But I Live Educators' Resource

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VANCOUVER

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ANDREA WEBB

This educators' resource was written by educators for educators. It draws on current classroom practices, pedagogy, and curriculum, but is designed for flexible implementation by teachers in a variety of classrooms.

The Narrative Art & Visual Storytelling in Holocaust and Human Rights Education project brings together researchers, visual artists, Holocaust survivors, librarians, and students in order to create educational resources. Artists work directly with survivors to co-create graphic narratives based on their personal experiences before, during, and after the Holocaust with the help of historians and students. We are grateful the University of British Columbia Teacher Education Program Community Field Experience which connects teachers to "expand their concept of potential learning sites and how they might get involved, either as a career option or as a classroom teacher with an understanding of educational community connections."

Our primary goals are to:

- Provide open educational materials online and in print through graphic narratives;
- Develop pedagogical tools for educators around the world teaching the Holocaust;
- Encourage further research by creating audio-visual interviews to enrich the archival collections of partner institutions.

While the resources may be useful to educators on their own, they are meant to accompany But I Live: Three Stories of Child Survivors of the Holocaust, by (artists) Miriam Libicki, Gilad Seliktar and Barbara Yelin (edited by Charlotte Schallié) from the University of Toronto Press.

Our international collaboration was made possible by a three-year Social Sciences and Humanities Research Council Partnership Development Grant and is based at the University of Victoria in British Columbia.

Resource Overview

Through survivor's testimony, students become stewards of history – entrusted with the knowledge of someone else' experience. However, as a society, we have to prepare ourselves for a time when Holocaust survivors will no longer be able to visit classrooms or meet with students. Based on the survivor testimonies in But I Lived, our Educational team has created teaching materials (units, lessons, and activities), which can be adapted to different countries and contexts. Our project is committed to creating flexible educational resources so teachers can feel confident and knowledgeable teaching about the Holocaust as part of the curriculum.

Holocaust & Human Rights Education

The study of the Holocaust and other genocides help students think about the use and abuse of power, and the roles and responsibilities of individuals, nations, and states when confronted with issues of social justice and human rights violations. Aligned with Global Citizenship Education and Human Rights Education, values espoused in various History and Social Studies curricula, the study of these events helps young people recognize prejudice, bigotry, and religious intolerance, and develop an awareness of the value of diversity in a pluralistic society, including sensitivity to the positions of minority groups.

While the perpetration of each genocide is unique, there is the possibility for universal learning – modern dictatorships, terrorism, and ideology make future genocide a real possibility. Students, even at a young age can relate to a subject matter

that includes themes such as moral dilemmas, obedience to authority, individual responsibility, and family relationships. The experience heightens a student's sensitivity to suffering and injustice everywhere. Genocide education that addresses global citizenship and human rights "seeks to provide learners with membership in an international community through fostering knowledge and skills" (Bajaj, 2011, p. 489).

Much has been written about the challenges of teaching genocide (Foster, Pearce, & Pettigrew, 2020). The complexity of the subject matter, such as the Holocaust, is daunting. Because of the enormity of the crime, educators must take precautions against overwhelming young people with statistics and imagery; while underplaying the atrocities may minimize the inhumanity (IHRA, 2019). In many cases, educators have relied on survivors, museums, and archives in order to compensate for the lack of classroom resources.

Graphic Narratives in the Classroom

Graphic narratives support the development of students' critical and media literacy (Boatright, 2010; Hoover, 2012), critical thinking skills that are indispensable to an informed citizen (Seelow, 2010). As well, they encourage students to adopt inquiry habits, such as examining the historical events surrounding a narrative. Close reading is often required, as students have to consider the text as part of the image, the sequencing of the panels, the tension between the images and the text, and the use of gutters (Dunn, 2015, p. 259).

Additionally, reading and writing graphic narratives can be motivating for struggling students and reluctant readers. Developing multimodal literacy skills is a necessity for school and workplace success in the 21st century. The graphic

narrative, as opposed to film or academic texts, allows the reader to pause and reflect, or to move backwards and forwards in the text (Hughes, King, Perkins, & Fuke, 2011).

There are many expert resources on how to read graphic narratives. Additional resources are recommended in the Teachers' Resource section.

Teaching through Testimony

Testimony interjects personal, palpable emotion into the often clinical telling of history and disrupts the flow of typical historical narratives. These eyewitness accounts give a face and a voice to victims, to which viewers can relate (Bickford, 2008; Felman & Laub, 1992). For example, Holocaust survivor testimony places a face on a massive event and emphasizes the human, relatable stories of real people. It helps students to grasp the reality of an unreal event and history becomes imbued with emotion. Testimonies help to demonstrate the human and personal dimension of history without dramatizing the effects of historical events on survivors.

As a society, we have to prepare ourselves for a time when survivors will no longer be able to visit classrooms or meet with students (Harding, 2014). While it is impossible to replace the influential experience of hearing a Holocaust survivor, the powerful use of testimony can inspire students. A survivor's testimony is not simply a recollection or story, students become stewards of history – entrusted with the knowledge of someone else' experience (Simon & Eppert, 1997).

Unlike the collective narrative of a textbook or a fictionalized story, educators and students grapple with the challenges of testimony as a source in history as there is an inherent tension

between the intimate, personal narratives and the researched histories written by scholars. Testimony does not offer a completed, totalizing account of events. It is local, individual, and personal (Glejzer & Bernard-Donals, 2001). The deft educator engages learners through testimony and combines students' emotional responses with historical analysis; helping students develop a rich understanding through the layering of testimony, historical record, and scholarly history.

Historical Thinking

Teachers are engaging students with historical events in order to develop historical understanding and skills. Through the interrogation of historical accounts, using multiple primary sources, and reconciling different narratives, students are able to construct historical knowledge. If educators provide an unproblematic view of history or social studies education is conceptualized in this way, it serves to preclude critical thinking. The Big Six of Historical Thinking (Seixas, Morton, Colyer, & Fornazzari, 2013) has been hugely influential on Canadian and international Social Studies curricula. Therefore, it behooves us, as educators, to encourage students to engage fully in historical thinking.

Human Rights and Global Citizenship Education

The United Nations Sustainable Development Group (2020) suggests that rights based approach promotes social cohesion, integration, & stability; builds respect for peace and non-violent conflict resolution; contributes to positive social

transformation; is sustainable; produces better outcomes for economic development; and builds capacity. This approach to education is an important lens on curricula.

Study of genocide assists students think about the use and abuse of power, and the roles and responsibilities of individuals, organizations, and nations when confronted with human rights violations, while developing an understanding of the ramifications of prejudice, racism, anti-Semitism, and stereotyping in any society. It helps students develop an awareness of the value of diversity in a pluralistic society and encourages sensitivity to the positions of minorities.

Copyright

1. FOUNDATIONS: GRAPHIC NARRATIVES AND TRAUMA INFORMED PEDAGOGY

The lessons in this section introduce skills and strategies for reading and working with graphic narratives. These lessons may be taught individually or as one unit.

Why Graphic Narratives?

Graphic narratives do not tell us the answer. Through visual narratives, they offer another way to develop multimodal critical and media literacy skills, which are a necessity for success in the 21st century . Additionally, reading and writing graphic narratives can motivate struggling students and reluctant readers. Graphic narratives, as opposed to films or academic texts, allow the reader to pause and reflect, to move backwards and forwards in the narrative.

Learning Objectives

Students will be able to:

- examine the historical events surrounding the presented graphic narratives.

- explore the conventions used in graphic narratives.
- practice close reading text and image.

Guiding Questions

- How can graphic narratives help us understand history?
- What is the importance of perspective in non-fiction graphic narratives, and how does perspective affect the reader's experience of a text?
- How do mood and tone influence our reading of a graphic narrative?

Sequence

- Lesson 1: Trauma-Informed Pedagogy
- Lesson 2: Reading Graphic Narratives
- Lesson 3: Non-Fiction Graphic Narratives
- Lesson 4: Judging a Book by its Cover
- Lesson 5: Mood and Tone

Trauma-Informed Pedagogy

This section introduces trauma-informed pedagogy. When addressing difficult histories and topics, it is important that educators consider ways to engage learners without traumatizing, or triggering previous experiences of trauma.

The goal of this lesson is to teach the core tenets of trauma-informed pedagogy. Using these core tenets, together the class will create a list of protocols and agreements to ensure everyone's safety and wellbeing. A deeper understanding of trauma-informed pedagogy, and this experience of co-creation, will enhance student understanding of the text.

Learning Objectives

Students will be able to:

- identify and articulate key features of trauma.
- identify and articulate basic principles of trauma-informed pedagogy.
- advocate for their own needs and safety.
- collaborate with peers to ensure the safety of the class as a whole.
- reflect on learning to challenge previous assumptions in order to deepen understanding.

Guiding Question

- What is the lasting impact of trauma?

Preparation

Individually or in a previous class, watch the video, “The Paradox of Trauma-Informed Care” by Vicky Kelly.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=341#oembed-1

Introduction

Begin the lesson with a general content warning. Inform students that throughout this project, they will be dealing with difficult subject matter and troubling images. Inform them that today’s lesson will help equip them with tools to confront challenging subject matter in a productive and safe way.

Establish the class routine of the “mood meter” (see resources) . Students will begin and end each class by taking stock of their mood, and then writing a short private reflection on what they are feeling and why they are feeling that way. Inform students that regular emotional self check-ins are an important part of safety—it is important that students stay mindful of their mood

so that they can advocate for themselves if they feel incapable of participating.

This practice will bookend each lesson: begin and end with a period of quiet reflection. Students should be encouraged to pay attention to changes in their mood over the course of the lesson, the unit, the project. Some may not experience much fluidity; this is okay too.

Lesson Activities

Trauma Basics

Begin by reviewing “The Paradox of Trauma-Informed Care”.

Start broadly, giving students time to reflect on the video individually or together with a neighbour before sharing with the class. We recommend that the instructor circulates, inserting themselves into conversations where appropriate. Let students know ahead of time if, based on what you’ve heard, you would like them to share.

Suggested questions to begin:

- What did you notice?
- What did you wonder?
- What connections did you make?

Next, move to:

- What are some of the features/symptoms of trauma identified in the video?

Protocols

Break students into small groups. In each group, students will come up with a set of agreed upon rules or protocols to follow during the remainder of the unit to ensure everyone's safety. Encourage students to build on ideas from the video and from class discussion.

Record these protocols as groups share out. An app like Padlet could be used to record them digitally.

Conclusion

Wrap-up by revisiting the mood meter and asking students to reflect on their emotional movements throughout the lesson.

Extension

Students write short reflections, roughly a paragraph in length, to be collected as exit slips.

Potential exit slip suggested prompts:

- Based on your experiences in today's class, how would you describe "trauma"?
- How has your understanding of the concept changed over the course of the lesson?
- What are things we can do individually, and as a class, to make sure that in learning about another's trauma, we do not become traumatized ourselves?

Note: Students need not answer all questions—it is in keeping

with a trauma-informed practice to offer students their choice of prompt.

Support Materials

Trauma-Informed Pedagogy: Five Principles

Reading Graphic Narratives

The goal of this lesson is to familiarize students with visual narratives as a unique medium and mode of storytelling.

Learning Objectives

Students will be able to:

- understand that visual narratives are distinct from other media.
- understand how their distinct form shapes their content and message.
- identify and articulate the key features of visual narratives, and how they function.
- appreciate the breadth and variety of many different kinds of visual narratives.
- interpret various visual narratives, discussing their interpretations while adhering to a trauma-informed pedagogy.

Guiding Questions

- What makes graphic narratives a unique medium?

Preparation

Individually or in a previous class, watch the video, "Understanding Comics," by Scott McCloud.

> *One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=325#oembed-1*

Print sample pages of graphic narratives to hang around the classroom. Each sample page is a station. Provide a way for students to annotate the pages: display the sample pages on a large sheet of paper, give students sticky notes, or offer another note-taking option.

Introduction

Begin with the mood meter.

Ask the class how familiar they are with graphic narratives using the one-to-five finger scale or hands up. If "graphic narrative" doesn't provoke a response, try the terms "graphic novel" and "comic book."

Lesson Activities

How to Read Comics: Gallery Walk

Begin by reviewing "Understanding Comics" with Scott McCloud.

Break students into groups of no more than four. Have groups rotate through each station, writing comments and questions about things they notice in the sample pages. Ask students to think specifically about how the samples demonstrate the unique language of visual narrative/comics. While each page typifies one aspect of the medium, there is overlap between pages (they use similar techniques to accomplish different things).

For a more detailed breakdown of what to look for, review the suggested sample pages. See the Handout: Reading Graphic Narratives.

After each group has rotated through each station, adding written notes, groups will revisit the stations to review their peers' questions and comments.

Keeping students in their groups, and giving them time to prepare answers to prompting questions, facilitate a class discussion.

Suggested questions:

- What were some things you noticed all the pages had in common?
- Which page(s) stood out to you and why?
- How might these stories need to change if told through a different medium (film, novel, etc.)?

You may also wrap-up the activity by showing students the two images from *Red: A Haida Manga* as an example of a book that breaks with the typical conventions of the form. It can be useful to see how varied the medium can be.

Conclusion

Revisit the mood meter, asking students to reflect on how the lesson has affected their mood.

Once students are feeling grounded, and before moving to the reflection exit slip, we recommend you prepare students for the challenging content in the next lesson. Let them know what to expect so they feel prepared to take it on, and reiterate that their emotional wellbeing is the priority. Discussing the lesson in advance will help students confront the challenging subject matter.

Wrap-up with an exit slip reflection.

Extension

Exit slip suggested prompts:

- What are some advantages and disadvantages to communicating trauma through visual/graphic narratives over other forms such as films, non-visual text (novels, memoirs, poetry), etc.?
- We may think of graphic narratives as a less serious form of literature, being closely associated with things like superheroes or newspaper comic strips. How do you feel about very serious subject matter such as the Holocaust being represented in this form? Do you think the graphic

narrative is an appropriate medium?
- What was your understanding of comics or graphic narratives before this lesson? How has your understanding changed? Give specific examples.

Note: Students need not answer all questions—it is in keeping with a trauma-informed practice to offer students their choice of prompt.

Support Materials

Handout: Reading Graphic Narratives

Non-Fiction Graphic Narratives

This class introduces the genre of non-fiction graphic narratives through the lens of historical perspective. We will look at a historical narrative from a specific perspective. Using the graphic narrative, *But I Live,* we will look at the varied ways that individuals were impacted during World War Two and the Holocaust.

Learning Objectives

Students will be able to:

- evaluate how story and imagery can be used to teach history.
- form inferences about historical values through observations.
- examine how our experiences and biases influence how we view the past.
- identify, analyze, and discuss narrator perspective and bias.
- define, identify, and discuss narrative perspective and bias in a given text.

This lesson is easily adaptable. Use any class set of graphic narratives, depending on your desired focus. Adapt the handouts to the specific pages you wish to emphasize from

your graphic narrative. Examples of alternative non-fiction graphic narratives:

- *Maus* by Art Spiegelman
- *Borders* by Thomas King

Guiding Questions

- How can graphic narratives help us understand history?
- How do personal narratives provide insight into different historical perspectives?
- Do the visuals provided in historical graphic narratives, such as *But I Live*, help the reader develop a deeper understanding of cultural and historical context?

Preparation

Gather a class set of chosen graphic narratives.

Introduction

Begin the lesson with a guided discussion.

- Non-fiction graphic narratives can take many forms, but the most common forms are autobiography, individual narrative, and memoir. The narratives we will look at express people's lived experiences during prominent points in history. These genres communicate people's real life stories.

Think-Pair-Share

- Start with the cover. Ask everyone to look at the cover of this graphic narrative. What do you expect this book to be about?

Lesson Activities

Book Synopsis

An intimate co-creation by three graphic artists and four Holocaust survivors, *But I Live* consists of three illustrated stories based on the experiences of each survivor during and after the Holocaust. David Schaffer and his family survived in Romania due to their refusal to obey Nazi collaborators. In the Netherlands, brothers Nico and Rolf Kamp were separated from their parents and hidden by the Dutch resistance in thirteen different places. Through the story of Emmie Arbel, a child survivor of the Ravensbrück and Bergen-Belsen concentration camps, we see the lifelong trauma inflicted by the Holocaust.

Prompt:

- What feelings arise when you think about reading this book?
- Free write the answer to this question.
- Prompt to expand the writing: Is there discomfort, is there curiosity? Why?

Connect Back

- Those feelings and the preconceptions are called unconscious bias, which is shaped by our lived experiences, our values, and what we have learned. When

we approach history, it is very possible that our biases from how we live today will get in the way.

- History is often presented as a linear story. What we know or learn from history comes from a place of bias, either the influence of our own experiences shaping what we explore, or biased views and values shape the stories being told.
- This is why it is important to examine history from multiple perspectives. Reading and looking at history from multiple angles will give us a fuller idea of what history was truly like. Personal narratives allow us to see how individual people thought and felt during the past. Together, these individual narratives give a much more holistic and comprehensive view of history

Individual (or Group Activity) – Read and Interpret

Using the handout, find the specific pages and answer the following questions:

- What were your initial thoughts as you read this passage?
- What questions do you have?
- What did you learn from this passage?

Lead a class discussion using the prompts provided at the bottom of the handout.

Conclusion

Questions and Journal

Have each student write their questions from reading the

graphic narratives on the whiteboard. Let students reflect on these questions, using them as guides for the assessment journals.

Support Materials

Non-Fiction Graphic Narratives Handout

Judging a Book by its Cover

This lesson is situated in the first of two sections on survivor testimony as told through graphic narratives. This lesson consists of a modified anticipation exercise focusing on three covers from the graphic narratives in *But I Live* . Students will complete a guided handout asking them to interpret and infer information about the three stories based on their covers. Students will be challenged to infer the historical context of the testimonies based on their covers alone . The lack of historical context in this lesson is purposeful in that it will ease students into difficult testimonies, instill the importance of having context in the following lesson, and prime students for deeper visual analysis of illustrations. The lesson following this will focus on context, setting, and perspective.

Learning Objectives

Students will be able to:

- assess and interpret the covers of the graphic narratives.
- define the following vocabulary: infer, anticipate, evoke, resist.
- collect, analyze, and report on observations gathered from various graphic narratives based

on survivor testimony.
- construct and express their observations and predictions based on the covers.
- collaborate with peers and participate in meaningful discussion.

Guiding Question

- What role does the cover play in creating a narrative?
- How does a cover influence our desire to read a given graphic narrative?

Preparation

The teacher will need coloured copies of the covers of each story, or technology to project each cover on the overhead. And copies of the worksheet for each student.

Introduction

Display and review the following definitions.

infer: to gather and hypothesize information from evidence and reasoning rather than from explicit statements. For instance: “From these facts we can *infer* that crime has been increasing.” In order to infer, we must sometimes read between the lines and fill in the blanks.

anticipate: The act of anticipating something; the expectation or prediction that something will happen. Anticipation may involve feelings of excitement or nervousness.

evoke: Bring or recall to mind; stimulate a thought.

resist: The refusal to accept or comply with something; the attempt to prevent something by action or argument.

Lesson Activities

Do we judge a book by its cover?

Ask the class and take several student responses. What do people mean when they say, “Don’t judge a book by its cover?” Why do they say it?

Have students turn to a person near them and come up with three pros and three cons of judging a book by its cover.

Groups will share out one pro and one con, teacher will record answers on the board.

Have students vote on the statement “Don’t judge a book by its cover.” One finger = disagree; 2 fingers = on the fence; 3 fingers = agree.

Anticipation Guide

Display the Judge A Book By Its Cover handout, going over the questions and ensuring students are comfortable with their wording. Explain that as a class we will work through the first

cover together. They will complete the other two covers in groups of two or three.

1. What are three things we can infer from the title?
2. What are three important visual elements you see on the cover?
3. What could these visual elements represent?
4. This graphic narrative is based on testimony of one individual; what are three things we can infer about the individual from the cover?
5. What are two predictions you have after examining the cover? What evidence do you have to support those predictions?

Distribute the handout and display the first cover on a projector/enlarger. As a class, work through the five questions, having students record answers on their sheets.

Once the first section has been completed, prompt students to form groups of two or three. Distribute copies of the remaining two covers, and/or display them on a projector/enlarger.

If time allows, go over answers as a group.

Conclusion

Tell students that they have dug deep into the covers of these books; collaboratively, they have analyzed these covers, and made predictions based on their insights. This experience will help them engage in deeper visual analysis throughout the remainder of the unit. This lesson will also provide a foundation for when they make their own covers in the second half of the unit.

Conduct vote for a second time. “Don’t judge a book by its

cover," one finger = disagree; two fingers = on the fence; three fingers = agree.

Support Materials

Judge A Book By Its Cover Handout

Mood and Tone

This lesson introduces the concepts of mood and tone, giving students opportunities to practice identifying these aspects in a text. Mood and tone are complex concepts. When introducing these concepts to the class, be sure to use examples from texts the students are already familiar with. Examples can be pulled from pop culture or texts covered previously in class. If students are already familiar with these terms, challenge them to analyze the difference between conveying mood and tone through visuals versus through text.

Learning Objectives

Students will be able to:

- define and identify the mood and tone of a text.
- collaboratively make meaningful connections between the text, the speaker, and the mood/tone.
- communicate their connections, providing evidence to support their connections.
- describe the importance of mood and tone in understanding a text.

Guiding Question

- How do graphic artists use visuals to establish the mood and tone of a graphic narrative?

Preparation

Have copies of the two handouts for the learners.

Introduction

Distribute the mood and tone literary devices reference sheet to students or project in the classroom.

Review the terms on the handout, discuss, and give examples from stories known to students.

Lesson Activities

Exploring Mood and Tone

NOTE: The following activity is based on the graphic narrative *But I Live*, however, if you do not have access to this book through your school or public library, this lesson can be adapted to work with any graphic narrative of your choice (for example, *This Place: 150 Years Retold*)

Students will be provided with excerpts from three narratives. They will identify the mood(s) and tone(s) in each, providing textual evidence to support their findings.

Distribute and explain the handout below on mood and tone. Work together as a class to determine the mood and tone of the excerpt from “A Kind of Resistance.” In groups of two or three, students will complete the remainder of the handout.

Once groups have completed identifying the mood and tone in their assigned texts, groups will share their findings with the class.

Conclusion

Review how to identify, describe, and discuss the mood and tone of graphic narratives. Suggest how this will be useful in reading graphic narratives – it will help them better understand other literature and media. As well, this will help them create an engaging atmosphere when writing and illustrating their own graphic narratives.

Extension

In a 200-word reflection paragraph, respond to the prompt: Why is today’s lesson on mood and tone important for comprehending, analyzing, and contextualising graphic narratives?

Support Materials

Mood and Tone Literary Devices

Mood and Tone Literary Devices Worksheet

2. THIRTEEN SECRETS - NICO & ROLF KAMP AND GILAD SELIKTAR

The lessons in this section are supported by additional materials from *But I Live*. Nico and Rolf Kamp have provided information about themselves, in their own words (Nico pp. 163–164 and Rolf pp. 165–167). For information on surviving in hiding, read "Surviving in Hiding from the Nazis," by Dienke Hondius (pp. 137–146). Additionally, this map will show Nico and Rolf's movement during the Holocaust.

Learning Objectives

Students will be able to:

- examine the historical events surrounding the graphic narratives studied.
- explore the impact of geography on the study of the Holocaust.
- practice close reading text and images in graphic narratives.

Guiding Questions

- How was the Holocaust experienced in different locations?
- How were people in different regions affected?

Sequence

- Lesson 1: Thirteen Secrets: An introduction
- Lesson 2: The Holocaust and Geography
- Lesson 3: An Introduction to the Hidden Network
- Lesson 4: Wrap Up

A HUMAN GEOGRAPHY APPROACH

Why Geography?

It is important that both teachers and students understand the Holocaust as a sum of many moving parts. While it is important to understand the historical events behind the Holocaust, understanding the cultural, spatial, and psychological aspects as well will build a fuller picture. Understanding the geography of the Holocaust helps us reckon with the breadth of this event—it also helps us understand the diversity of Holocaust experiences. Urban and rural Jews did not have the same experiences: survivorship and resistance looked different depending on geography, as did perpetration and complicity. It is easy to essentialize and simplify the Holocaust, but we should aim for students to understand that the Holocaust is not just one narrative, rather a collection of many. Using geography as a lens, we can begin to understand the complexity and variability of Holocaust experience.

Learning Objectives

Students will be able to:

- understand how geography influences the consequences of significant events.
- reflect on the different contexts and influences

that created different experiences for those who lived through the Holocaust.
- read and analyze maps related to the Holocaust.

Guiding Questions

- How was the Holocaust enacted differently by region? How was it experienced differently?
- In what ways has Nico and Rolf Kamp's testimony been shaped by place?

Thirteen Secrets: An Introduction

This lesson introduces students to historical testimony as communicated through graphic narratives. Using these narratives, students will learn to analyze Holocaust testimony.

Learning Objectives

Students will be able to:

- analyze historical testimony.
- discuss the importance of geographical factors within a testimony.

Guiding Question

- How can graphic narratives help us understand history?
- How do personal narratives provide insight into different perspectives from the past?

Introduction

Think-pair-share activity

- Ask students to reflect on what they **know,** and what they **wonder,** about the Holocaust in the Netherlands. How was it similar or different to the Holocaust in other regions?

Next, have students look at the cover of the story. Have them discuss in pairs, taking notes, what they can infer about the story from its cover and title.

Lesson Activities

Introducing the Place

Have students read "Thirteen Secrets" as a class; prompt students to pay attention to the role that space and place play in the story. What do they notice about the landscape, the houses, the natural environment, etc.

As a class, discuss the observations students made while reading. Have students reflect again on what they know, and what they wonder, about the Holocaust.

Viewing Video

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=428#oembed-1

Conclusion

Following the viewing of the video, discuss in groups if students' impressions or understandings of the story have changed. Ask each student to form one question they have related to the story. Collect these questions—we will come back to them in future lessons.

Example questions:

- Did the fact that Nico and Rolf lived outside of Germany impact their survival?
- Did the methods of the Holocaust in the Netherlands differ from elsewhere?

The Holocaust and Geography

This lesson builds on student understanding of the Holocaust, and uses that understanding to make connections with the impact of geography on Holocaust victims.

Learning Objectives

Students will be able to:

- knowledge and skills to use geography as a lens to explore questions related to the Holocaust.
- create a visual representation of where and when significant events occurred during the Holocaust.

Guiding Question

- How does the physical geography of an area impact the distribution of people?
- How, and why, were Jewish people distributed across Europe the way they were?

Preparation

Gather additional materials:

- Map of Europe from World War Two
- Provide a simple timeline of the Holocaust. A timeline could also be constructed together as a class, or taken from a trusted source.

Introduction

Project a map of Europe from World War Two.

In small groups, invite students to share and discuss the physical locations of any known major events or key locations during World War Two on the map. Ask them to analyze why events took place where they did. Connect students' analyses with historical evidence.

NOTE: If students have limited knowledge about the geography of World War II, it should be presented before proceeding with this lesson.

Lesson Activities

Creating a Timeline of Antisemitism in Europe

Using trusted resources, develop a timeline of significant events in the history of antisemitism in Europe; placing the

major events (Spanish inquisition, plague, Martin Luther, major pogroms, etc.) in chronological order.

The timelines could start from 1492 and extend through the Holocaust, or alternately focus in on the 20th century.

The timeline could be a straight line or reflect the positive and negative change experienced by the Jewish population in Europe. This will create the historical background to understand the geography.

Suggested resources could include:

- The Vancouver Holocaust Education Centre Workshop on Antisemitism
- The US Holocaust Memorial Museum
- Yad Vashem

Focusing in on Regional Antisemitism

Using a local resource or gathering documents as a class, focus in on regional antisemitism.

You may want to use a tool such as Canva to build the timeline.

- For example, the Vancouver Holocaust Education Centre resource kit, Too Close to Home: Antisemitism and Fascism in Canada 1930s and 1940s, provides an artefact kit and documents with resources for teachers.

Conclusion

Compare and Contrast

Using the two timelines, compare and contrast the broader European experience of antisemitism and regional or local experiences of antisemitism.

- Review the key factors for the movement and distribution of Jewish people across Europe based on the significant events.

Extension

Extend the students' engagement to annotate a map. The class could be divided into three groups. Each group will work on creating a map that covers one of the following events/places:

- concentration camps
- ghettos
- massacres

In order to create these maps, encourage students to use Yad Vashem, United States Holocaust Memorial Museum, and other reliable Holocaust-focused resources. Maps should include important details such as: cities or towns, major physical resources (water, forests, etc.), prominent landmarks, countries, and any other relevant details.

Students from each group can teach the others about their maps, as well as the information these maps provide about the Holocaust. In their discussions, students should consider the relationship between methods of extermination/elimination

and the places and spaces where extermination occurred. For instance, why were ghettos and modes of deportation clustered in urban settings? Groups should establish well-reasoned and supported arguments for their positions.

An Introduction to the Hidden Network

Not all Jewish individuals ended up in concentration camps. Some survived through hiding. This class introduces students to networks of hiding places.

Learning Objectives

Students will be able to:

- engage with, and perform analysis of, historical testimony.
- investigate the importance of the space and place in contextualizing hiding.

Guiding Question

- How do personal narratives provide insight into different historical perspectives?

Preparation

Have copies of the two handouts for the learners.

Introduction

Think-Pair-Share

Ask students to reflect on what they **know** and what they **wonder** about the Holocaust. Next, have students look at the cover of the story, “Thirteen Secrets”. Have them discuss and write down a collection of inferences they can make for the cover and title. You may want to refer back to the lesson, Judging a Book By Its Cover for prompts and activities.

Lesson Activities

Reading or Reviewing Thirteen Secrets

Have the students read “Thirteen Secrets” in class, and prompt them to pay attention to role that space and place play in the story.

- depending on the age and experience of students, the class may focus on Geographic Thinking Concepts such as Human/Environment interaction, interrelationships, patterns and trends,

Now that students have read the story once, consolidate the terms students struggled with and collaboratively build a glossary as a class. The teacher may introduce other useful terms to the Glossary.

Discuss as a class the observations they made as they read.

Have them add to their wonder and learn sections from the Introduction.

View Video

As students view the video, prompt them to connect the material with Nico and Rolf's experience of hiding. Themes to consider could be, locations, places, helpers, and others.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=439#oembed-1

Post viewing Discussion

As a class discuss the video. Some suggested discussion prompts include,

- both the testimony and the video highlight the importance of interaction between people and the environment. Compare and contrast Nico and Rolf's experience of hiding with the other stories of hiding in Poland?
- how should historians and government organizations recognize the geographical importance of these sites?
- in the testimony, how has the artist, Gilad Seliktar, created a sense of place?

Conclusion

After watching the video, discuss in groups if their impressions or understanding of the Nico and Rolf's testimony has changed. Ask each student to form one question they have related to the story. Collect these as we will come back to them in future lessons.

Example questions:

- How did the Hoocaust in the Netherlands differ from elsewhere?
- Did the fact that Nico and Rolf lived outside of Germany impact their survival?

Wrap Up

This lesson ties together the previous three lessons in an extensive jigsaw activity.

Learning Objectives

Students will be able to:

- explain and communicate spatial and geographic relationships.

Guiding Question

- How does physical geography interconnect with human events?

Introduction

Drawing on the previous lessons, using the concept of *Historical Significance* as a guide, students will share what they know about Nico and Rolf's testimony, the history of antisemitism, and the geography of the Holocaust..

Lesson Activities

Mapping Nico and Rolf's Hiding

Come together as a class to use students' mapping skills to collaboratively map out Nico and Rolf's story of survival. An online tool like Google Maps may be useful.

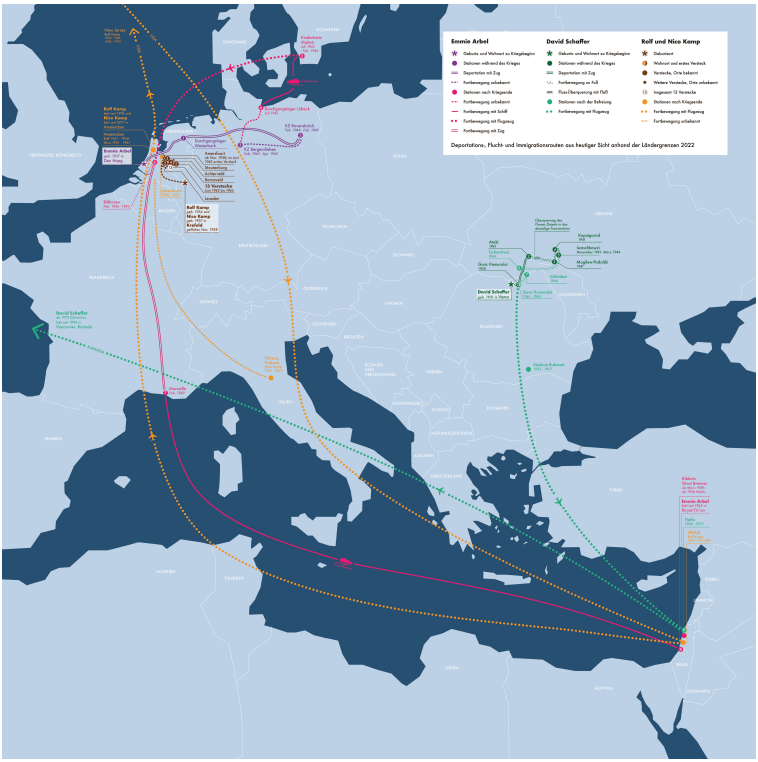
Going leg by leg, students should identify the locations of the homes Nico and Rolf went to. This adds scale to the story, but also a sense of realness and time.

NOTE: This activity works well with other stories as well. For a larger scale, David Schaffer's story is very powerful.

Conclusion

Once the class has a map, compare their version with the map

created to show all the movement of all the survivors –



3. A KIND OF RESISTANCE - DAVID SHAFFER AND MIRIAM LIBICKI

The lessons in this section are supported by additional materials in *But I Live*. David Schaffer has provided information about himself (pp. 159–162). For information on where David lived during the Holocaust, read "The Holocaust in Transnistria" by Alexander Korb (pp. 126–135). Additionally, this map will show David's movement during the Holocaust.

Learning Objectives

Students will be able to:

- examine the historical events surrounding the graphic narratives.
- explore the conventions used in graphic narratives
- practice close reading of text and images in the graphic narratives.

Guiding Questions

- How can graphic narratives help us understand history?
- What is the importance and influence of perspective in non-fiction graphic narratives?
- How do mood and tone influence our reading of a graphic narrative?

Agency in the Holocaust

- Lesson 1: Graphic Technique and Literary Devices
- Lesson 2: Jewish Youth Agency and Resistance
- Lesson 3: Preparing a Visual Representation

A Personal Approach to the Holocaust in Romania

- Lesson 1: The Holocaust in Romania
- Lesson 2: Testimony as Historical Source: Focus on David
- Lesson 3: Immigration and Post War Life

AGENCY IN THE HOLOCAUST

The purpose of this mini-unit is to combine two sets of competencies—one from the language arts, and the other from social studies—to enrich student ability to identify, analyze, and explain the perspectives of Holocaust survivors who went into hiding in Nazi-occupied Europe. By developing students' literary and historical skills through reading stories about Jewish resistance, the expectation is that students will build deeper, more lasting, and more adaptive competencies in employing historical empathy across their future humanities coursework. Students will learn to identify how Holocaust survivors' stories have been brought to life through literature. Students will then conduct targeted research about a survivor's life, presenting their learning in the form of a visual or graphic narrative representation. This process teaches students to persuasively and creatively illustrate the humanity expressed by those who sought to survive under extreme conditions.

This unit encourages teachers to investigate the relationship between art and history, thereby suggesting that literary techniques and primary sources are vitally interdependent in fostering student ability to meaningfully engage with the past. This mini-unit is designed for students in grades 10–12.

Learning Objectives

Students will be able to:

- identify and recreate both graphic and literary techniques used in contemporary graphic novels.
- reflect on and articulate the significance of these techniques for telling narratives of trauma.
- use this knowledge of technique to describe and assess the degree of agency possessed by Holocaust survivors who went into hiding, as well as survivors' ability to resist oppression, as expressed through a specific graphic narrative.
- apply this investigative approach to another narrative account of European Jews in hiding.
- create a visual representation illustrating individual agency by using a selection of narrative and/or non-narrative graphic and literary techniques that are identified in the unit.

Guiding Questions

- What are the key graphic and literary techniques employed by Miriam Libicki in her graphic narrative representing David Schaffer's experiences?
- How did David exercise agency in Miriam Libicki's account of his testimony?
- How can survivor agency and resistance be presented in Holocaust testimony?

Graphic and Literary Techniques

The aim of the lesson is to identify and analyze the most prominent graphic techniques and literary devices used in Miriam Libicki's graphic narrative representing David Schaffer's Holocaust experience.

This lesson establishes the framework for two subsequent lessons in the mini-unit, in which students explore the agency of Holocaust resisters who went into hiding. Students will create a narrative or non-narrative visual representation of their choice, illustrating the agency of one resister (or a group of resisters). Most of the conceptual learning for the mini-unit will take place in this lesson, which teachers may wish to divide into several smaller lessons based on the activity options.

Learning Objectives

Students will be able to:

- Differentiate between elements of story, character, and environment in the narrative.
- Identify and analyze the usefulness of graphic techniques, including colour schemes, panel bleeds, diagrams, different point of views, and splash pages.
- Identify and analyze the usefulness of literary

elements and devices, including inciting incidents, climaxes, atmosphere, denouements, and techniques of metaphor and symbolism.
- Infer the significance of certain techniques in representing story, character, and environment.
- Identify significant evidence of Schaffer's life experience during the Holocaust.

Students will develop historical thinking through narrative:

Students will use Evidence and Significance competencies by applying their knowledge of techniques and devices. They will pinpoint examples of Schaffer's significant experiences, as significant evidence were significant for someone in his situation by isolating the most compelling evidence in the story.

Guiding Questions

- How did survivors have agency during the Holocaust?

Preparation

Teachers may wish to review the Backgrounders, including The Author's Use of Graphic and Literary Techniques, which covers the prominent techniques and devices Miriam Libicki uses in her narrative, as described in a recent interview with Libicki, and Biography of David Shaffer, which offers context on David's life.

Distribute copies of the narrative in advance, and ask students to have completed a preliminary read of the text before the lesson.

Lesson Activities

Analyzing Story, Character, and Environment

Following the I do, we do, you do strategy, model a breakdown of the narrative's story by identifying the main plot points in the narrative, and providing biographical context as needed.

You may want to show the YouTube clip, "If We Had Followed the Rules, I Wouldn't Be Here," a collaboration between Schaffer and Libicki.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=24#oembed-1

Then, on the whiteboard, lead the class in creating a timeline of events and moments that students found significant to the plot, answering any basic questions about sequence that occur.

Finally, divide students into partners or small groups and ask them to create a diagram of rising and falling action in the

story, identifying which moments are most compelling to them.

Analyzing Character

In the same small groups, or different ones, have students brainstorm evidence for a biography of David Schaffer, in list or mind map form, based on what they have gleaned from reviewing the text (no details are too small or minor).

Or, have students mind map Schaffer's character using the STEAL technique: evidence from what he Says; Thinks; his Effects on others; his Actions; and his "Looks" or body language and gestures.

Or, have students complete a diagram or visual profile of Schaffer using the Five W's approach: Who, What, Where, When, and Why.

When finished, have groups share out their findings with the class.

Analyzing Environment

Explain to the class how the environment that Schaffer experienced in hiding is very important to his story. Ask the class to brainstorm, or mind map on the board, examples of how his environment affected him, and how he sought to survive in it.

Then, choose a splash page, such as the one on Page 17. Display it on the projector, and, as a class, have students complete the Begbie Contest guiding questions (such as those from Number 20, on paintings).

Then display another splash page with even richer imagery, such as the one on Page 17, and individually, have students write down everything they notice about its environment in one minute.

Remove the image.

Complete the process again with the same image, asking students to add details that they missed. You may need to repeat this process several times, so that observational skills improve.

Analyzing Techniques and Devices

Using "The Author's Use of Techniques" backgrounder, prepare one or two activities on analyzing graphic techniques and literary devices in the narrative, respectively.

Analyzing Graphic Techniques

Prepare a list of key graphic techniques used in the narrative and hand out the list of terms to the class.

In pairs or in small groups, have students identify examples of each term, as well as evidence for why their chosen examples are significant. Or, you may decide to create a jigsaw activity, in which each group of students gets a few graphic techniques, as well as a few possible examples of where to search for them.

Circulate around the room giving hints and guidance as needed, then have students assemble in new groups. Each individual from the first group explains their findings to their peers.

As a class, have each group share their analysis of the examples,

putting the images on the overhead for context. Add further explanation of each of the findings as needed, then have students complete the process one more time in second groups, giving a second example of each technique for them to analyze.

Analyzing Literary Devices

Have students refer back to the earlier activities on diagramming rising and falling action in the story. In the original activity groups, hand out the story structure terms and have students chart them on their existing diagrams, citing examples.

Then have them explain their reasoning to another group.

Next, have students refer back to their earlier analyses of the forest splash page, and have them look for evidence of two of the three remaining devices (metaphor/symbolism and forces of nature), circulating throughout the room as needed to offer guidance or leading questions.

For the last device, dialogue, pose a question to the class about where dialogue appears and where it does not. Ask the groups to prepare a summary statement on what this suggests about the mood or atmosphere of the story being told in the flashbacks. Ask students to refer to several other devices or techniques previously discussed when preparing their answers.

Identifying Significant Evidence of Schaffer's Experience

Analyzing Significant Moments

As a final activity, ask students, individually or in partners, to identify the four to five most significant moments in the text that illustrate the significance of Schaffer's experience in hiding.

Ask students to write a few notes about each moment describing why that moment is significant, and, if possible, how that moment is demonstrated or enhanced by one of the techniques or devices discussed in the lesson.

Have students share their findings with the class.

Conclusion

Introduce the next two lessons in the mini-unit, and explain the requirements of the final short project. You may want to hand out the requirements for the project now, especially if you will be dividing up these lessons within a larger unit of the course.

NOTE: The lessons do not need to be taught back-to-back. Students may benefit from having more time between lessons to digest the material. They will also need time to prepare their projects.

Additional Resources

The Author's Use of Literary Techniques

Biography of David Shaffer

Jewish Youth: Agency and Resistance

The lesson plan aims to identify, interpret, and explain how young Jewish victims of the Holocaust demonstrated agency and resistance in their actions, thoughts, and feelings.

Learning Objectives

Students will be able to:

- Describe and differentiate between the varied experiences of Jewish individuals who went into hiding during the Holocaust.
- Reflect on the coexistence of oppression and individual agency through the experiences of Jewish youth, using reasoning provided by human rights education.
- Identify evidence of perspective in various accounts of hiding that illustrate the agency and resistance of individuals.
- Share historical perspectives in a narrative or visual representation.

Guiding Question

- What are some of the ways that Jewish youth resisted during the Holocaust?

Context for the Lesson

This lesson builds on the conceptual foundations established in the lesson on Graphic and Literary Techniques, and adds one more important conceptual focus: human rights education. This intermediary lesson will encourage students to identify how, even under extreme conditions of persecution, European Jews still exercised their humanity by developing methods of survival that demonstrated creativity and resilience. This lesson forms a bridge to Preparing a Visual Representation, when students will prepare create their own graphic narrative of the agency of a victim in hiding.

Preparation

Teachers may want to review the backgrounder, "Holocaust and Human Rights Education," which provides important context about how to teach about the Holocaust with a focus on human rights education.

Introduction

Recap the previous lesson, and explain to the class that even oppressed individuals in the Holocaust were sometimes able to resist their oppressors. Refer to several of the examples

provided by students at the end of the last lesson, when they identified significant aspects of David Schaffer's experience, highlighting how he demonstrated agency and was able to make decisions and fight back against his oppressors. Provide context as needed about how oppression and resistance often coexisted during the Holocaust.

Lesson Activities

Introducing the Dossier of Sources

Building on interest in the David Schaffer graphic narrative, provide sets of diary excerpts written by Jewish youth who sought to survive during the Holocaust, exhibiting their own forms of resistance. Provide some context on the three types of Holocaust diaries written by Jewish youth—those written by youth who went into hiding; youth who fled Europe; and youth who were sent to live in **ghettos**. Not very many diaries of Jewish youth in ghettos exist, and they show the perspective of youth whose experiences were similar to those of David Schaffer.

Two curated sets of diary entries teachers can use are excerpted from Peter Langer and Otto Frank's diaries, which are adapted from Salvaged Pages: Young Writers' Diaries of the Holocaust. A third excerpt is text and art from Petr Ginz's diary, adapted from a lesson on Facinghistory.org. Each source highlights the experience of a youth that was forced to flee, hide, or live in a ghetto. The sources also highlight the distinctive forms of resistance these youth displayed in their daily lives. (See Support Materials, for examples of curated entries.) More challenging diary examples could include those of Anne Frank, in particular entries from June 12 and 14, 1942;

April 5, 1944; or July 15, 1944. Teachers hoping to further explore the experience of survivors who went into hiding might prefer to use video testimony. The Vancouver Holocaust Education Centre has multiple testimonies (see Support Materials, below).

You may want to create a gallery walk, in which students rotate from station to station, taking notes on taking notes on examples of agency and resistance, either subtle or outright, as seen through the actions, thoughts, and feelings of persecuted individuals. Encourage them to do this in partners or groups, and to share their reflections with each other as they go. When complete, ask students to record three things that they learned; two things that they are curious to learn more about; and one thing that surprised them. Share out loud as a class.

Closure

Choosing Sources and Introducing the Short Project

Students will use their questions and insights from these activities to begin researching an individual they want to focus on in their narrative or visual representation.

Let students know that they can choose from among the individual examples in today's lesson, or, if you prefer, another individual (youth or adult) that they choose to research.

More complete diaries from Otto Wolf or Peter Langer, for example, can be found in the full text of Salvaged Pages. Review the requirements of the short project as needed.

Support Materials

Diary Entry Excerpts by Peter Langer and Otto Frank from Salvaged Pages

Text and Art by Petr Ginz

The Vancouver Holocaust Education Centre contains multiple testimonies of survivors who went into hiding. Each includes a summary index of the topics discussed:

Miriam E (1984), Holocaust Testimony, Holocaust Documentation Project, VHEC

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=26#oembed-1

Boris W (1983), Holocaust Testimony, Holocaust Documentation Project, VHEC

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=26#oembed-2

Miriam E (1984), Holocaust Testimony, Holocaust Documentation Project, VHEC

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=26#oembed-3

Thelma K (1984), Holocaust Testimony, Holocaust Documentation Project, VHEC

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=26#oembed-4

Estera K (1990), Holocaust Testimony, Holocaust Documentation Project, VHEC

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=26#oembed-5

Preparing a Visual Representation

This lesson plan aims to represent, in narrative or visual form, the agency and resistance of a Jewish individual during the Holocaust, using graphic techniques and literary devices identified in Miriam Libicki's graphic narrative.This lesson completes Unit 4 by bringing together the teachings of the previous two lessons, requiring students to complete a project that combines a) an aspect of the graphic narrative (story, character, or environment); b) techniques and devices used in graphic narratives; and c) research on an individual to demonstrate historical thinking competencies.

Students will draw on their learning from the first two lessons to demonstrate their competencies in three areas: specific reference to evidence; understanding of significance; and capacity to empathize with, and understand, different perspectives. Researching a Holocaust victim through relevant primary source evidence will help a student understand a victim's unique perspective and experience. Through this process of experiential research, students will be better equipped to translate their learning into graphic narratives.

Learning Objectives

Students will be able to:

- Select and demonstrate effective use of specific graphic techniques and narrative devices that represent the lived experience of the individual Holocaust victim.
- Identify and express how this experience provides evidence of agency and resistance by the individual.
- Use graphic narratives techniques and devices to create a visual narrative or representation that focuses on the poignant aspects of story, character, or environment.

Guiding Question

- How does artistic expression provide insight into personal experience?

Preparation

As discussed in Graphic and Literary Techniques, teachers may want to explain the requirements of the project at the end of Lesson 1, so students can think about the final project as they learn more about survivors of the Holocaust, unless the teacher has decided to break up the lessons within a larger unit.

Lesson Activities

Project Work

Students are required to create a representation of the agency and resistance demonstrated by the individual they have chosen to research. Students may choose between two options: writing and illustrating a short multi-panel graphic narrative, modeled on Miriam Libicki's process, or creating a collage, painting, or graphic diagram which expresses an example of agency and resistance. They may choose from several different mediums, depending on their artistic confidence and individual preferences: they may complete their projects by hand, or by using a graphic design program or other kind of computer software.

First, students should choose their individual, whether an individual previously selected by the teacher in Jewish Youth: Agency and Resistance, or another they have been approved to research. Then, they should identify how best to illustrate that individual's agency—through a focus on story, character, or environment. Then they must identify and incorporate five devices and techniques studied in Graphic and Literary Techniques (or another number of techniques, as decided by the teacher). If they choose not to create a narrative representation, they are free to illustrate their knowledge of techniques by using other graphic approaches that do not require plot, that are non-diegetic.

The teacher may choose to assign a short written description in which the student must explain the reasoning behind their techniques and devices, and their strategy for representing the agency of the individual they have chosen.

This project is designed to allow students to independently

refine their graphic narrative techniques from a variety of different vantage points, gradually allowing them to build confidence in making their own design decisions. This structure also allows for significant differentiation in the classroom, letting learners practice perspective and historical empathy using their individual learning strengths. This project could also be assigned in other subjects, including language arts or English.

Extension

Depending on the make-up of the class and/or the preferences of the students, the project could be combined with a fair, gallery walk, or series of individual or group presentations, in which students share the highlights of their learning journeys.

A PERSONAL APPROACH TO THE HOLOCAUST IN ROMANIA

This three-lesson unit focuses on David Schaffer, a survivor of the Holocaust from Romania. Through David's story, we examine the horrific events which took place, and the deep and lasting impact these events had on the people and communities targeted. The trauma and pain inflicted by the Holocaust did not end on Liberation Day. It caused deep and pervasive scars and decimated communities beyond the point of return. It is crucial that students understand the lasting impacts of these actions, and how they changed the lives of millions of people—and the course of the world.

Students will examine the events of the Holocaust in Romania through a historical thinking/research lens and through a more personal approach as we delve into David's testimony. Finally, we will explore what these events meant for immigration and refugee movements before researching local support systems that could assist people who are today fleeing atrocities.

This unit is intended for senior students, but can be adapted to suit the needs of the classroom. Ideally, this unit will follow previous lesson(s) on the Holocaust.

The primary goal of this unit is to examine the staggering, horrific events of the Holocaust through the humanizing medium of testimony: David Schaffer's personal story. Students will gain experience working with testimony and gathering

historical information and data. The unit concludes in a support action plan, which prompts students to consider how they can personally assist immigrants and refugees in their own communities.

The unit is flexible, allowing educators to adapt the lesson depending on the needs of their classroom. We have also included prompts for additional topics or concepts that could be focused on. These three sections, "The Holocaust in Romania," "Testimony as Historical Source: Focus on David," and "Immigration and Post-War Life" can be taught individually or together.

Learning Objectives

Students will be able to:

- gain experience working with survivor testimony.
- examine the Holocaust in Romania.
- identify the 10 stages of genocide and how they occurred in Romania.
- consider and analyze the lasting impacts of trauma.
- build understanding of immigrant and refugee movements.
- consider how they can personally support newcomers in their own communities.

It is crucial that educators provide trauma-informed pedagogy, perhaps including trigger warning to their class for the

following material. A safe space should be offered if students feel the need to disengage.

Before delving into this unit, students would benefit from previous engagement with World War Two, more generally, and the Holocaust specifically. However, with ample context, this unit can serve as primary learning about the Holocaust.

Though not necessary, students would benefit from previous learning about:

- World War Two and the Holocaust
- related concepts—antisemitism, discrimination, immigration, etc.
- genocide
- context for the Holocaust, and a timeline of events
- other survivor testimony

Guiding Questions

- Describe the treatment of Jews in Romania through the lens of the stages of Genocide.
- What were the movements of refugees during and post-war?
- How can citizens and local services support immigrants and refugees moving into their neighbourhoods?

Additional Topics

David's story provides avenues to highlight many other topics and concepts:

- civil disobedience versus "following the rules"

- trauma, inter-generational trauma
- loss of community, possessions, land, business

The Holocaust in Romania

This section focuses on the Holocaust in Romania and builds historical thinking skills

Learning Objectives

Students will be able to:

- research the events of the Holocaust in Romania
- research historical data.
- collect, analyze, and report on the data gathered.
- identify the 10 stages of genocide and how these stages occurred in Romania.
- represent historical research through a project.

Guiding Question

- How was the Holocaust experienced in Romania?

Preparation

First and foremost, efforts should be made to create a safe classroom atmosphere before diving into challenging content.

Introduction

This lesson will focus on researching the Holocaust in Romania. Ensure that students have access to all needed materials. Depending on the needs of the classroom, research can be conducted through the lens of the stages of genocide, or students can research first and then learn about the stages of genocide after.

Lesson Activities

Historical Research

Teachers can use any or all of the included sources to examine the events of the Holocaust in Romania.

Timeline Activity

- The United States Holocaust Memorial Museum has this timeline activity which uses info cards to teach about the Holocaust. There is an extension that focuses on Elie Wiesel and his experience surviving the Holocaust in Romania. These are interactive activities which prompt learning about this heavy topic.

Where Did the Largest Numbers of Jews Murdered in the Holocaust Come From? Activity

- The University College of London (UCL) Centre for Holocaust Education has developed this short lesson focusing on historical data and information. This resource places a heavy emphasis on historical information and skills, thus it is important to follow-up by humanizing the

data covered.

The Stages of Genocide

Either alongside or immediately following the lessons on historical context, students will take an in-depth look at the stages of genocide, analyzing how these steps took place in Romania.

- The United Nations Office of Genocide Prevention is a reliable resource.

Research Project

Students can complete a research assignment with a focus either on historical events or on the stages of genocide. This assignment can be done individually or as a group.

Conclusion

Wrap-up by by discussing the possibilities for presenting this research. Possibilities for projects include:

- Assign one stage to each small group. Ask them to present to the class how this step occurred in Romania.
- Have students work individually to create a timeline of events.
- Have students create a presentation on the Holocaust in Romania either individually or in small groups.
- Another option, depending on the needs of the class.

Support Materials

The following resources may be useful.

- The Elie Wiesel National Institute for the Study of the Holocaust in Romania (European Holocaust Research Infrastructure) https://www.ehri-project.eu/elie-wiesel-national-institute-study-holocaust-romania-0
- Romania (European Holocaust Research Infrastructure) https://portal.ehri-project.eu/countries/ro
- Jewish Virtual Library (this virtual library hosts many resources, including primary sources) https://www.jewishvirtuallibrary.org/
- Genocide (Montreal Holocaust Museum) http://genocide.mhmc.ca/en/
- The Holocaust Explained: Romania (The Wiener Holocaust Library) https://www.theholocaustexplained.org/life-in-nazi-occupied-europe/occupation-case-studies/romania/
- Romania (United States Holocaust Memorial Museum) https://encyclopedia.ushmm.org/content/en/article/romania
- Rumaenien [Romania] (documentary) (United States Holocaust Memorial Museum) https://collections.ushmm.org/search/catalog/irn1001658
- Primary Voices (Vancouver Holocaust Education Centre) https://vhec.org/primaryvoices/
- Open Hearts Closed Doors (Vancouver Holocaust Education Centre) https://vhec.org/open-hearts/english/index.html
- Murder of the Jews in Romania (Yad Vashem) https://www.yadvashem.org/holocaust/about/final-solution-beginning/romania.html
- Romania (Yad Vashem) https://www.yadvashem.org/righteous/stories/romania-historical-background.html
- The Story of the Jewish Community of Balti (Yad Vashem)

https://www.yadvashem.org/yv/en/exhibitions/communities/balti/overview.asp

- Final Report of the International Commission on the Holocaust in Romania (International Commission on the Holocaust in Romania) https://www.ushmm.org/m/pdfs/20080226-romania-commission-holocaust-history.pdf

Testimony As Historical Source: Focus on David

This lesson focuses on David's testimony as an historical source.

Learning Objectives

Students will be able to:

- define testimony.
- collect, analyze, and report on data gathered from Holocaust survivor testimony.
- examine testimony to better understand the lasting impacts experienced by survivors.

Guiding Question

- What was significant in David's experience of the Holocaust?

Introduction

The previous lesson "The Holocaust in Romania," provides context for David's experience of the Holocaust. Alternatively, these lessons can follow any instruction on the Holocaust, or

lessons can be used to highlight survivor testimony in particular.

Lesson Activities

Thinking about Testimony

As a class, lead a discussion about testimony, using the following questions as prompts:

- What is an eyewitness?
- What is testimony?
- What forms does testimony take?
- Why would somebody leave a testimony?
- What can testimony tell us about a past event that other sources might not? What are the limitations of testimony?
- Compare the value of testimony, artefacts (such as documents and photographs), and textbooks as sources for understanding the past.

Reading David's Testimony

Gather various sources of David's testimony

- David Schaffer has provided information about himself (*But I Live* pp. 159–162).
- Biography of David Shaffer from the Vancouver Holocaust Education Centre

Based on the sources, what are the significant events in David's testimony?

Reading the Graphic Testimony

Depending on your class, you may choose to have students read the testimony in many ways.

- What happens in the graphic narrative? How does David describe what happened to him?

Three potential options are:

- Have students read the testimony independently. Highlight certain topics as a class after ward.
- Have students read the testimony in groups.
- Read the testimony as a class, stopping to highlight certain topics as you read.

Develop a list of the significant events in the graphic testimony. Does this vary from David's biography?

Potential Discussion Questions are provided here.

Conclusion

Debrief the discussion. Potential questions could include:

- How does this testimony contribute to your understanding of the Holocaust, or to our previous lessons?
- What long-term effects has the Holocaust had on David?
- How do you think David felt when he described what happened to him?
- What did you learn from this personal testimony that you did not learn from the historical sources?
- What stood out to you about David's story? Why?

- What will you remember about the experience of studying David's testimony? Why?

Extension

Teachers may decide to use these lessons as avenues into other topics, including:

- trauma, inter-generational trauma
- desecration/loss of community
- inter-generational impacts such as land loss, economic impact, education, etc.
- other survivor testimonies

Support Materials

Using video testimony in the classroom (USC Shoah Foundation) https://www.facinghistory.org/sites/default/files/USCSF_Teaching_Guidelines.pdf

Danger in Forgetting: Eyewitnesses to the Holocaust (Facing History and Ourselves) https://www.facinghistory.org/videos/danger-forgetting-eyewitnesses-holocaust-sonia-weitz

Immigration and Post War Life

This section focuses on the movement of refugees and immigrants during and following World War Two. Students will research support services for immigrants and refugees in their own communities, as well as how they can personally support new immigrants.

Learning Objectives

Students will be able to:

- collect, analyze, and report on data gathered.
- examine the desecration of Jewish communities during the Holocaust.
- consider the lasting impacts of World War Two on immigration patterns.
- research support services in their communities.
- consider how they can support immigrants and refugees joining their local communities.

Guiding Question

- What are the local resources to support immigrants and refugees?

Introduction

Discuss the difference between key terms: immigration, migration, refugee, displaced person.

Lesson Activities

Immigration and Refugee Movement

First, the class will research patterns of mass immigration during and immediately following the Holocaust. The three following resources provide information and activities to prompt learning (there are many resources available online).

- **Primary Voices** (https://vhec.org/primaryvoices/immigration/) – The Vancouver Holocaust Education Centre has a collection of survivor testimonies in their Primary Voices program. In "Immigration," students can explore survivor immigration stories: the experiences survivors had while immigrating and creating new identities. Students should create an inquiry question through an optional activity.

- **Open Hearts Closed Doors** (https://vhec.org/open-hearts/english/index.html) – Another resource by the Vancouver Holocaust Education Centre, Open Hearts Closed Doors follows the lives of children orphaned by the Holocaust, as well as their journeys fleeing to Canada. Students may find this resource easier to connect with because the ages of those studied match their own.

- **Responding to a Refugee Crisis**

(https://www.facinghistory.org/resource-library/teaching-holocaust-and-human-behavior/responding-refugee-crisis) – Facing History & Ourselves has created a lesson plan entitled Responding to a Refugee Crisis, which is part of a larger unit on teaching the Holocaust and human behaviour. Though specific to Germany, this lesson provides an interesting view on the difficulties of leaving Nazi-occupied Europe, and of immigrating more broadly.

Canada's Reaction

The class could discuss Canada's reaction (or lack thereof) to these immigration movements. Additionally, the class could discuss a history of a history of patterns of refugee movements in Canada or in Canadian policy (current or past).

Local Support Services

Finally, we will look at support services available to immigrants, and specifically refugees, in Canada and locally. (The United Nations High Commission on Refugees has many resources.)

Local support services vary greatly. In Vancouver and surrounding areas, organizations include:

- Immigrant Services Society of BC
- MosaicBC
- Kinbrace
- WelcomeBC
- BC Refugee Hub
- NewToBC
- Multi-Agency Partnership BC

This could be an informal in-class discussion or a more formal assignment. Students could write a journal entry about the services, or about difficulties that immigrants to BC communities might face. Alternatively, David's story could be examined as a class, with a focus on brainstorming what services he may benefit from.

Extension

Students could then select a different survivor to research via testimony before creating a list of services refugees and survivors might benefit from.

4. BUT I LIVE – EMMIE ARBEL AND BARBARA YELIN

The lessons in this section are supported by additional materials from *But I Live*. Emmie Arbel has provided information about herself in her own words (pp. 169–172). For information on Emmie's life in the concentration camps, read "Surviving Ravensbrück and Bergen-Belsen as a Child," by Andrea Low (pp. 147–155). Additionally, this map will show Emmie's movement during the Holocaust.

Learning Objectives

Students will be able to:

- examine the historical events surrounding the graphic narratives.
- explore the conventions used in graphic narratives,
- practice close reading of text and images in the graphic narratives.

Guiding Questions

- How can graphic narratives help us understand the experience of women in history?
- What is the importance and influence of perspective in non-fiction graphic narratives?
- How do past events continue to affect present experiences?

Sequence

- Lesson 1: Graphic Narratives and Lit Circles

Using Personal Narrative to Understand the Lasting Impact of the Holocaust

- Lesson 1: But I Live Introduction
- Lesson 2: Who Is Emmie Arbel?
- Lesson 3: Valuing Testimony

Intersectionality – Women in the Holocaust

- Lesson 1: What is Intersectionality?
- Lesson 2: Women in the Holocaust: Emmie's Story
- Lesson 3: Women's Resistance

Graphic Narratives and Lit Circles

This lesson's goal is to explore and understand Emmie's narrative through the lens of trauma. Using skills developed in the previous lesson, students will delve into difficult subject matter, identifying and articulating the various ways trauma is both communicated and understood in the text. Students will also be mindful of both their own and their peers' emotional wellbeing and safety, drawing on practices and protocols previously established, during their exploration of the text.

NOTE: Depending on classroom needs and structure, this lesson could be broken into two parts to devote more time to discussion and reflection. We recommend not neglecting reflection time, as reflection will function as the "safe way out" for students.

Learning Objectives

Students will be able to:

- identify and articulate various expressions and portrayals of trauma in the text.
- synthesize their understanding of trauma and the techniques of visual narratives to create a clear picture of how trauma is uniquely expressed through graphic narratives.

- use trauma-informed practices to ensure both their own and their peer's safety and well-being.
- begin to articulate a distinction between memory and knowledge—remembering something versus knowing something—and how these concepts relate to trauma.
- use reflection practices to deepen understanding while also avoiding secondary traumatization.

Guiding Question

- What is the lasting impact of trauma?

Preparation

Students should read But I Live, Emmie's graphic narrative in advance. They will also read a short timeline of the Holocaust for some context on events. Give the students the discussion questions ahead of time, giving them time to prepare.

NOTE: The instructor may find it valuable to explain to students that every word in the narrative is taken directly from Emmie's testimony, which was conducted in English. There has been no editing of phrasing or wording—only the order in which things are presented, and the decision of what to omit and what to include.

Introduction

Begin with the mood meter. You may also want to do a brief class check-in after reading the text.

Lesson Activities

Converstations

Break students up into five groups, one group per table. Give each table one of the five discussion questions. Periodically rotate members of each station to a new one, until all students have spent time at each station. This enhances student comfort and safety because students will have had time to familiarize themselves with each question before tackling the next. Students will encounter each new question with a more experienced group where they can offer a fresh perspective.

Guiding Questions

These questions are merely suggestions—the instructor may adapt or replace them as they see fit, based on the needs of their class.

- What signs of trauma does Emmie exhibit, if any, during the narrative? How might these signs relate to her experience at Ravensbrück?
- How does the artist represent trauma visually? Consider colour, framing, composition, the ordering of panels, reocurring images.
- Emmie repeats the phrase “I don’t remember,” usually before the narrative recounts one of her memories. What is the significance of this? Based on your study of trauma,

what does this say about the relationship between trauma and memory?

- At one point, Emmie says "I know things but I do not remember." What is the significance of this phrase? What is the difference between knowing something and remembering something? How does this relate to trauma?
- What were your personal takeaways from Emmie's testimony?
- How did the visual form of the narrative enhance your understanding of her testimony?

Check In

Bringing the class back together, open a dialogue about how students are feeling. This could be a meaningful time for you to tell students more about Emmie's life today: Emmie is still alive, and though she has endured many terrible tragedies, she continues to live on, and there are many sources of joy in her life. Give students time to reflect on the final pages: their imagery is a useful reminder of human resilience. Finally, ask the students to reflect on how this act of narrative testimony is an act of resilience in itself.

Conclusion

Wrap-up by revisiting the mood meter and asking students to reflect on their emotional movements throughout the lesson.

Students will write a final mood meter entry, and then take time to look through all their previous entries, reflecting on their progression and any personal change throughout the unit.

Extension

Students write short reflections, roughly a paragraph in length, to be collected as exit slips. Using this information, and building on their previous reflection exit slips, students will write a final long form reflection considering the unit as a whole. As noted above, depending on classroom needs and structure, this could be assigned as a take-home assignment, or class time could be devoted to it. For a suggested structure, please refer to the final reflection handout.

Potential exit slip suggested prompts:

- Based on your experiences in today's class, how would you describe "trauma"?
- How has your understanding of the concept changed over the course of the lesson?
- What are things we can do individually, and as a class, to make sure that in learning about another's trauma, we do not become traumatized ourselves?

Note: Students need not answer all questions—it is in keeping with a trauma-informed practice to offer students their choice of prompt.

UNDERSTANDING THE LASTING IMPACT OF THE HOLOCAUST

In this unit, students will read "But I Live," a short memoir co-written by Emmie Arbel and German artist Barbara Yelin. "But I Live" is about Arbel, an 84-year-old survivor of the Holocaust. This collaboration between survivor and artist provides a glimpse into Emmie's experiences as a child in the Holocaust eighty years ago.

Students will analyze the artistic choices Yelin made as she represented Arbel's memories in "But I Live." Students will connect with Emmie through this investigation into visual storytelling, exploring how Emmie's experiences have affected her identity and her daily life—even decades later.

Learning Objectives

Students will be able to:

- develop literacy skills specific to narrative art and visual storytelling.
- explore the lasting impact of the Holocaust through the lens of personal trauma.
- consider the value of narrative art and visual storytelling as a source to study the Holocaust.

Guiding Questions

- What are the differences between traditional testimony and testimony told through narrative art?
- To what extent / how does testimony told through graphic narrative play a role in preventing future genocides?
- How can the intentional destruction of a people and their culture (genocide) be disrupted and resisted?

But I Live: Introduction

This lesson introduces students to Emmie's testimony while continuing to build general literacy skills. Through the collaboration between Barbara Yelin's art and Emmie's testimony, students are exposed to:

- traumatic memories that affect survivors' everyday life decades later
- three different Nazi camps, and what life in them was like for a child
- the experience of being dehumanized
- the challenge of recording past memories
- how trauma can blur the boundaries between past and present
- concepts of dignity, rebellion and humour

Learning Objectives

Students will be able to:

- read and reflect on non-fiction and autobiographic graphic narratives.
- form questions and wonderings about the Holocaust.
- contextualize the graphic narrative in its larger context of the Holocaust.

Guiding Question

- What do I know about the Holocaust?
- What do I wonder about the Holocaust?

Preparation

The class will need copies of Emmie's story, But I Live, the cover image of Emmie. Teachers may also wish to use Know-Wonder-Learn charts and exit slips.

Introduction

Project the cover of "But I Live" so students can see. Ask students what they notice when they look at the image.

Lesson Activities

Know-Wonder-Learn

In small groups, have students discuss what they already know about the Holocaust. Next, ask students to discuss what they wonder about the Holocaust.

Learning Strategy: Know-Wonder-Learn

- Students share what they already know on the topic/ theme.
- Students ask questions ahead of reading and set reading intentions.

- Students' questions help shape learning and focus.

Using the Pre Reading KWL, ask these questions explicitly:

Before Reading

- classroom discussion
- main ideas captured on white board
- students fill in first two columns on their table (K and W)

Ask Students

- Who is the author? Illustrator?
- When and where was the graphic narrative published?
- What is the main topic of this testimony?
- What do you already know about this topic?
- What would you like to find out about this topic?

Reading

Individually or as a class, read Emmie's story.

While reading, encourage students to note significant events or annotate the Wonder in their Know-Wonder-Learn. They can write down new questions, or highlight what they have learned.

First ask students to create a timeline of the events in Emmie's story. Discuss as a class or in groups what images or dialogue support the events in the timeline.

Conclusion

Then, in a personal reflection, ask students to pick one picture they found powerful, explaining the impact it had on them.

Extension

Students write short reflections, roughly a paragraph in length, to be collected as exit slips.

Supporting Resources

Pre Reading Know-Wonder-Learn

But I Live Introduction – Exit Slip

Who Is Emmie Arbel? Analyzing Historical Testimony

Emmie's Holocaust experience does not seem to have a clear ending, every trivial daily gesture carries the indelible marks of her losses. Students will expand their knowledge of the Holocaust by placing her story within its larger context. This lesson covers life in different internment camps, survivor guilt, and PTSD.

This lesson could potentially stretch over two classes.

Learning Objectives

Students will be able to:

- analyze historical graphic narratives
- expand their understanding of the Holocaust

Guiding Questions

- How can historical narratives teach us about history?
- What are the components of a graphic narrative?

Preparation

Review the jigsaw procedure. Ensure that there are enough jigsaw analysis sheets for each student.

Introduction

Upon reviewing the exits slips from a previous lesson, choose one or two of the images students found most powerful based on majority.

Project these images and start a class discussion. Why did they find these images powerful? Take it one step further and draw specific attention to the details of the image: colour choice, word choice, content, historical connection, etc.

This activity demonstrates how students will approach analyzing key story components in the next jigsaw activity.

Lesson Activities

Jigsaw

(For full explanation of this activity, please refer to the guide provided in the materials.)

Divide students into five groups; assign each a specialization to analyze. The specializations are covered in the specialization sheets below. Each group will take time to learn, discuss, and become experts in their area.

The 4 Themes

- Emmie
- Camps
- timeline
- graphic narrative analysis

The expert will then teach that specialization to other groups.

Conclusion

End with Exit Slip; a written reflection asking students the prompt “What have you learned?”.

Support Materials

Handout_Jigsaw_Procedure

Handout_Specialist_Group_1

Handout_Specialist_Group_2

Handout_Specialist_Group_3

Handout_Specialist_Group_4

Handout_Pulling_It_All_Together

Jigsaw Exit Slip

Valuing Testimony

Visual storytelling and testimony requires collaboration between survivors, artists, and readers. Visual testimony is a powerful medium to reflect on the challenges of transmitting memory, trauma, and the magnitude of the Holocaust. Students are encouraged to reflect on the value of visual testimony, in particular, in teaching the Holocaust, as well as the possible limits we face in understanding the Holocaust and other genocides.

Learning Objectives

Students will be able to:

- assess both the value and the limitations of using survivor testimony to learn about the Holocaust.

Guiding Question

- What can we learn from historical testimony?
- Are there limitations to survivor testimony? If so, explain.

Preparation

Prepare technology to project images and video.

Cue up the three short films about the process of creating the narratives in *But I Live*.

Introduction

Introduce the three films on the creation of the graphic narratives.

Lesson Activities

Viewing Films

These films explore the process of creating the graphic narratives. Ask students to record, while they watch, the strengths and limitations of this process, and on the value of historical testimony more broadly.

Viewing Guide: Valuing Testimony

Small Group Discussion

Using the Viewing Guide, ask students to discuss questions in groups or pairs.

Conclusion

Come together and discuss these questions as a class. Have students write a final reflection answering the guiding questions for this lesson.

Support Materials

Viewing Guide Valuing Testimony

INTERSECTIONALITY - WOMEN IN THE HOLOCAUST

In this unit, students will learn about the specific experience of women during the Holocaust. By looking at how women were affected by the Holocaust, students will build empathy and experience analyzing the perspectives of marginalized groups, including Jewish women, Romani women, queer women, politically dissident women, and so on. This complements the social studies curriculum by developing students abilities to infer and explain different perspectives from history, making reasoned ethical judgments about all human rights .

Through Emmie's story "But I Live," students have been introduced to historical testimony as expressed by graphic art. By studying graphic narratives that represent history, students encounter real-life accounts of the Holocaust, and more specifically, the lived experiences of women during the Holocaust. The stories of women have been historically underrepresented in narratives of the Holocaust. Moreover, gender as a lens provides a new way of looking at the Holocaust.

Learning Objectives

Students will be able to:

- infer and explain different perspectives on people, places, events, phenomena, ideas, or developments (perspective).
- use ethical judgment to identify fair and unfair aspects of events, decisions, or actions, and consider appropriate ways to respond (ethical judgment).

Guiding Questions

- How were women treated during the Holocaust?
- What influences shaped their experiences?

What is Intersectionality?

This lesson explores the concept of intersectionality. Using case studies, students can build familiarity with the meanings of intersectionality, applying this lens to a variety of scenarios. Students should be encouraged to respect the authenticity and reality of lived experiences different from their own.

Learning Objectives

Students will be able to:

- define intersectionality.
- use real-world examples to highlight their understanding of intersectionality.

Guiding Question

- What is intersectionality?
- Why is understanding intersectionality important?

Preparation

Teachers should adopt a trauma-informed approach to teaching about intersectionality.

Teachers may wish to use the provided resources, or create their own.

Introduction

Begin with a discussion. Potentially posing the following questions to the class:

- Do you think everyone is equal? What is the difference between equality and equity?

Think-pair-share: How do you see discrimination in real life? How do you know it is discrimination?

Think-pair-share: What are some similarities and differences between types of discrimination?

Class discussion

- What makes different experiences of discrimination unique?

Lesson Activities

Case Studies

Students will read the case studies provided in groups or

individually, working through the following discussion questions.

Students should be prepared to discuss their ideas together as a class.

- How do you see intersectionality in each of these stories?
- How do different identities intersect with each other in these stories?
- Why do you think the people from the case studies were discriminated against?
- How can intersectionality give us a new lens through which to view these stories?
- How can understanding intersectionality help us improve our society ?

Creating an Infographic

Create an infographic using the provided (or an alternate) template to explain intersectionality.

This activity will likely take two classes.

Conclusion

Class discussion

- How do you see intersectionality today? What are some examples of intersectionality? Explain in full sentences.

Support Materials

Intersectionality Case Studies

Presentation outline Discrimination

Handout Intersectionality Infographic

Neustaeter, B. (2020). *In their words: Canadians' experiences of racism.* CTV News.

Women in the Holocaust: Emmie's Story

This lesson builds on the previous lesson on intersectionality, applying what students have learned to Emmie's experiences as presented in "But I Live."

Learning Objectives

Students will be able to:

- conceptualize women's lives in the Holocaust through Emmie's story
- relate intersectionality to Emmie's story

Guiding Question

- How does Emmie's story demonstrate intersectionality?
- How were Jewish women impacted by the Holocaust?

Introduction

Begin the lesson with a general content warning. Inform students that throughout this project, they will be dealing with difficult subject matter and troubling images. Inform them that today's lesson will help equip them with tools to confront challenging subject matter in a productive and safe way.

Establish the class routine of the "mood meter" (see resources) . Students will begin and end each class by taking stock of their mood, and then writing a short private reflection on what they are feeling and why they are feeling that way. Inform students that regular emotional self check-ins are an important part of safety—it is important that students stay mindful of their mood so that they can advocate for themselves if they feel incapable of participating.

This practice will bookend each lesson: begin and end with a period of quiet reflection. Students should be encouraged to pay attention to changes in their mood over the course of the lesson, the unit, the project. Some may not experience much fluidity; this is okay too.

Lesson Activities

Connecting with previous class

Building on yesterday's class, students will share their partially completed infographics with a partner. They will discuss why they included what they did, and how their infographics relate to the specifics outlined in the template.

Have students answer the following questions in a class discussion:

- How do we apply intersectionality to the Holocaust in order to understand gendered experiences of the Holocaust? What was the Holocaust like for women specifically?
- What are some issues that women face in our society?
- What are some issues that women have faced historically?
- How does it make you feel to reflect on the issues that women face?

Emmie's Experiences

The lesson will continue to explore Emmie's experiences during the Holocaust, specifically her head being shaved. These events are outlined on pages 12–14 of *But I Live*.

Ask students to review the relevant pages in Emmie's testimony. In small groups have students discuss a few of the following questions

Debrief as a class.

- What are some of the things you first notice about the clippers? Do not infer meaning yet, simply state what you notice in the image—physical things, like colour for example.
- How does the image of the clippers with the statement "… they took off our hair" make you feel?
- Have you ever met anyone who was unhappy about losing their hair?
- Do you know anyone who shaves their head? How do they feel about losing their hair?
- Is hair an important part of many women's life? Do you

think that it would have been an even bigger part of their lives during the 1940s?
- How does this event show an issue that was specific to women during the Holocaust?
- How does Emmie's story show intersectionality during the Holocaust?
- Why do you think women and girls were forced to have their heads shaved when taken to Ravensbrück?
- How does Emmie's reaction to her daughter cutting her hair short make you feel? Do you think that Emmie is overreacting?
- How does Emmie's trauma impact her reaction to her daughter cutting her hair short?

Continue the Infographic

Students will bring out their template for the infographic so they may add onto it. This addition will focus on Emmie's story and what they have learned from it and how they believe it relates to intersectionality. Please refer to the template so students know what they are expected to include on this part of their infographic.

Conclusion

Have students lay out their in-progress project on their desk. Students will then do a gallery walk where they go around and see what their peers have been working on. Each student must share one positive thing they noticed about a classmate's work. Ideally this will help students generate ideas if they are struggling, it will also allow students to share work in progress.

Support Materials

Handout Intersectionality Infographic

Presentation outline on Women In The Holocaust (optional)

Women's Resistance

This lesson examines stories of women who helped people during the Holocaust. We will consider themes of resistance, personal narrative, and intersectionality.

Learning Objectives

Students will be able to:

- identify ways that women resisted during the Holocaust.
- discuss how learning about resistance improves our understanding of the Holocaust.

Guiding Questions

- How did women resist during the Holocaust?
- How does understanding resistance broaden our knowledge of the Holocaust?

Introduction

Begin with a think-pair-share discussion prompt.

- How did women have a positive impact on victims

targeted by the Holocaust?

Have some discussion ideas ready in case students are struggling.

Lesson Activities

Lena Küchler-Silberman

Have students read Lena's story in pairs or small groups. Students should discuss the questions after reading, being prepared to share ideas with the class.

- How does Lena's story tell you more about the lives of women during the Holocaust?
- How does Lena embody and combat notions of womanhood in the mid-20th century?
- Why is it important for people to know Lena's story?
- How does Lena's story highlight the resistance of Jewish women during the Holocaust?
- Why is it important that we learn about resistance and victimization during the Holocaust?

Complete Infographic

Students will add to their infographics, focusing on how women resisted the Holocaust. Students will include what they have learned about how resistance can combat victimization experienced due to intersecting marginalized identities. Refer to the infographic template so students know what they are expected to include.

Conclusion

Students will expand on the ideas presented in their infographic by writing an op-ed piece.

An op-ed is a form of personal essay in which you use arguments to convince the audience of the correctness of your opinion in order to change their behaviours and beliefs. In an op-ed you try to appeal to your readers' emotions, intellect, and core beliefs. Because an op-ed presents your own beliefs, it must be written from your point of view.

In this op-ed, students need to comment on each of the three major topics in the section: Emmie's story, intersectionality, and women's resistance. How do these three topics illuminate new understandings about the Holocaust?

Students should aim for between 400–500 words on this subject. This is approximately one page of typed writing. Students need to be efficient and concise in their arguments.

Support Materials

Handout: Lena Kuchler-Silberman

Handout: Intersectionality Infographic Template

Presentation outline on Women's Resistance (optional)

5. INTERDISCIPLINARY APPROACHES

The lessons in this section take an interdisciplinary approach to teaching and learning about the Holocaust. Building on the skills and strategies introduced in the previous sections, these units take an arts-based or humanities-based approach to reading graphic narratives.

Why an Interdisciplinary Approach?

Much has been written about the challenges of teaching genocide. The complexity of subject matter such as the Holocaust is daunting. An interdisciplinary approach that foregrounds empathy, lived experience, and narratives of trauma is beneficial for two reasons. First, genocides are complex and touch on many different subjects, thus our mode of teaching must be similarly nuanced. And second, this approach helps young people learn about prejudice, bigotry, and religious intolerance without overwhelming them with statistics and graphic videos.

Learning Objectives

Students will be able to:

- examine the art and testimony in graphic narratives of the Holocaust.

- explore the conventions used in graphic narratives.
- practice writing text and creating illustrations for their own graphic narratives.

Guiding Questions

- What important artistic ideas are important in creating graphic narratives?
- What is the importance of testimony in graphic narratives?
- How do you create a graphic narrative of a historical event?

Sequence

Visual Art

- Lesson 1: Overview: Narratives in Visual Art
- Lesson 2: Introduction to the Holocaust Using Art
- Lesson 3: Reflecting on Testimony
- Lesson 4: How to Read a Graphic Narrative
- Lesson 5: Student Created Graphic Narratives & Unit Wrap Up

Humanities

- Lesson 1: Starting the Process
- Lesson 2: Building Historical Narratives with Evidence
- Lesson 3: Colour and a Narrative Lens
- Lesson 4: Testimonies and Storyboarding
- Lesson 5: Literary Circles

VISUAL ART

In this unit, students will be introduced to concepts of narrative art and its purposes and ability to convey memories and deeper learning through diverse mediums and approaches. Through the concept of narrative art and specifically studying graphic novels, students will be learning, through testimony, the stories of those who survived the Holocaust. This unit aims to bridge cross-curricular connections with fine arts and social studies in learning more deeply about the Holocaust and the tragedies but also resiliency of the survivors and their legacies.

Learning Objectives

Students will be able to:

- create artistic works that express personal voice, personal story, and personal values.
- connect with others on a local, national, or global scale through visual arts.
- express ideas, emotions, and values through art-making.
- reflect on the many factors (historical events, politics, available materials, life experiences etc.) that influence the creation and style of artistic works.
- explore different creative processes.
- develop processes to transform ideas and experiences into visual images.

Guiding Questions

- How does narrative art allow us to inhabit different perspectives?
- Why is it important to learn through testimony and storytelling when learning about the Holocaust?
- How does learning through art (namely graphic narratives) help us better understand what we are learning about?
- What is the impact of learning history from narrative art?
- How does resiliency help us move forward from traumatic experiences?

Leading with a Trauma-Informed Lens in the Classroom

When teaching subjects that carry significant trauma, such as the Holocaust and other accounts of genocide, it is crucial that teachers are prepared and equipped with tools to teach through a trauma-informed lens. This not only helps establish an appropriate space for learning, but also centres students, allowing educators to be proactive in responding to the emotional and somatic needs of their classroom.

In this unit, one of the foundational teachings is resiliency. Resiliency is key in teaching through a trauma-informed lens (Levine & Kline, 2012) because it views survivors not *only* as victims, thereby allowing survivors their full range of humanity. Because the content of these lessons focuses on testimony of Holocaust survivors and how these are translated through graphic novel, it is important to circle back to how each of these survivors showed tremendous resiliency through their

experiences (this will be outlined in the lessons too). Without this understanding, the unit and teaching are not complete.

Establishing a brave and safe space for students is important in taking a trauma-informed approach to teaching. At the beginning of each lesson, remind students to check in with themselves. These check-ins do not have to be formal or shared with the entire class, and no student should ever be singled out or put on the spot. In using the traffic light method (see *But I Live*... presentation slides on trauma-informed teaching) students are reminded that they have agency in their learning experiences. Should they need to take a break from challenging content, they are welcome to. Teachers should reiterate that they are there for students to speak with should they need any help, guidance, or support.

Creating a Safe and Brave Space

(sourced from NASPA Resources)

Talk about what a **safe** space is:

- a place where students can come and feel safe in their learning journeys
- where there is no judgment
- where support is provided

Talk about what a **brave** space is:

- a place where students come to engage in dialogue, understanding and recognizing differences and holding one another accountable
- where students can share experiences and come to new understandings

After discussing each kind of space, have students create a brave or safe space agreement.

Examples of what a **safe** space agreement might include:

- not interrupting when someone is talking
- respecting all students and their experiences
- seeking to understand each other
- using respectful body language (not sleeping on desks, raising hands to talk, no phone use)

Examples of what a **brave** space agreement might include:

- listen to understand before responding
- one person talks at a time
- no devil's advocates—this kind of conversation is neither helpful nor productive and can cause harm to people whose identities and lived experiences are devalued and dehumanized
- use mindfulness when engaging with people's experiences
- have regular check-ins
- unpack tension by having candid conversations

Creating a brave or safe space agreement as a class can help to establish this space. Students are given agency to craft the space, and are held accountable for how the space is maintained. Students may be hesitant at first, so the teacher should be ready to facilitate actively.

Teaching About Narrative Art

Students will be introduced to the concept of narrative art with a brief overview of the unit and where the class is headed.

Learning Objectives

Students will be able to:

- explain what narrative art is.
- analyze how narrative art can teach personal stories and history.
- reflect on their learning through journal prompts.

Introduction

Introduce students to the concept of narrative art, giving them a brief overview of the unit and where they are headed as a class

Lesson Activities

Video Viewing

Show the video on narrative art.

The video can be paused at any time to outline key concepts, or so students can respond to the handout questions.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=383#oembed-1

Introduce Final Assignment

Graphic Narrative Page Response Assignment

Students will learn about narrative art and storytelling, and how these mediums can help us learn more deeply about history, and in particular, the Holocaust. Through reading and hearing Holocaust survivor testimonies by way of videos and graphic narratives, students will be prompted to reflect and create their own style of graphic novel page in which they divest into their understanding and connection to the stories they have heard/read about.

The purpose of this assignment is to teach students the value of personal story and narrative. It is to teach students how art

can teach us about history and the importance of narrative art in telling story and creating understanding.

Each student, using their preferred media, will create a personal reflection in the style of a graphic narrative. The reflection will be 1–2 pages, with a minimum of 6 panels.

Conclusion

Personal journalling: Students should take 5–10 minutes to write a short reflection on their experiences in class. We will circle back to our reflections to create our personal-response graphic narratives.

End-of-Lesson Journal Prompts

For each lesson in this unit, students will have the opportunity to engage in reflective journalling. This practice aligns with taking a trauma-informed approach to teaching the Holocaust. The self-reflection journal prompts students will do at the end of each lesson will allow them to unpack and reflect on how they felt during that lesson, what they learned, what they may be curious about and more. When given the opportunity to self-reflect, students are encouraged to dive into their feelings, enacting brave spaces by writing out their thoughts and reflections.

The following are some journal prompts students can use to inspire their reflections if they find they are having trouble writing. These journal prompts are meant to be detailed so students can write detailed reflections.

- Write about something that grasped your interest in this lesson. Was it something new you learned? Was it something you wondered about after the lesson?

- What questions do you have after this lesson? Is there anything you are still curious about?
- How did what you learned today make you feel? Describe your emotions in detail.
- Did anything from today's lesson connect deeply with you on a personal level? Why or why not?

Support Materials

Video on narrative in art

Handout: Narrative Art Holocaust Video Questions

Handout: End of Class Journal Prompts

Introduction to the Holocaust Using Art

The teacher will share art from, and about, the Holocaust. Teachers should create a community for students to engage with difficult material.

Learning Objectives

Students will be able to:

- describe how art can be used as a tool for teaching; in particular, how art can be used to teach the Holocaust.
- establish a safe and brave space in the classroom
- use self-check-ins to advocate for themselves and to protect their own wellbeing.

Introduction

Review trauma-informed teaching practices. In this lesson, it is important to talk about self-check-ins because of the type of material we will be engaging with. It is important to have check-ins with ourselves and how we are processing (or not) the things we are hearing/learning about.

Lesson Activities

Video Viewing

Class will watch the Yad Vashem video and be prompted to write down three things they learned and three things that were new to them from the video. Students should take notes in their sketchbooks as they watch.

The video can be paused to outline key concepts, or so students can use the handout to respond to questions.

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=552#oembed-1

Class Discussion

Following the video, class engages in small-group discussion to unpack what they have learned. Students should share three things they reflected on/learned from the video as a starting place.

Conclusion

Personal journaling: Students should take 5–10 minutes to write a short reflection on their experiences in class. We will circle

back to our reflections to create our personal-response graphic narratives.

End-of-Lesson Journal Prompts

For each lesson in this unit, students will have the opportunity to engage in reflective journaling. This practice aligns with taking a trauma-informed approach to teaching the Holocaust. The self-reflection journal prompts students will do at the end of each lesson will allow them to unpack and reflect on how they felt during that lesson, what they learned, what they may be curious about and more. When given the opportunity to self-reflect, students are encouraged to dive into their feelings, enacting brave spaces by writing out their thoughts and reflections.

The following are some journal prompts students can use to inspire their reflections if they find they are having trouble writing. These journal prompts are meant to be detailed so students can write detailed reflections.

- Write about something that grasped your interest in this lesson. Was it something new you learned? Was it something you wondered about after the lesson?
- What questions do you have after this lesson? Is there anything you are still curious about?
- How did what you learned today make you feel? Describe your emotions in detail.
- Did anything from today's lesson connect deeply with you on a personal level? Why or why not?

Support Materials

Recap lesson on colour theory (if needed)

Handout: End of Class Journal Prompts

Reflecting on Testimony

This section reflects on the testimony viewing. This is a reminder to teachers to adopt a trauma-informed approach to pedagogy.

Learning Objectives

Students will be able to:

- engage meaningfully with Holocaust survivor testimony.
- understand the importance of testimony in learning history.
- check in with themselves to assess how they are or are not processing certain things they are learning.

Guiding Questions

- Why are personal stories important in learning about historical events?
- How do personal stories help us learn and broaden our perspectives?

Introduction

Begin the the “mood meter”. Remind students that regular emotional self check-ins are an important part of safety.

Lesson Activities

Video Viewing on the Artists and Survivors

Watch the three short videos. Each highlights a Holocaust survivor, and the process of creating a graphic narrative based on their stories.

- “But I Live,” Emmie Arbel and Barbara Yelin
- “If We Had Followed the Rules, I Wouldn’t Be Here,” Miriam Libicki and David Schaffer
- “The Making of 13 Secrets,” Rolf and Nico Kamp and Gilad Seliktar

Thinking about the relationship between artist and survivor

After watching these videos, the class will engage in an informal discussion about the artists process, led by the teacher.

How does the artist and their style influence how the testimony looks and feels?

Students should read the Afterword of But I Live to review the

artists' process. Additional information from an interview with Miriam Libicki is avaialble here..

Conclusion

Personal journaling: Students should take 5–10 minutes to write a short reflection on their experiences in class. We will circle back to our reflections to create our personal-response graphic narratives.

End-of-Lesson Journal Prompts

For each lesson in this unit, students will have the opportunity to engage in reflective journaling. This practice aligns with taking a trauma-informed approach to teaching the Holocaust. The self-reflection journal prompts students will do at the end of each lesson will allow them to unpack and reflect on how they felt during that lesson, what they learned, what they may be curious about and more. When given the opportunity to self-reflect, students are encouraged to dive into their feelings, enacting brave spaces by writing out their thoughts and reflections.

The following are some journal prompts students can use to inspire their reflections if they find they are having trouble writing. These journal prompts are meant to be detailed so students can write detailed reflections.

- Do you have specific questions for the artists or the survivors? What are these questions?

In closing this lesson, preface tomorrow. Students should decide which Holocaust survivors' story they would like to read into more via graphic novel. This will lead us into the next

activity in which we learn about how to read and decipher graphic novels and their roles in the narrative art genre.

Support Materials

Handout: End of Class Journal Prompts

How to Read a Graphic Narrative

In this class, students will be taken through a short instructional period on how to read a graphic narrative.

Learning Objectives

Students will be able to:

- carefully read and unpack survivor testimony through graphic narratives.
- reflect on what they are reading.

Guiding Question

- What is different about reading a graphic narrative?

Preparation

Begin by asking students if they read comics, which ones, why do they like them, what makes them engaging?

Introduction

Begin the lesson with a general content warning. Inform students that throughout this project, they will be dealing with difficult subject matter and troubling images. Inform them that today's lesson will help equip them with tools to confront challenging subject matter in a productive and safe way.

Establish the class routine of the "mood meter" (see resources) . Students will begin and end each class by taking stock of their mood, and then writing a short private reflection on what they are feeling and why they are feeling that way. Inform students that regular emotional self check-ins are an important part of safety—it is important that students stay mindful of their mood so that they can advocate for themselves if they feel incapable of participating.

This practice will bookend each lesson: begin and end with a period of quiet reflection. Students should be encouraged to pay attention to changes in their mood over the course of the lesson, the unit, the project. Some may not experience much fluidity; this is okay too.

Lesson Activities

How to Read a Graphic Narrative

Using Tracy Edmund's website as a starting point, give a presentation on how to read a graphic narrative.

How to Read Comics – Tracy Edmund

Introducing the Assignment

Introduce students to the assignment (see assignment outline). The outline gives an overview of each graphic narrative.

Give students time to decide which graphic narrative they would like to read and work with.

Reading But I Live

Once students have chosen a graphic narrative, prompt them to revisit Handout : Teaching the Holocaust through Art as they read the narrative.

Everyone should have chosen a story they would like to read into more deeply. The next task in this activity is to read the graphic narrative of the Holocaust survivor you chose to read about. For this activity, take notes as you go along—note how you are feeling, reactions you are having, questions that come up, curiosities that arise etc. You will be revisiting this in the final activity for this assignment.

The rest of class time should be dedicated to letting students read, write down notes and reflections.

Conclusion

Personal journaling: Students should take 5–10 minutes to write a short reflection on their experiences in class. We will circle back to our reflections to create our personal-response graphic narratives.

End-of-Lesson Journal Prompts

For each lesson in this unit, students will have the opportunity to engage in reflective journaling. This practice aligns with taking a trauma-informed approach to teaching the Holocaust. The self-reflection journal prompts students will do at the end of each lesson will allow them to unpack and reflect on how they felt during that lesson, what they learned, what they may be curious about and more. When given the opportunity to self-reflect, students are encouraged to dive into their feelings, enacting brave spaces by writing out their thoughts and reflections.

The following are some journal prompts students can use to inspire their reflections if they find they are having trouble writing. These journal prompts are meant to be detailed so students can write detailed reflections.

- Write about something that grasped your interest in this lesson. Was it something new you learned? Was it something you wondered about after the lesson?
- What questions do you have after this lesson? Is there anything you are still curious about?
- How did what you learned today make you feel? Describe your emotions in detail.
- Did anything from today's lesson connect deeply with you on a personal level? Why or why not?

Student Created Graphic Narratives

Over the next three classes, students will craft their own graphic novel response page(s) to the graphic narrative they have chosen to read (Handout: Student Created Graphic Narratives Assignment). The graphic novel response page should illustrate students' learning processes, reactions, and feelings to what they have learned throughout this project. Students will need to refer back to their journal responses and reflections to begin planning their graphic novel panels.

Lesson Activities

Things to consider when planning:

- What kind of material are you going to use?
- What kind of medium will you use?
- How will you include speech/think bubbles/text into your panels?
- How will you divide the page into panels?
- What is the focus of your graphic novel response page?

Refer back to Handout, Teaching the Holocaust through Art, for guidance on creating context within the project.

Students have the choice of what medium to use and are encouraged to do their own research into different mediums.

During the final work period, students should work on Handout: Artist's Statement Worksheet to go with their piece.

Conclusion

Once students have completed the final spread, they will fill out Handout: Artist Statement Worksheet to go with the assignment.

Prepare students for final lesson: students will be put into small groups of 4–5 students where they will share their graphic novel response page(s) and artist statements.

Support Materials

Handout: Graphic Narrative Assignment

Handout: Narrative Art in the Holocaust Video

Handout: Artist's Statement

Unit Wrap Up

Students will share their graphic novel response page(s) in small groups.

Learning Objectives

Students will be able to:

- show up in a brave/safe space, sharing their experiences and takeaways from the past lessons on the importance of survivor testimony and resilience.
- understand how resilience carries us through adversity.
- unpack and describe artistic choices in the art of making and recreating based on personal memory and feeling.

Introduction

Revisit the brave spaces agreement made at the beginning of the unit. Remind students that sharing their experiences learning about the Holocaust, genocide more broadly, and the capacity of art to express challenging content is aligned with showing up authentically in a brave space. Contextualize the upcoming sharing activity as a way to honour the stories of

survivors. David, Nico and Rolf, and Emmie all bravely shared their stories with the world—by sharing our deep-felt experiences with our peers, we are in a way honouring their legacies through the act of learning.

Lesson Activities

Sharing Graphic Narratives

Students will be put into small groups of three to four to share and explain their projects, where together, through discussion, they will cultivate a brave space. They should use their artist statement worksheet as a guide to facilitate discussion about their projects.

Conclusion

Conclude with class discussion to share graphic narratives and discuss the artistic form.

HUMANITIES

The integration of graphic narratives into 8–12 teaching has shown to: improve student fluency and comprehension; illicit increased critical thinking and analytical skills from students; support the reading of English language learners (ELL), beginning readers, and struggling readers; increase student motivation and buy-in to a given topic; and increase problem solving and student recall. Through this inquiry-focused unit, students will research and create graphic narratives exploring and building historical narratives**.**

This project's purpose is to demonstrate how history is a story created by consensus of information. Using a graphic narrative medium is an accessible way to introduce students to representing historical narratives. Graphic narratives are often used to introduce heavy topics in a digestible and approachable manner accessible to many age groups and reading levels. As the graphic novel is a pop culture medium, it meets youth where they are at, offering a familiar and fun mode of learning. This project allows students the opportunity to build their own historical narratives by choosing events they believe to be historically significant, interpreting different perspectives, and accounting for their own bias when researching information. It supports student development in research; use techniques from graphic narratives; engagement with different social groups and perspectives; writing accurate and powerful narratives; and interpreting data from primary sources.

Learning Objectives

Students will be able to:

- evaluate credible sources when gathering information to supplement their testimony.
- apply the knowledge obtained from these sources and their testimony to present a clear historical narrative.
- work collaboratively with peers and contribute in a meaningful way to their project.
- assess the significance of people, places, events, phenomena, ideas, or developments within a decade, and present them in a clear historical narrative.
- infer and explain different historical perspectives on people, places, events, phenomena, ideas, or developments.
- creatively present a historical narrative.

Guiding Questions

- Why create historical narratives?
- How do we create a historical narrative?
- What evidence do we need to build an effective historical narrative?

Starting A Graphic Narrative

This class begins the process of creating graphic narratives. This class teaches that history is constructed based on which events historians choose to share and emphasize and which events we as a society deem important.

Learning Objectives

Students will be able to:

- explain the difference between history and the past.
- examine how history is constructed.

Guiding Question

- How is a historical narrative created?

Preparation

- blank pieces of paper
- means for students to listen to Holocaust survivor testimonies (Individually, as a class, or in small groups)

- Envelopes (1 per group): in an envelope, collect images that together suggest a personal narrative; these images are pieces of evidence (just the images, no explanations)
- Handouts on graphic narratives and the means to project it
- Project outline, 1 per student

Introduction

Think-Pair-Share

What is the difference between history and the past?

- history: parts of the past that have influenced and shaped our future; key significant events
- past: anything and everything that has come until this point

Lesson Activities

Envelope Exercise

It is recommended that this activity is done as a small group.

In each envelope there is a collection of pieces of evidence of a person's life; these could be artefacts from their life or traces that imply or connect with events in their life.

Students will attempt to construct a story based on the different pieces, determining which evidence they deem

important. Keep the story simple when you build these envelopes.

Follow-Up Discussion

Choose a member from each group who is going to share their group's stories to the class. Note how each group has a different story. Connect this back to how we create and tell history. While we created criteria to determine what evidence was significant, the influence of our groups as the historians or storytellers, changes how we interpret the evidence.

Discuss the influence of teachers and curriculum on shaping student and societal knowledge, as well as the influence of accessible resources.

The main take away is that history is a story and the narrative told is influenced by the historian collecting the pieces of evidence and building the stories they wish to tell.

Visual Narratives Introduction

As a class define the word *testimony* (a formal written or spoken statement).

Explain how students will be using historical testimonies to create graphic narratives.

In groups, students listen to the different testimonies provided. For example, the Vancouver Holocaust Education Centre Testimony Collection.

While they are listening, ask students to draw a visual representation of whatever strikes them from the testimonies.

Remind them that this is not an art class, and is meant to be a free-form visualization exercise.

Repeat this process a few times so they can get the feel for the creative process.

Wrap-up discussion points:

- discuss the visualization process
- note how testimonies change over time
- note that age and life experiences change how events are processed and understood

Conclusion

Project the preliminary sketches and discuss how this project connects to the Narrative Art and Storytelling project.

- the comic book project, explaining how students will connect what they have learned by making comic books
- how students will use narratives and historical evidence

Support Materials

Handout: Graphic Narrative Assignment

Handout: Assessment Graphic Narratives Assignment

Building Historical Narratives with Evidence

This lesson explores how we can create powerful non-fiction graphic narratives. We will discuss research methods; how to incorporate primary sources; and how to layout panels with intention. This class will develop primary source analysis skills by teaching students to extract information from sources and then integrate that data into their historical narratives.

Learning Objectives

Students will be able to:

- determine how primary sources can enhance a historical narrative.
- understand the resources and research required to build a powerful narrative.

Guiding Question

- How do we incorporate primary sources into historical narratives?
- What historical evidence do we need to integrate into our

comic books to build an accurate and effective narrative?

Preparation

- a selection of non-fiction graphic narratives (the more, the better), with sticky notes marking the pages where primary sources are incorporated into the work
- Handout: Incorporating Primary Sources
- "How to Read a Graphic Novel," (outside source), and the means to project it

Introduction

Project the "How to Read a Graphic Novel" resource, connecting its content back to this project. Discuss and highlight key vocabulary, as well as important formatting needed for building a graphic narrative.

Lesson Activities

Class Discussion and Brainstorm

What do you think is needed to build an accurate non-fiction graphic narrative?

Possible answers:

- evidence and research
- inclusion of primary sources
- if possible, interviews or first-hand accounts

- accurate facts and information
- a theme, or sense of purpose

Reintroduce the Narrative Arts and Storytelling Project where individuals work with Holocaust survivors, and through interviews, they build non-fiction stories based on eyewitness accounts.

Project the Survivors and Artists page onto the screen to show an example of how all the sources come together to make draft and templates of the stories you wish to tell.

Working with Primary Sources

Ask the students: What is a primary source?

- Primary sources are key to successful representations of history through narrative art.

Students will need to integrate proof into their narratives through primary source research.

Display multiple graphic narratives at the front of the room with key pages referencing primary sources marked. Primary sources can be integrated via pictures, written passages from historical documents, maps from the time period, or clear newspaper titles. Most historical narratives include primary sources in some way.

Either in pairs or in groups (depending on available graphic narratives) have students complete the Handout: Integrating Primary Sources.

The purpose of this handout is to demonstrate how sources are

integrated into historical narratives to increase accuracy and enhance connection.

Conclusion

Wrap-up by connecting the previous lessons together. Emphasizing how primary sources can add authenticity to graphic narratives by lending credibility.

Support Materials

"How to Read a Graphic Novel," From the Buffalo & Erie County Public Library

Handout: Incorporating Primary Sources

Colour and Narrative Lens

This lesson discusses directly the process of creating a graphic narrative. Two key components include: the lens or perspective from which the author narrates the story; and the stylistic or aesthetic approach taken. By comparing three stylistic approaches in *But I Live*, along with the alternative narrative presented by Art Spiegelman in *Maus*, we can see how four Holocaust survivors' stories were told.

Learning Objectives

Students will be able to:

- analyze and compare different artistic styles.
- examine how history is represented in a historical narrative.
- connect to the work.

Guiding Question

- How do we create a historical narrative?
- How does colour influence a narrative?
- How does the author and artist work together to build the narrative?

Preparation

- Excerpt passages from *But I Live* (one excerpt from each artist, ideally printed in colour)
- *Maus* image gallery, and the means to project it

Introduction

Art Spiegelman expanded the generic conventions of both graphic novels and memoir by integrating techniques traditionally used in fictional narratives into a true story, and by making the "graphic novel" a place where truth can be revealed. Art Spiegelman, both the writer and illustrator of *Maus*, broke that barrier by how he presented the characters and shared his father's story—using animals to represent different ethnicities and highlight the Jewish population is a choice in and of itself. He was also one of the first artists to broach the subject of the Holocaust in a visually accessible form.

Watch Art Spiegelman's interview about *Maus*

One or more interactive elements has been excluded from this version of the text. You can view them online here: https://pressbooks.bccampus.ca/butiliveresource/?p=565#oembed-1

Discussion Questions

- How did Spiegelman introduce a new non-fiction medium?
- How has his work inspired more non-fiction graphic works?
- What are some of the stylistic choices he made? Would you make similar or different ones?

Lesson Activities

Narrative Art Processes

Looking at the Narrative Art and Visual Storytelling project you can now explore three different artists' processes.

- Watch the three short films that discuss how each of the But I Live stories were created.

https://holocaustgraphicnovels.org/films/

- Have excerpts from each of the narratives available for the students to looks at and review. Choose passages where colour and style play a prominent role.
- Give students time to read a narrative and start the class discussion by asking "what do you notice?"

Conclusion

Wrap-up by discussing the following prompts:

- What are some of the key stylistic choices the artists made?

- How does colour play a role in narratives art?
- How does the perspective or voice of the narrative change the story?

Support Materials

Culture.pl* – *Maus* image gallery

Interview with Art Spiegelman on Charlie Rose (1996) – https://www.youtube.com/watch?v=HlEsyyTQ_Fs

But I Live films (2023) – https://holocaustgraphicnovels.org/films/

*Culture.pl is part of the Adam Mickiewicz Institute, a state-run cultural institution under the Polish Minister of Culture and National Heritage.

Testimonies and Storyboarding

Students will engage with testimony materials and begin working collaboratively in groups to research and plan their graphic narratives. Students will use a storyboard for planning and drafting.

Learning Objectives

Students will be able to:

- create graphic narratives using historical testimony.
- build a draft of their project.

Guiding Question

- How do we create historical graphic narratives while honouring the testimonies of the individual's stories we are telling?

Preparation

- Handout: Storyboard Template (1 per student)

- projector to project the Narrative Art and Visual Storytelling Artists' preliminary sketches
- Tablets, computers, or means for students to individually listen to testimonies (optional use of personal devices)
- collection of historical testimonies (for example, Vancouver Holocaust Education Centre)

Introduction

Explain Storyboards

Using the storyboard template handout, students will make rough sketches and notes on plans for their comic books. Project *But I Live*'s preliminary sketches to show examples of this process. Explain that this is meant to be a draft template of students' stories to help organize students' ideas. The storyboard will be used to give feedback and guidance on the projects.

Lesson Activities

Testimony Viewing

Show students how to use the website to access the testimony. Assign or allow groups to select a survivor's testimony.

- If you are using the VHEC Testimony collection, we recommend the following testimonies as they are easy to find and navigate: Paul H, Martha S, David E, Jannushka J.

Work Time

The remainder of the class is a work block to develop storyboards.

Conclusion

Set up meetings with each group to review their storyboards before beginning the next step of the project.

Support Materials

Handout: Storyboard Template

Narrative Art and Visual Storytelling Artists' preliminary sketches

Collection of historical testimonies (for example, Vancouver Holocaust Education Centre)

Literary Circles

Students will present their graphic novels, working collaboratively as a class to synthesize skills and knowledge gained throughout the unit. This is a modified lit circles activity that has two parts: 1) reading and 2) discussion and reflection. This activity could run over multiple classes to facilitate deeper discussion.

Learning Objectives

Students will be able to:

- elaborate on their work in a group setting.
- listen attentively and respectfully to group members.

Preparation

Students will bring copies of their completed graphic narratives.

The teacher will put students into groups with people they have not yet worked with (ie groups should be different than the graphic novel creation groups). When making groups, be sure to consider the groups' roles outlines in the activities below. Review how to conduct yourself during a lit circle.

Introduction

Begin the lesson with an overview of the process for sharing the graphic narratives and the expectations of presenters and audience members.

Roles for group members:

1. Leader/Reader: Keeps group members on topic and task. Ensures all members are given an opportunity to share their thoughts. Assists in reading the comics.
2. Reader (two per group): Takes turns reading aloud, possibly filling different roles.
3. Excavator: Facilitates deep attention; responsible for getting their peers to "dig deeper" into material. The excavator asks questions, asks for clarification, and makes connections to other materials or topics. Teachers may choose to suggest this role to stronger students. The excavator will be responsible for asking two questions at the end of the comic.

Lesson Activities

Reading

Groups will read the comics they have created together. Students can take turns reading aloud—the teacher could suggest that students read different elements of the narrative (different character or types of text etc.).

As students progress through the comics, the individual(s) in the group who authored the comic will introduce the work and a one-minute conclusion. Group members need to ask

the author two questions before moving to the next graphic narrative.

As groups share, the teacher should circulate, observe, and perhaps even contribute to discussion. Students should be given time prompts to ensure they are able to finish reading the comics within the given amount of time.

Discussion and Reflection

Students should remain in their groups from the previous session and will be provided with a set of discussion questions to work through – the teacher may want to project or distribute the questions.

Groups will have an allotted amount of time for each question; this is up to teacher's discretion, though we suggest six minutes.

Roles for group members:

1. Leader/Reader: Keeps group members on topic and task. Reads out questions and instructions to the group. Ensures all members are given an opportunity to share their thoughts.
2. Literary analyzer: Points out and analyzes textual evidence, or clarifies aspects of the text.
3. Graphics analyzer: Points out and analyzes visual evidence, or clarifies aspects of the text.
4. Summarizer: Summarizes discussion into full-sentence answers on recording sheet.
5. Excavator: Facilitates deep attention; responsible for getting their peers to "dig deeper" into material. The excavator asks questions, asks for clarification, and makes connections to other materials or topics. Teachers may

choose to suggest this role to stronger students. The excavator will be responsible for asking questions, connecting discussion to other texts or examples, and keeping discussion going.

Discussion Questions

Comprehension

- How do graphic novels change the way we experience testimony? Provide examples from our unit.
- What illustrations have the most impact on the reader? Provide examples from our unit.
- What artistic strategies, including angle, perspective, colour, or use of light, impact the reader most strongly? How did these strategies change your relationship to the story?

Creation

- What was the most difficult part of creating illustrations to pair with historical testimony? How did you overcome these difficulties?
- Reflect on seeing history through a survivor's perspective. How did you decide what parts of the story to include or to focus on?
- What part of this unit had the most impact on you or your learning? Why?

Conclusion

200-word paragraph on one of the following prompts:

- Are graphic novels a helpful tool to understand the past?

Why or why not?
- Should graphic novels be used to teach history? Why or why not?
- In what ways are graphic novels like a textbook? How are they different? Which is better for teaching history?

Extension

Students write short reflections, roughly a paragraph in length, to be collected as exit slips or as a submitted assignment.

Handout: Historical Graphic Narratives Project Reflection

Support Materials

Handout: Lit Circle Discussion Questions

Handout: Historical Graphic Narratives Project Reflection

6. ADDITIONAL RESOURCES FOR TEACHERS

The resources in this section are provided to support teachers new to teaching graphic narratives, historical thinking, and the Holocaust. They are not exhaustive, but are provided as a starting point.

- Teaching Graphic Narratives
- Human Rights Education and Teaching the Holocaust
- Historical Thinking
- Geographical Thinking

Resources for Reading and Teaching Graphic Narratives, Comics, and Novels

Jessica Abel (n.d.) How to read graphic novels.

Buffalo & Erie County Public Library, “How to Read a Graphic Novel“.

Comic Con International (2022) Teaching the Teachers: Resources and Strategies for Teaching Graphic Novels.

Graphix (2018) A Guide to Using Graphic Novels with Children and Teens.

The Cult of Pedagogy (2016) Graphic Novels in the Classroom: A Teacher Roundtable.

Tracy Edmunds – How to Read Comics and Graphic Novel Title Lists

Human Rights Education and the Holocaust

Teachers may want to review the teaching foundations in human rights education and Holocaust education, which overlap significantly in their current teaching approaches, while differing in their focus.

Holocaust education encourages teachers to directly share the lived experiences of Jews who were persecuted and exterminated during World War Two. Recognizing that there is no one way to teach about the Holocaust, teachers are encouraged to use precise language and contextualize the historical content. Holocaust education fosters empathy through a textured knowledge of historical perspectives.

Human rights education encourages students to recognize that all individuals share universal rights, regardless of their time and place in history, and everyone shares a common responsibility to make human rights a reality. Human Rights Education includes both content (knowledge, values, and attitudes) and process (behaviours and actions) related to human rights. Moreover, human rights education emphasizes that students should seek to empower themselves and others through knowledge of how these rights must be respected.

Study of the Holocaust assists students think about the use and abuse of power, and the roles and responsibilities of individuals, organizations, and nations when confronted with human rights violations, while developing an understanding of the ramifications of prejudice, racism, **antisemitism**, and

stereotyping in any society. It helps students develop an awareness of the value of diversity in a pluralistic society and encourages sensitivity to the positions of minorities. Additionally, human rights-based approach promotes social cohesion, integration, & stability; builds respect for peace and non-violent conflict resolution; contributes to positive social transformation; is sustainable; produces better outcomes for economic development; and builds capacity.

Teachers can bring together Holocaust education and human rights education by exploring how resistance can take many forms, including spiritual, religious, cultural, or artistic resistance, or resistance through the act of surviving. David Schaffer describes staying alive as one form of resistance.

A variety of resources exist if you would like to further explore alternative forms of Jewish resistance during the Holocaust.

Further Resources

"Music, Memory, and Resistance During the Holocaust"

"Non-Violent Resistance Among Jews During the Holocaust"

"Resisting the Nazis in Numerous Ways: Nonviolence in Occupied Europe"

Historical Thinking

“The Historical Thinking Project was designed to foster a new approach to history education — with the potential to shift how teachers teach and how students learn, in line with recent international research on history learning. It revolves around the proposition that historical thinking — like scientific thinking in science instruction and mathematical thinking in math instruction — is central to history instruction and that students should become more competent as historical thinkers as they progress through their schooling. The project developed a framework of six historical thinking concepts to provide a way of communicating complex ideas to a broad and varied audience of potential users.”

– Historical Thinking Project

The Canadian Encyclopedia – Historical Thinking Concepts

The Critical Thinking Consortium has a series of short videos explaining each concept, as well as additional resources and lesson plans focused on each concept.

Geographic Thinking Concepts

- **Spatial Significance** – focuses on understanding location and what makes it important.
- **Patterns and Trends** – focuses on how the characteristics of a location change over space or time.
- **Interrelationships** – focuses on making connections between the events or factors that give a location its characteristics.
- **Geographic Perspectives** – focuses on exploring what a place means to different people and how it impacts them.

Spatial significance is all about how you:

- identify where places are located on the earth's surface based on natural and/or human characteristics (What is Where?).
- determine the unique characteristics of places (Why There?).
- analyse the importance of spatial distribution of people, plants, animals, resources and earth's physical processes (Why Care?).

Geographic Perspective is about determining what makes a place noteworthy. As far as tourism is concerned, every attraction has something that makes it special. This could be a:

- natural feature (e.g., the Rocky mountains),
- historical event (e.g., the Plains of Abraham),
- cultural importance (e.g., Head-Smashed-In Buffalo Jump), or

- man-made creation (e.g., Canada's Wonderland).

Patterns and trends are all about how you:

- identify characteristics that are similar and repeated within and between places or regions (What is Where?).
- determine if these characteristics repeat over time (What is Where?).
- analyse why characteristics are similar and/or repetitive (Why There?).
- determine the importance of why the characteristics are similar and/or repetitive (Why Care?).

In more simple terms, patterns and trends are about what changes and what stays the same. Specifically, patterns deal with changes over space at a moment in time, and trends deal with changes over time at a place or in a region.

Interrelationships help geographers to:

- identify the natural or human features that may exist between or within each other (What is Where?).
- determine how the connections interact to form an interrelationship (Why There?).
- analyse the importance of this interrelationship as it relates to natural processes or human activities (Why Care?).

Essentially, this concept of thinking is about understanding how two things are connected or how they impact each other. Nothing exists in isolation, and using the idea of interrelationships helps us to understand the complexities of the connections.

anti-semitism

A certain perception of Jews, which may be expressed as hatred toward Jews (from Yad Vashem).

anticipation guide

An anticipation guide is a comprehension strategy that is used before reading to activate students' prior knowledge and to build their curiosity about a new topic. Before reading, students listen to or read several statements about key concepts presented in the text.

Ashkenazi Jews

Jews from Germany, Poland, and Eastern Europe (Shira Schoenberg “Judaism: Ashkenazim” *Jewish Virtual Library*. Access Date: May 18th 2022).

assimilation

The process by which Jews in Europe became more socially and culturally European (Todd M. Endelman “Assimilation” *The Yivo Encyclopaedia of Jews in Eastern Europe* Access Date: June 1st 2022).

Bergen-Belsen

The Bergen-Belsen camp complex was composed of numerous camps, established at various times during its existence. There were three main components of the camp complex: the Prisoner of war camp, the "residence camp" (*Aufenthaltslager*), and the "prisoners' camp" (*Häftlingslager*). For more information on Bergen-Belsen, head over the to US Holocaust Memorial Museum website - https://encyclopedia.ushmm.org/content/en/article/bergen-belsen

Bessarabia

A historical region comprising modern-day Moldova and Odessa, a province in southwestern Ukraine ("Bessarabia" *Encyclopaedia Britannica*. Access Date: May 18th 2022).

bias

Bias refers to the unconscious assumptions, beliefs, attitudes and stereotypes that human brains have about different groups. These learned mental short-cuts affect how we perceive and respond to people.

Some key features about unconscious biases:

Everyone has them
They can be activated within a fraction of a second
We can hold biases against our own group
We can hold biases that go against our stated beliefs
Biases are generally shared within social groups, though people also have biases favouring people who share their identities
Biases are persistent, but can be changed with attention and work

Unconscious biases prevent us from seeing fairly and accurately the information or the people in front of us. Much research shows that unconscious biases systematically disadvantage already disadvantaged people, and provide un-earned advantages to those already advantaged.

Bukovina

A historical region in Eastern Europe that has included parts of Ukraine, Romania, Moldova, the Ottoman Empire, and Austria-Hungary. Today, it is split in half between

Ukraine and Romania ("Bukovina" *Encyclopaedia Britannica*. Access date: May 17th 2022*)*.

carousel

A carousel is a pedagogical technique that can be used to explore content or to synthesize learning.

Small groups of students will rotate between stations. Each station consists of a piece of chart paper with a question written on the top or a packet of materials. The idea is to get students thinking about the subject matter that they are about to learn.

Each group begins at a different station. The teacher sets a timer, and students stay at each station for that set period of time.

During the time that students are at each station, they read the question, skim over any previous answers by other groups, and then add their own ideas to the paper, then move to the next station.

When the groups have visited each station, there is a short discussion to debrief..

concentration camps

Known as *Konzentrationslager* in German, concentration camps were locations where perceived enemies of the Nazis were detained. These enemies included homosexuals, prisoners of war, Jews, Jehovah's Witnesses, the Romani and Sinti people, and communists. Prisoners were forced to do labour, and as World War 2 progressed, many concentration camps became death camps (United States Holocaust Memorial Museum. "Concentration Camps, 1933-39". *United States Holocaust Memorial Museum*. Access Date: May 18th 202.).

contagious

Transmissible, the quality and ability of a disease or infection to spread. ("Contagious" *Merriam-Webster Dictionary.* Access Date May 18th 2022).

disapora

Originally the dispersion of Jewish people from the ancient-day land of Israel, later the exile of Jews from Spain in the 15th century resulting in their movement into North Africa and Eastern and Central Europe. ("Diaspora" *Encyclopaedia Brittanica* Access Date: June 1st 2022).

Dniester

A River in Eastern Europe that runs through Russia, Ukraine, and Moldova before exiting into the Black Sea. The Dniester is a major trade route, and also provides irrigation for farming. ("Dniester River" *Encyclopaedia Britannica"* Access Date: May 18th 2022).

Einsatzgruppen

Mobile killing units that committed massacres in Eastern Europe during the Holocaust.[(United States Holocaust Memorial Museum "Einsatzgruppen" *United States Holocaust Memorial Museum.* Access Date: June 1st 2022).

ghetto

A term that originates in the 16th century to refer to enclosed areas where European governments forced Jewish citizens to live. The Nazis established over a thousand ghettos in occupied Europe to separate and isolate Jewish people. Appointed Jewish governments known as *Judenrats* governed life in the ghettos. Eventually, most of the people who lived in ghettos were

deported to concentration camps (United States Holocaust Memorial Museum. “Ghetto” *United States Holocaust Memorial Museum. Access Date: May 17th 2022).*

Hasidism

An 18th-century Jewish revivalist movement, originating in Ukraine, that rejected ideas of cultural and social assimilation (“Hasidic Movement: A History” *My Jewish Learning*. Access Date: June 1st 2022).

I do, we do, you do

This is a pedagogical strategy to model thinking or activities. The teacher first models the process (I Do), then involves the students in solving equations together (We Do), and finally lets the students solve equations independently (You Do). This approach not only builds confidence but also ensures that the skill is deeply embedded in the learner's cognitive structure.

jigsaw

Jigsaw is a cooperative learning technique that enables each student of a “home” group to specialize in one aspect of a topic. Students meet with members from other groups who are assigned the same aspect, and after mastering the material, return to the “home” group and teach the material to their group members. With this strategy, each student in the “home” group serves as a piece of the topic’s puzzle and when they work together as a whole, they create the complete jigsaw puzzle.

Mood Meter

A mod meter is a technique to reflect and assess emotions. There are printable mood meters available to help guide reflection.

partisans

An irregular soldier, not associated with an official army. In World War 2, *partisans* generally referred to communist troops in Eastern Europe fighting against the Germans ("Partisan" *Merriam-Webster Dictionary*. Access Date May 18th 2022).

Pogrom

A Russian word meaning "to wreak havoc," *pogrom* refers to organized mob violence against Jews (United States Holocaust Memorial Museum "Pogroms" *United States Holocaust Memorial Museum* Access Date: June 1st 2022).

pontoon

A flat-bottomed boat, similar to a barge ("Pontoon" *Merriam-Webster Dictionary* Access Date: May 18th 2022).

Ravensbrück

The Ravensbrück concentration camp was the largest concentration camp for women within Germany's prewar borders. Ravensbrück was also the only main concentration camp, as opposed to subcamp, designated almost exclusively for women. For more information on Ravensbrück head over to the US Holocaust Memorial Museum website - https://encyclopedia.ushmm.org/content/en/article/ravensbrueck

resistance

An act of opposition ("Resistance" *Merriam-Webster Dictionary* Access Date: June 1st 2022).

rickshaw

A small two-wheeled vehicle, usually accommodating one

passenger, pulled by a person. Originated in Japan ("Rickshaw" *Merriam-Webster Dictionary.* Access Date May 18th 2022).

Sabbath

A Hebrew word that translates to "day of rest," the Sabbath is a weekly ritual observed by Abrahamic religions (Christianity, Judaism, and Islam). In Judaism, the Sabbath, or Shabbat/Shabbos, lasts from sundown on Friday to sundown on Saturday. The Sabbath is celebrated with rituals, prayers, and special foods. Jews are expected to abstain from all forms of work ("Sabbath" *British Broadcasting Corporation. Access Date: May 17th 2022).*

Sephardic Jews

Jews who were expelled from Spain in 1492 and settled in Western Europe, the Americas, and North African (Rabbi Rachel M. Solomin "Who are Sephardic Jews" *My Jewish Learning* Access Date: June 1st 2022).

shtetl

The Yiddish word for a small Jewish village in Eastern Europe (Joellyn Zollman. "What Were Shtetls?" *My Jewish Learning.* Access Date: May 18th 2022).

STEAL technique

This is a pedagogical technique that asks students to look at what an individual or character Says; Thinks; Effects on others; Actions; and "Looks" or body language and gestures.

Think-Pair-Share

Think-Pair-Share is a teaching technique where learners

are asked to brainstorm individually, collaborate with a partner or small group, and then share more broadly.

transgress

To violate a command or law (“Transgress” *Merriam-Webster Dictionary* Access Date: May 18th 2022).

Transnistria

Occasionally referred to as Transdniestria, Transnistria is the strip of land between the Dniester bordering Ukraine. In the present day, it is a break-away state from Moldova (“Transdniestria” *Encyclopaedia Britannica*. Access Date May 18th 2022).

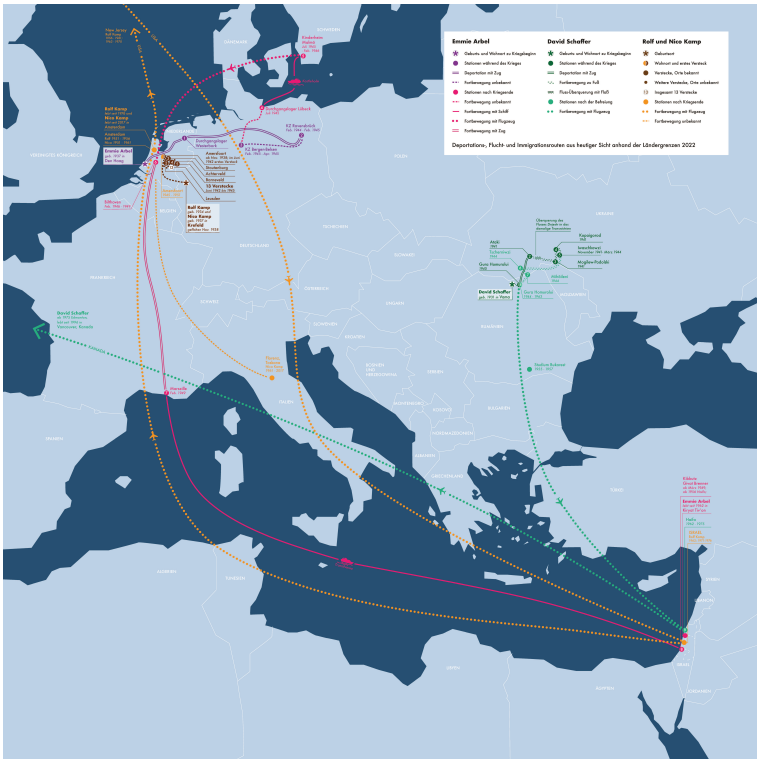
typhus

A bacterial disease spread either by louse bites or poor sanitation. Typhus was common in ghettos and concentration camps due to their poor living conditions and their lack of medical treatment options or medications (United States Holocaust Memorial Museum. “Typhus” *United States Holocaust Memorial Museum).*

Yiddish

A language that originated in communities of Eastern European (Ashkenazi) Jews to replace Hebrew because Hebrew was the language of prayer and Torah. Yiddish combines elements of German and Hebrew, as well as various Slavic and Romance languages (Mordecai Walfish. “The History of Yiddish” *My Jewish Learning* Access Dates: May 17th 2022).

Map


Ernnie Arbel
Geburts- und Wohnort zu Kriegsbeginn
Stationen während des Krieges
Deportation mit Zug
Fortbewegung unbekannt
Stationen nach Kriegsende
Fortbewegung mit Schiff
Fortbewegung mit Flugzeug
Fortbewegung mit Zug
David Schaffer
Geburts- und Wohnort zu Kriegsbeginn
Stationen während des Kriegs
Deportation mit Zug
Fortbewegung unbekannt
Fortbewegung zu Fuß
Flucht-Überquerung mit Floß
Stationen nach der Befreiung
Fortbewegung mit Flugzeug
Rolf und Nico Kemp
Geburtsort
Wohnort und weiter Verstreck
Verstecke, Orte bekannt
Weitere Verstecke, Orte unbekannt
Insgesamt 13 Verstecke
Stationen nach Kriegsende
Fortbewegung mit Flugzeug
Fortbewegung unbekannt
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Narrative art & Visual storytelling in Holocaust & Human Rights Education

If you would like to learn more about the project, please visit the archived website at https://holocaustgraphicnovels.org/