J. Sheeran

Associated Press Wednesday July 10, 2013 5:09 AM

CLEVELAND — Stylish and smiling, three women allegedly held captive in a Cleveland home for a decade offered thanks on YouTube for the emotional and financial backing they've received since going "through hell and back."

From Amanda Berry, 27: "I want everyone to know how happy I am to be home, with my family, my friends," she said.

"I would say 'thank you' for the support," said a soft-spoken Gina DeJesus, 23, in response to prompting from a narrator.

And from Michelle Knight, 32, who wasn't a familiar face on a milk carton around town like the other two, came a sometimes halting yet defiant reading of a statement. "I may have been through hell and back, but I am strong enough to walk through hell with a smile on my face and with my head held high," she said. "I will not let the situation define who I am. I will define the situation. I don't want to be consumed by hatred."

The 3 1/2-minute video, produced last week and posted at midnight Monday, was filmed in a Cleveland law firm overlooking treetops, Lake Erie and the Rock and Roll Hall of Fame and Museum.

DeJesus' parents, Felix DeJesus and Nancy Ruiz, joined the heartfelt statements of gratitude, thanking the public for donations to a fund set up to help the women. More than \$1 million has been donated. Ruiz encouraged parents with missing loved ones to reach out for assistance. "Count on your neighbors," she said. "Don't be afraid to ask for the help because help is available."

The women have turned aside media interview requests and appealed again for privacy since they were rescued in May when Berry broke through a door and yelled to neighbors for help.

The women had disappeared separately between 2002 and 2004, when they were 14, 16, and 20 years old. The owner of the home where they were found, 52-year-old former bus driver Ariel Castro, was arrested and has pleaded not guilty to a 329-count indictment alleging he kidnapped them off the streets and held them captive in his two-story home.

"I am getting stronger each day," Berry said. "Having my privacy has helped immensely." The three want to maintain that privacy, according to a statement from the team of lawyers and crisis-management experts helping them without charge.

Castro's trial is scheduled for next month but could be delayed if the defense asks for more preparation time. Castro's lawyers did not immediately respond to a message seeking comment on the video and on whether they were concerned it might bias jurors.

In the video, the women were smiling and appeared upbeat.

Kathy Joseph, Knight's attorney, said in a statement that the three women wanted to "say thank you to people from Cleveland and across the world, now that two months have passed." She said they're being recognized in public, "so they decided to put voices and faces to their heartfelt messages."

Claim-Data-Warrant: A Model for Arguments

To write your argumentative essay, you will need to incorporate three sections into your paper.

Claim: A claim states your position on the issue.

- A good claim is not obvious. You should not choose a point that no one would disagree with.
- A good claim is engaging. Consider your audience and teach them something new or interesting.
- A good claim is not overly generalized. Do not choose such a large issue that you cannot address the issue.
- A good claim is logical; it comes from evidence.
- A good claim is debatable. Claims that are only facts or claims that are only opinions are not easily debatable.

Data: Data is the evidence which you cite to support your claim. Data may include:

- Facts or statistics objectively determined about your topic
- Expert opinion, which must be quoted and properly cited
- Personal anecdotes from your life; these are difficult to use, as you must appear to be objectively retelling about the experience

Warrant: The warrant interprets the data and shows how it supports your claim. It explains why the data proves the claim. Many issues may use the same data but interpret it differently to support opposing sides.

- A good warrant will be a reasonable interpretation of facts.
- A good warrant will not be illogical.
- A good warrant will not make assumptions that are not backed up by data.
- A good warrant may answer possible counterclaims.

Claim-Data-Warrant Examples

Claims

Circle the sentences below that make good claims. Use the information you have learned about claims to support your choices.

1. Teachers are posed with many problems today.
2. Polls show that today more minorities own businesses than ever before.
3. We must strive with every ounce of our national vigor to ensure that America has a bright future and that truth and justice will abide with us forever.
4. Ophelia is my favorite character in *Hamlet* because she is the most interesting.
5. If we can put humans on the moon, we can find a cure for the common cold.
6. Though they seem mere entertainment, Hollywood movies are actually responsible for reinforcing stereotypes in America.

Warrant

Write a warrant for each data that supports the claim.

1. Claim: President Obama should be applauded for his war on terrorism.
Data: Osama bin Laden was found and killed during his presidency.
Warrant: _____
2. Claim: Any American can grow up to be president.
Data: President Obama is our first non-white president.
Warrant: _____
3. Claim: Students should wear uniforms to school.
Data: *Education Today* reports that many school uniforms cost less than the designer clothes students wear to school.
Warrant: _____

Now go back and attack the warrant you have just written. How might the data be interpreted in ways that do not support the claims?

1. Counterclaim: _____
2. Counterclaim: _____
3. Counterclaim: _____

Jigsaw Activity

Directions: Your group will be assigned a section of text from pages 72-80 of *Night*. Closely read the section you have been assigned. Below, write down the main idea and supporting details from your section.

Main Idea:

Supporting details:

Each person in your group should focus on one of the following types of information as you go back to reread your section. All students should share the information you have found with others in your group.

Character: What new information did you learn about the characters based upon this section of the book?

Language: List some idioms, vivid verbs, or other figurative language Wiesel uses in your section. Explain how Wiesel uses this language to further the events in the story.

Quotes: Find the most important lines or passages from your section. List the page number and first/last part of each quote. Explain why this quote is important and how it connects with the rest of the text.

Journey: How does what happened to Elie Wiesel in your section of the novel further his "journey" through the Holocaust?

Irony

A difference between appearance and reality.

- ❖ **Verbal irony** occurs when an author says one thing and means something else (often said sarcastically).
- ❖ **Dramatic irony** occurs when an audience perceives something that a character in the literature does not know.
- ❖ **Situational irony** occurs when there is a difference between the expected result and actual one.

Read each passage below. On the line following each passage, briefly explain what is ironic about the meaning of the passage.

1. "Some prominent members of the community came. . .to ask him what he thought of the situation. My father did not consider it so grim. . .The yellow star? Oh well, what of it? You don't die of it. . ."
(page 9)

2. "On we went between the electric wires. At each step, a white placard with a death's head on it stared us in the face. A caption: 'Warning. Danger of death.'" (page 37)

3. "But we had been marching only a few moments when we saw the barbed wire of another camp. An iron door with this inscription over it: 'Work is liberty!'" (page 38)

4. "The SS gave us a fine New Year's gift. . . And soon a terrible word was circulating **selection**." (page 66)

5. "I've got more faith in Hitler than in anyone else. He's the only one who's kept his promises, all his promises, to the Jewish people." (page 77)

Identifying Claim-Data-Warrant

House Would Ban Texting While Driving

Ohio moved closer to joining the 30 states that already ban texting while driving after the Ohio House voted yesterday to outlaw the practice.

The measure, co-sponsored by Rep. Nancy Garland, D-New Albany, and Rep. Rex Damschroder, R-Fremont, would ban entering or reading text messages on any device, including cellphones, personal digital assistants and laptop computers, while driving.

A similar bill sponsored by Garland was approved by the House last year but died in the Senate. Columbus and a number of central Ohio communities—Bexley, Canal Winchester, Delaware, Dublin, Gahanna, Hilliard, and New Albany—have enacted their own bans on texting while driving.

Damschroder rejected any notion that the bill, passed 88-10, unreasonably restricts personal freedom.

“Whose rights are you looking out for in opposing this legislation?” he asked opponents. “This is about the same as taking away the freedom of a drunk driver.”

According to Garland’s office, texting while driving would become a primary offense labeled a minor misdemeanor with possible fines of up to \$150. The bill does, however, allow drivers to use text messaging if their vehicle is at a standstill and pulled off the road. It also establishes a grace period for drivers.

1. Claim: Texting while driving should be permitted OR texting while driving should not be permitted.
2. Data (evidence from the article in quote form)
3. Warrant (Explain in your own words how the data supports the claim: “This quote supports my claim because...”).
4. Data (a second piece of evidence from the article in quote form)
5. Warrant (Explain how the second warrant supports the claim: “This quote supports my claim because...”).

Fill in the following information from the article, using the directions from above:

1. Claim: _____

2. Data: _____
3. Warrant: _____

4. Data: _____
5. Warrant: _____

Argumentative Essay Example and Activity

"Fixing" What Isn't Broken

Every pet owner knows that there are enormous responsibilities that go along with having a cat or dog. You must feed and exercise your pet, to keep it physically healthy; you must play with it, and keep it emotionally healthy too. You have to keep it safe from cars, people, or other animals, and you ought to protect other people, property, or pets from your own animal. There's another responsibility that not all pet owners think about, however: spaying or neutering, or "fixing." What does "fixing" your pet mean? Simply put, it means taking your pet to the vet for a quick, cheap surgery that will prevent your pet from ever becoming a mother or father. This surgery solves problems that pet owners know about, and some that they might not have considered before. In fact, I believe that all pet owners should be required to have their pets fixed.

Everybody loves a cute new puppy or kitten. But those cute babies soon get bigger, and right now, there simply aren't enough homes for them all. Some unwanted animals go to shelters, or "dog pounds." These shelters are like prisons for animals, but with one important difference: many of the prisoners will never get out. Shelters have limited funds and limited space, and they cannot keep all the animals they collect. If a cat or dog is not adopted within a certain time period, that animal is killed. On the other hand, not all unwanted animals go to a shelter. What happens to a homeless animal left out on the street? Remember, our pets are exactly that -- pets. They aren't wild animals. They cannot find fresh water or hunt their own food (especially in a city). They cannot understand traffic laws, so they often get struck by cars. They are susceptible to common illnesses -- illnesses that they can then spread to other animals, including pets. They are not tame, so they may attack other animals or people. In either case, the life of most unwanted animals is not long, but it is full of misery and pain, and it's also a life that's dangerous to pets (or people) who they meet. By not "fixing" your own animal, you will almost certainly be adding to this problem.

Another thing to consider is the health of your pet itself. Animals, especially pets who eat processed foods just like we do, are prone to the same illnesses as we are, like heart disease and cancer. An animal who has been spayed or neutered is at less risk from certain kinds of cancer. Furthermore, animals who are not fixed can sometimes go crazy trying to find mates. They can injure themselves trying to escape from their homes, or they may fight with other animals when they have escaped. Of course, while running free, they are in danger from cars. And finally, for females who become mothers, we must remember that giving birth is not a safe process. For the ordinary pet owner, all these reasons should be strong enough to convince them to "fix" their dear pet.

Of course, some people will not agree with me. "I don't want to give my animal an unnecessary surgery," they will say. "Surgery is risky, too, and it's certainly expensive." That idea shows ignorance. Spaying or neutering should be done as soon as you get your pet -- when he or she is young and healthy -- and it is almost 100% safe. Your animal is in much more

danger if not fixed, for the urge to run away from home will put your pet in extremely dangerous situations. And almost all cities have a fund to help pay for the surgery. Just ask at your vet or the local S.P.C.A. (Society for the Prevention of Cruelty to Animals). The cost can be as low as \$10.

Others might feel that this surgery will change their pet's personality. They might think that a "fixed" dog might not be a good watchdog, for example. Or they may simply say "I like my pet the way he/she is." This shows a basic misunderstanding of what the effects of spaying or neutering are. Your pet's personality, like a human's personality, is his or her own, and it won't change after "fixing." However, it's true that some behaviors will change. Your pet won't want to "mark" with urine as much, for example, and females won't "go into heat" and tear up the house every few months. Your watchdog will still be a good watchdog, but probably won't want to fight with other dogs as much. This simple surgery solves many behavior problems that can make an otherwise loveable pet into a monster. The best solution is simply to get your pet "fixed" as soon as you get it home, as young as possible. That way, fewer bad habits will form.

No matter how you look at it, there's really no valid reason not to spay or neuter your pet. Whether you consider the potential suffering of unborn animals, the health and comfort of your own pet, or your own convenience as a pet owner, you must agree that the facts all show that spaying or neutering is the way to go. It's not only the convenient choice, but also the morally right choice, and one that all pet owners should make.

Activity for Example Essay:

1. Using a green highlighter, highlight the CLAIM made in this paper. Highlight in green every time the claim is repeated or restated.
2. Using a blue highlighter, highlight all the DATA used in the paper. You should be able to find data in each of the body paragraphs.
3. Using a yellow highlighter, highlight all the WARRANTS that support the claim in this paper. You may find multiple warrants for one piece of data.
4. Using a pink highlighter, highlight all the counter-claims made in this paper (Hint: there are two). Use your blue and yellow highlighter to highlight the data and warrants that go with the counter-claims.

Use this essay as a model for the argumentative essay you are going to write. Try the same activity on your rough draft to make sure you have good data and warrants for your claim.

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

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

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

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

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

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

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

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

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

Human rights are being violated on every continent. More people are oppressed than free. How can one not be sensitive to their plight? Human suffering anywhere concerns men and women everywhere....But I have faith. Faith in the God of Abraham, Isaac, and Jacob, and even in His creation. Without it no action would be possible. And action is the only remedy to indifference, the most **insidious** danger of all. Isn't that the meaning of Alfred Nobel's legacy? Wasn't his fear of war a shield against war?

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

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

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

Thank you, Chairman Aarvik. Thank you, members of the Nobel Committee. Thank you, people of Norway, for declaring on this singular occasion that our survival has meaning for mankind.

Argumentative Essay Graphic Organizer

Claim		
Warrants Logical statements that bridge between the claim and data		
Reason 1	Reason 2	Reason 3
Data Evidence to prove your claim		
Reason 1 Data	Reason 2 Data	Reason 3 Data
Counterclaims		
Reason 1	Reason 2	Reason 3

Name _____



Argumentative Essay Outline

1. Introduction: introduce your topic.

- 1a. Thesis – your final sentence is your thesis statement (claim).

2. Evidence #1 – Support your claim with 1 warrant.

3. Evidence #2 – Support your claim with 1 warrant.

4. Counterclaim – Explain the other side of the argument.

4a. Refute– invalidate this counterclaim.

5. Conclusion – Prove your thesis statement – Make your point!

Extended Response Questions

Extra Credit

Directions: Use your novel to answer your choice of the four questions below. Cite examples from the book as evidence to back up your responses. Your answers will take time to think about and research in the novel.

- 1) Discuss how the father/son relationship changes over the course of the novel. Use specific examples to support your response.

- 2) What does the title *Night* symbolize in the novel? Refer to page 32 for help. Discuss how *Night* can symbolize something for both Elie and the Jewish people.

- 3) Discuss how Elie's faith changed because of his experiences. Identify at least two events in the story where Elie expresses his loss of faith.

- 4) There are many times in this story where events could have been different if Elie or his family had made a different decision. Choose two of these events and explain what would have happened if a different path had been chosen. Events to choose from include (but are not limited to):
 - Elie's parents' decisions not to leave the country when they had a chance
 - Elie's decision not to throw himself on the live wire when he got to camp
 - Elie's decision not to stay in the hospital when the camp was being evacuated
 - Elie's decision to find his father and stay with him until the endIn each of these cases, tell what **did** happen and what would have been different for each person involved if a different choice had been made.