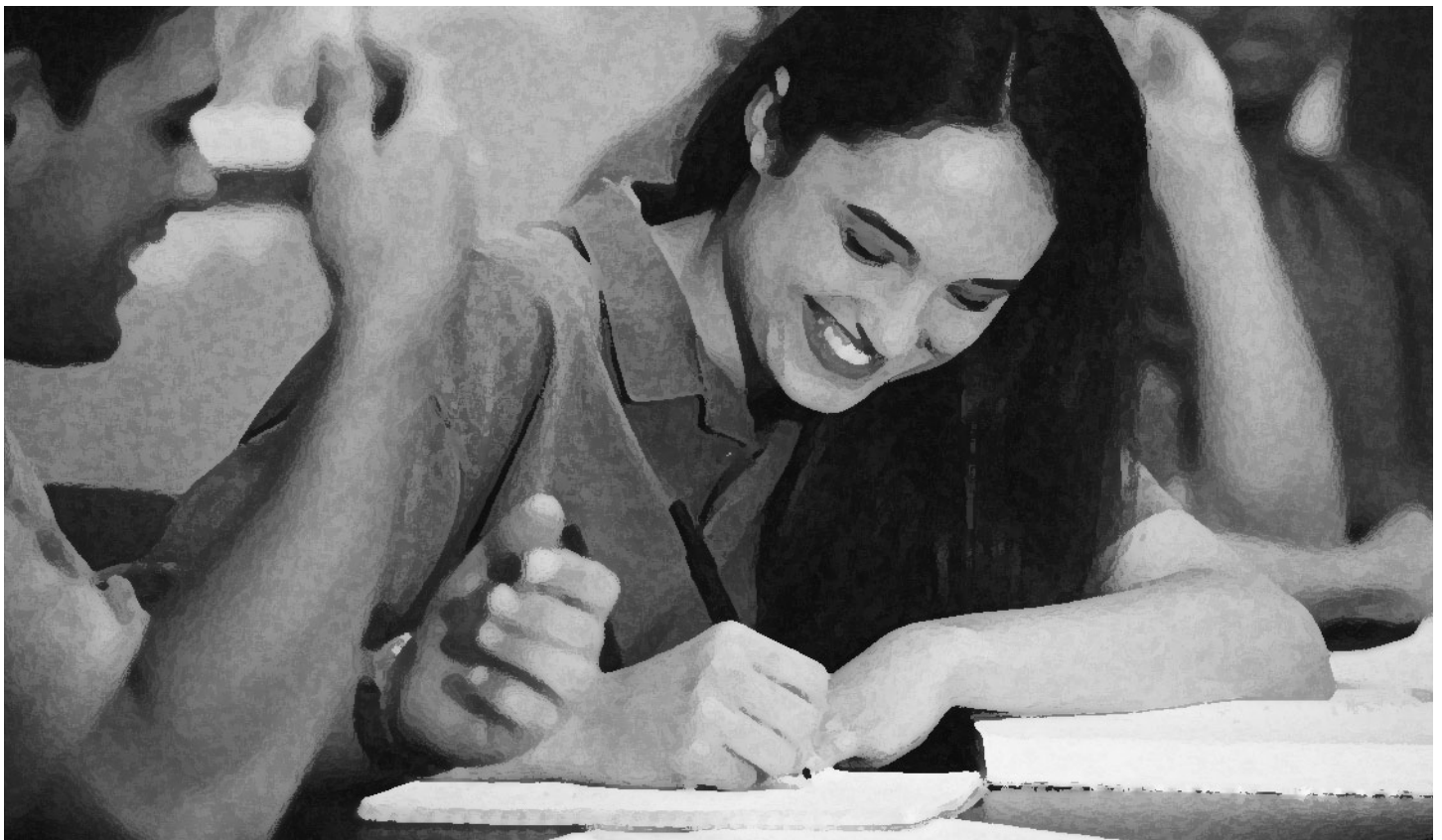


PRESTWICK HOUSE

# Activity Pack

## NIGHT

BY ELIE WIESEL



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Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 1

## Questionnaire

Objective: Completing a questionnaire

## Activity

## “UNTHINKABLE”

*(The Register Guard; The Harrisburg Patriot News; The Lowell Sun; The Salt Lake Tribune)*“UNTHINKABLE TERROR” *(Springfield Union News)*“TERROR AND DISBELIEF” *(Pittsburgh Tribune-Review)*“BEYOND BELIEF” *(Quad City Times; Pioneer Press; Daily Star)*

The above headlines are just a few of those that appeared in newspapers responding to the 9/11/01 attack on America. What we are usually equipped to find believable is a major issue in *Night's* first chapter. Why do the Jews of Sighet think Moishe is mad? Because the news he delivers is “unthinkable” and “beyond belief.” Moishe has no visible proof of his story (aside from his own wound); the Nazis' covert actions are not something the Jews of Sighet will hear about on the news. Would you have believed Moishe?

The following questionnaire is to get you thinking about what is “unthinkable” to you.

**Part I.**

Assume that someone like Moishe has just told you the below news, and that you have no other way of verifying its truth. Circle the number that corresponds to the response you imagine you would have.

- 1 = would immediately believe
- 2 = would probably believe
- 3 = would find it hard to believe
- 4 = would find it impossible to believe

Name: \_\_\_\_\_

Date: \_\_\_\_\_

1. Overnight, every Korean-owned business located within your time zone has been burned to the ground. So have all Korean churches.

1                      2                      3                      4

2. An act of biological terrorism has taken place in your state and all must stay indoors—wherever they are at this moment—for a week.

1                      2                      3                      4

3. Early this morning, all of the elderly people in your state were forced into vans, driven to a forest, made to dig their own graves, and shot.

1                      2                      3                      4

4. The nursing home you have just sent your grandmother to is actually an extermination camp where all of the elderly are gassed to death upon arrival.

1                      2                      3                      4

5. It has been decided that no Muslims in your country may hold public office, vote, use email or the Internet, teach at or attend school, work at a newspaper, or marry or date non-Muslims, on penalty of deportation or death.

1                      2                      3                      4

**Part II.**

Could Moishe have said anything that would have persuaded the Jews of Sighet to believe his tale? How would you persuade listeners to believe the unbelievable? In a paragraph or two, write the speech you might have given in Moishe's place. Keep in mind that the lives of all in your village may depend on your ability to get through to them.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Chapters 1-9**

**Plot and Tone**

**Objective:** Identifying significant incidents in the plot  
Identifying tone

**Activity**

Author Elie Wiesel has chosen simply to separate the chapters of *Night* with white space rather than titling them. This gives us the opportunity to make up titles for the chapters as we read along.

In novels *with* chapter titles, the titles frequently provide an overview of a chapter's content or point towards a significant incident or character that looms large in a chapter. Chapter 1 of *Night*, for example, might have been entitled "Moishe the Beadle" or "Expelled."

On the other hand, a chapter might take its title from part of the dialogue or descriptive prose in the chapter—or even from a significant word that sums up the overall tone of the installment. In this case, Chapter 1 might be called "Night Falls" or "Jews, Listen to Me."

As you read *Night*, pause after each chapter to consider possible titles. Fill in the below chart by writing one "plot-related" title and one prose or "tone-related" title per chapter.

**Possible Chapter Titles**

Chapter	Plot-Related Title	Prose or Tone-Related Title
2		
3		
4		
5		
6		
7		
8		
9		

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 1

## Euphemism

Objective: Understanding euphemism

## Activity

A *euphemism* is, at best, a more gentle or tactful term for a difficult, painful, or embarrassing subject. One who says “We had the dog *put to sleep*” instead of “We had the dog killed” is using a euphemism. Far less innocently, euphemisms are sometimes used by militaries or politicians to intentionally mislead or appease the public. These euphemisms may distance us from a harsh reality—as when the violent expulsion of a certain racial group from their own land is referred to as *ethnic cleansing*. In this chapter, the Wiesels are informed that they are going to be “deported”—a half-truth, certainly, and a euphemism. Many other Jews at this time were told to report for “resettlement,” another euphemism.

Complete the chart below by providing, in the left column, the literal meanings for the euphemisms in the right column. It may be necessary to do some research on the Internet or at the library. The first four euphemisms on the chart are used today by the United States military and government. Following those are euphemisms used by the Nazis during the Holocaust. After completing the chart, answer the question beneath it.

EUPHEMISM	LITERAL MEANING
friendly fire	
collateral damage	
soft targets	
transport tubes	
Final Solution	
Liquidation	
Resettlement	

Why do you think the Nazis used euphemisms like “Final Solution” and resettlement? How did it assist them in their efforts?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Chapters 2-8**

**Characterization**

**Objective:** Keeping a character log on Eliezer's father

**Activity**

As *Night* progresses, we learn more and more about Shlomo Wiesel. We learn from Eliezer's observations, Shlomo's actions, and Shlomo's words. As you read, keep a "character log" on Eliezer's father. In the left column, note down any significant or interesting actions or speeches of Shlomo's, as well as any insightful observations Eliezer makes about Shlomo. In the right column, comment on what each entry in the left one tells you about Shlomo's character. If you quote directly from the book, remember to record page numbers along with the quotations.

Once you fill up the spaces allotted on this page, please use the back to continue your character log. **You should make a minimum of three log entries per chapter.** One sample log entry (from Chapter 1) is provided for you below.

**CHARACTER LOG FOR SHLOMO WIESEL**

ACTION, SPEECH, or OBSERVATION	WHAT IT SAYS ABOUT SHLOMO'S CHARACTER
"My father was crying. It was the first time I saw him cry. I had never thought it possible." (Pg. 19)	Up to this point, Shlomo has not shown his vulnerability or much sensitivity to his son. He has been a relatively distant father.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 2

### Style

**Objective:** Understanding the elements of style

#### Activity

A number of different elements come together to make up a writer's style. They include (but are not necessarily limited to) diction, sentence length, sentence type, and the absence or presence of various literary devices. Carefully read the following excerpts and complete the Style Comparison Chart below.

From *Narrative of the Life of Frederick Douglass*, by Frederick Douglass:

I was seldom whipped by my old master, and suffered little from any thing else than hunger and cold. I suffered much from hunger, but much more from cold. In hottest summer and coldest winter, I was kept almost naked--no shoes, no stockings, no jacket, no trousers, nothing on but a coarse tow linen shirt, reaching only to my knees. I had no bed. I must have perished with cold, but that, the coldest nights, I used to steal a bag which was used for carrying corn to the mill. I would crawl into this bag, and there sleep on the cold, damp, clay floor, with my head in and feet out. My feet have been so cracked with the frost that the pen with which I am writing might be laid in the gashes. We were not regularly allowed food. Our food was coarse corn meal boiled. This was called mush. It was put into a large wooden tray or trough, and set down upon the ground. The children were then called, like so many pigs, and like so many pigs they would come and devour the mush; some with oyster-shells, others with pieces of shingle, some with naked hands, and none with spoons. He that ate fastest got most; he that was strongest secured the best place; and few left the trough satisfied.

From *Walden*, by Henry David Thoreau:

Rather than love, than money, than fame, give me truth. I sat at a table where were rich food and wine in abundance, and obsequious attendance, but sincerity and truth were not; and I went away hungry from the inhospitable board. The hospitality was as cold as the ices. I thought that there was no need of ice to freeze them. They talked to me of the age of the wine and the fame of the vintage; but I thought of an older, a newer, and purer wine, of a more glorious vintage, which they had not got, and could not buy. The style, the house and grounds and "entertainment" pass for nothing with me. I called on the king, but he made me wait in his hall, and conducted like a man incapacitated for hospitality. There was a man in my neighborhood who lived in a hollow tree. His manners were truly regal. I should have done better had I called on him.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

From *Swann's Way*, by Marcel Proust:

It was not only the brilliant phalanx of virtuous dowagers, generals and academicians, to whom he was bound by such close ties, that Swann compelled with so much cynicism to serve him as panders. All his friends were accustomed to receive, from time to time, letters which called on them for a word of recommendation or introduction, with a diplomatic adroitness which, persisting throughout all his successive 'affairs' and using different pretexts, revealed more glaringly than the clumsiest indiscretion, a permanent trait in his character and an unvarying quest. I used often to recall to myself when, many years later, I began to take an interest in his character because of the similarities which, in wholly different respects, it offered to my own, how, when he used to write to my grandfather (though not at the time we are now considering, for it was about the date of my own birth that Swann's great 'affair' began, and made a long interruption in his amatory practices) the latter, recognising his friend's handwriting on the envelope, would exclaim: "Here is Swann asking for something; on guard!"

From "Hills Like White Elephants" by Ernest Hemingway:

The woman brought two glasses of beer and two felt pads. She put the felt pads and the beer glasses on the table and looked at the man and the girl. The girl was looking off at the line of hills. They were white in the sun and the country was brown and dry.

"They look like white elephants," she said.

"I've never seen one," the man drank his beer.

"No, you wouldn't have."

"I might have," the man said. "Just because you say I wouldn't have doesn't prove anything."

The girl looked at the bead curtain. "They've painted something on it," she said. "What does it say?"

"Anis del Toro. It's a drink."

"Could we try it?"

The man called "Listen" through the curtain. The woman came out from the bar.

"We want two Anis del Toro."

"With water?"

"Do you want it with water?"

"I don't know," the girl said. "Is it good with water?"

From *Night*, by Elie Wiesel:

Our terror could no longer be contained. Our nerves had reached a breaking point. Our very skin was aching. It was as though madness had infected all of us. We gave up. A few young men forced [Madame Schachter] to sit down, then bound and gagged her.

Silence fell again. The small boy sat next to his mother, crying. I started to breathe normally again as I listened to the rhythmic pounding of the wheels on the tracks as the train raced through the night. We could begin to doze again, to rest, to dream... (Pgs. 25-26)



Name: \_\_\_\_\_

Date: \_\_\_\_\_

**STYLE COMPARISON CHART**

Source of Selection	Diction: Simple or Elevated? Narrative or dialogue	Sentences: Long, Short, or Both?	Sentences: Simple, Compound, Complex, Compound-Complex? (choose all that apply)	Literary Devices Used
Narrative of the Life of Frederick Douglass				
Walden				
Swann's Way				
"Hills Like White Elephants"				
Night				

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 3 and Chapter 5

## Anaphora

Objective: Recognizing and understanding anaphora

## Activity

Here is an example that uses anaphora from President Franklin D. Roosevelt's "Pearl Harbor Address," delivered on December 8, 1941:

Last night, Japanese forces attacked Hong Kong. Last night, Japanese forces attacked Guam. Last night, Japanese forces attacked the Philippine Islands. Last night, the Japanese attacked Wake Island. And this morning, the Japanese attacked Midway Island.

**Question:** What effect does the repetition of "Last night, Japanese forces attacked" have? Why do you think Roosevelt didn't just say "Last night, Japanese forces attacked Hong Kong, Guam, the Philippine Islands, and Wake Island"?

An even more famous example of anaphora can be found in a well-known speech by Martin Luther King, Jr.:

I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident: that all men are created equal.' I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at a table of brotherhood. I have a dream that one day even the state of Mississippi, a desert state, sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice. I have a dream that my four children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today.

**Question:** What effect does King's anaphora create?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Elie Wiesel uses anaphora a number of times in *Night*, most significantly in Chapters Three and Five. Find at least three instances of anaphora in those chapters. Copy the passages out below, making sure to include page numbers. Briefly describe the effect of the anaphora in each passage.

Passage One:

Effect of Anaphora in Passage One:

Passage Two:

Effect of Anaphora in Passage Two:

Passage Three:

Effect of Anaphora in Passage Three:

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Chapter 3 and Chapter 4**

**Inference**

**Objective:** Inferring information from the text

**Activity**

Occasionally, writers do not spell out the significance of an incident or piece of dialogue they include in their narratives; instead, we are expected to *infer* meaning from the text. For example, in Chapter 1, some ways after he describes Moishe the Beadle's return to Sighet, Wiesel writes, "My mother was beginning to think it was high time to find an appropriate match for Hilda." (Pg. 8) Reading this, we realize that it is not Hilda's romantic prospects we are supposed to take an interest in. Rather, Wiesel includes this detail so that we can infer that concern levels about what Moishe has told them are low among the Jews of Sighet: Eliezer's mother assumes that her daughter's future will be uninterrupted by the Nazis and that life will go on as normal.

To complete the below chart, fill in the second column with the fact or point that may be inferred from the passage or incident described in the first.

PASSAGE OR INCIDENT	WHAT MAY BE INFERRED FROM THE PASSAGE OR INCIDENT
On page 30, Eliezer is told to say that he is eighteen by a veteran prisoner. The prisoner also insists that Eliezer's father should claim to be forty.	
On page 44, after seeing that Eliezer has already finished his own ration, Eliezer's father says, "Me, I'm not hungry."	
On page 62, during an elaborate hanging ceremony, Juliek comments, "This ceremony, will it be over soon? I'm hungry..."	
On page 63, following a description of a hanging, Wiesel mentions that Eliezer finds "the soup tasted better than ever."	

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 5

## Characterization

**Objective:** Deciding which character traits best define a character

**Activity**

With your group, decide which five of the below character traits most apply to and best define Eliezer's character as you have observed it in the first five chapters of *Night*. Make an "x" by your selections. After choosing, jot down the reasoning behind your choices at the bottom of this page, referring to specific events from the text as necessary. Be prepared to share your choices with (and defend them to) the rest of the class.

- |                                   |                                     |                                     |                                    |  |
|-----------------------------------|-------------------------------------|-------------------------------------|------------------------------------|--|
| <input type="checkbox"/> faithful | <input type="checkbox"/> political  | <input type="checkbox"/> faithless  | <input type="checkbox"/> average   | <input type="checkbox"/> thoughtful    |
| <input type="checkbox"/> brave    | <input type="checkbox"/> observant  | <input type="checkbox"/> cowardly   | <input type="checkbox"/> honest    | <input type="checkbox"/> careful       |
| <input type="checkbox"/> rational | <input type="checkbox"/> optimistic | <input type="checkbox"/> hot-headed | <input type="checkbox"/> scholarly | <input type="checkbox"/> determined    |
| <input type="checkbox"/> heroic   | <input type="checkbox"/> cynical    | <input type="checkbox"/> persistent | <input type="checkbox"/> kind      | <input type="checkbox"/> calculating   |
| <input type="checkbox"/> tough    | <input type="checkbox"/> poetic     | <input type="checkbox"/> conflicted | <input type="checkbox"/> sensitive | <input type="checkbox"/> shy           |
| <input type="checkbox"/> smart    | <input type="checkbox"/> loyal      | <input type="checkbox"/> a "leader" | <input type="checkbox"/> dedicated | <input type="checkbox"/> introspective |
| <input type="checkbox"/> daring   | <input type="checkbox"/> passive    | <input type="checkbox"/> perceptive | <input type="checkbox"/> reserved  | <input type="checkbox"/> a "follower"  |

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Choice #1:

Reasons behind it:

Choice #2:

Reasons behind it:

Choice #3:

Reasons behind it:

Choice #4:

Reasons behind it:

Choice #5:

Reasons behind it:

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 7

## Critical Thinking

Objective: Considering what it means to be human

## Activity

“The world? The world is not interested in us. Today, everything is possible, even the crematoria...”  
Eliezer's father, page 33

“In a few seconds, we had ceased to be men.”  
Eliezer, page 37

What it means to be human and what it is to be deprived of one's humanness are important concerns in studying *Night* and the Holocaust. In your groups, discuss the following questions and try to come to a group consensus on their answers. One member of each group should take notes and record the group's answers, to be used as a reference when we discuss the questions together as a whole.

1. What is the difference between being *inhuman* and being *inhumane*? Would you characterize the Nazis as both, neither, or only one of the above? Explain.
2. Reread the second quotation above, in context if necessary. Do you think Eliezer means that the Jews “had ceased to be men” in his own eyes, in the eyes of the Nazis, or in both?
3. What specific “human” qualities do the Nazis' victims lose over the course of their imprisonment? Give examples from the text.
4. Which act is more “inhuman,” hanging an angelic *pipel* or killing one's father for a piece of bread? Which is more in keeping with “human” nature?
5. What does the fact that Eliezer and his fellow prisoners forget to say Kaddish for Akiba Drumer have to do with the issue of being stripped of one's humanness?
6. On first arriving at Auschwitz, prisoners are stripped of their clothes and personal belongings. Eliezer comments, “For us it meant true equality: nakedness.” (Pg. 35) What human concept is stripped from the prisoners along with their clothes? What distinctions are no longer apparent among the Jews of Sighet?

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 8

## Plot

Objective: Arranging events in *Night* in order

## Activity

While *Night* covers several months in Eliezer's life, Wiesel wrote it such that the events can feel like those of one long, surreal, seemingly endless night. He has said in interviews that he thinks of the Holocaust as an extended period of "night" in the 20<sup>th</sup> century.

Because of this, it can be difficult to keep track of the order of events in *Night*. Below is a lettered list of some of its major incidents. Arrange them in the proper order and record the progression at the bottom of the page. Your answer should take the form of a series of letters; if Event B is first, Event F is second, and Event C is third, your list should read "B, F, C," and so on.

- A. Eliezer's father becomes ill with dysentery.
- B. Eliezer sees a man shot for approaching a soup cauldron during an alert.
- C. Eliezer sees a boy kill his own father over a piece of bread.
- D. The Jews of Sighet learn that Madame Schächter's "vision" is real.
- E. Eliezer perceives his father as unsentimental and unaffectionate.
- F. Eliezer and his father decide not to observe Yom Kippur.
- G. Juliek plays Beethoven for his fellow prisoners.
- H. The Jews of Sighet are made to wear the yellow star.
- I. Eliezer has surgery on his foot.
- J. A *pipel* is hung at Buna.
- K. The Jews of Sighet are forced to live in a ghetto.
- L. The prisoners at Buna are forced into a long march in the snow.
- M. Eliezer sees live children fed into a fire pit.
- N. Eliezer realizes that Rabbi Eliahou has been abandoned by his son.

Answer:



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Chapter 9

### Panel Discussions

**Objective:** Researching the Holocaust from different perspectives  
Participating in panel discussions

#### Activity

We will be looking more intensively into the stories of those categories of people whose lives were touched by the Holocaust. Each group will be assigned one of the below categories to research in depth. On an appointed day, we will hold a series of panel discussions during which each group will be put in the “hot seat” for 10-15 minutes. During that time, the rest of the class will ask the panel members questions about the group of people the panel members have researched. Using their notes, the panel members will be expected to answer questions as thoroughly as possible.

**Important:** Each group must also come up with at least three thoughtful questions for the five other panels in the class. These must be turned in to me no later than the day before we hold our discussions.

Panels will include:

#### Perpetrators

Students on this panel should familiarize themselves with the motives, beliefs, and rationales of members of the Gestapo, the S.S., the Nazi Party, and others involved in the official execution of the “Final Solution.” Research should also cover first-person accounts from those who ran the concentration and death camps.

#### Survivors

*Night* is the story of just one Holocaust survivor, a young Jewish man. Students on this panel should familiarize themselves with other survivors’ accounts of treatment in and daily life in the camps. Research should emphasize accounts by female survivors, survivors with young children, non-Jewish survivors, and survivors of camps *other* than Auschwitz, Birkenau, Buna, and Buchenwald.

#### Bystanders

Students on this panel should focus on the accounts of those German and Polish “bystanders” who were not affiliated with the Nazis but were aware of some of the atrocities being committed and chose to remain silent or indifferent. The workers who throw bread into Eliezer’s train to Buchenwald are one good example of the bystander mentality.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Liberators**

Students on this panel should focus on first-person accounts by those Allied troops and relief workers who witnessed the camps firsthand when liberating prisoners at the end of the war.

**Foreign Leaders and Governments**

Students on this panel should familiarize themselves with the responses of foreign leaders and governments—especially America's—to war intelligence concerning the plight of European Jews under the Nazi regime. Research should include information on how early on foreign leaders received notice of the Nazis' practices, how long it took them to respond, and what their responses were, including their nations' openness to accepting refugees.

**Resisters**

Students on this panel should focus on first-person accounts of those who risked their own safety to help or hide Jews and other persecuted people from the Nazis, as well as those who performed other acts of resistance, such as writing anti-Nazi editorials.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Wrap-up

## Synthesis

Objective: Assessing the novel  
Creating a new cover for the novel

## Activity

It's said that you shouldn't judge a book by its cover, but there's no denying the power of an intriguing cover to drive us to pick up a book. Imagine that *Night* is about to be reissued, and that you are in charge both of developing the cover art and the descriptive "blurb" on the back.

Fold a sheet of paper so that you can provide both a front and a back cover. For the front cover, you may use images collaged from elsewhere, draw the artwork, or make the art on a computer. You might depict a key scene from the book that can stand for the entire story; you might simply use a few well-chosen images that evoke the book's mood. Be sure to include the title and the author's name.

On the back cover, write a brief review of the book. Address such topics as:

- what you learned from the novel
- what the novel's overall theme seems to be
- whether you would recommend this book to others, and
- why you do or do not think this is a good novel to teach in schools

Include a paragraph-long biography of the author at the bottom, using facts researched on the Internet or in other books. Be prepared to say why you think your cover design might attract more readers than the current design.

Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Wrap-up

## Comprehension Check

Objective: Demonstrating familiarity with the text

## Activity

- A. Match each quotation to the character that delivers it in *Night* and write the appropriate character's name in the blank after each quote. Some names will be used more than once, some not at all.

Characters: Eliezer, Moishe the Beadle, Eliezer's father, Franek, Tzipora,  
Madame Schächter, Meir Katz, Rabbi Eliahou, the Veterans

1. "If you don't give me your crown, it will cost you much more." \_\_\_\_\_
2. "You're lucky to have been brought here so late. Today, this is a paradise."  
\_\_\_\_\_
3. "I pray to the God within me for the strength to ask Him the real questions."  
\_\_\_\_\_
4. "Jews, listen to me! I see a fire! I see flames, huge flames!" \_\_\_\_\_
5. "I'll run into the electrified barbed wire. That would be easier than a slow death in the flames." \_\_\_\_\_
6. "Me too, me too... They told me too to stay in the camp." \_\_\_\_\_
7. "Why don't they shoot us now?" \_\_\_\_\_
8. "The yellow star? So what? It's not lethal."  
\_\_\_\_\_
9. "Perhaps someone here has seen my son?" \_\_\_\_\_
10. "They think I'm mad." \_\_\_\_\_



Name: \_\_\_\_\_

Date: \_\_\_\_\_

## Wrap-up

## Survey

Objective: Taking a survey

Chances are that, after having read *Night*, your own responses to the below survey questions may have changed. Public opinion about the Holocaust varies widely. One scholar, Theodor Adorno, believed that the Holocaust should have such a great impact on everything we do afterwards that we should consider it “barbaric” to write poetry after Auschwitz. At the opposite pole, Holocaust “revisionists” like Arthur Butz and Robert Faurisson argue that the Holocaust never even happened, that it was a hoax.

Ask the following survey questions to five people, making sure to include persons from various generations. Keep a tally of responses; jot down short answers for the third question. We will be sharing and discussing survey results in a class discussion.

1. Do you think something like the Holocaust could ever happen again?

YES:

NO:

2. Is prejudice rooted in human nature, learned, or both?

ROOTED:

LEARNED:

BOTH:

3. What, if anything, makes the Holocaust unique among mass-slaughters of peoples, such as what went on in Rwanda and Cambodia?

1.

4.

2.

5.

3.

4. Do you think it is important to remember and study the Holocaust?

YES:

NO:

5. The Holocaust happened in the 1930s and 1940s. Does that seem like a long time ago to you?

YES:

NO:

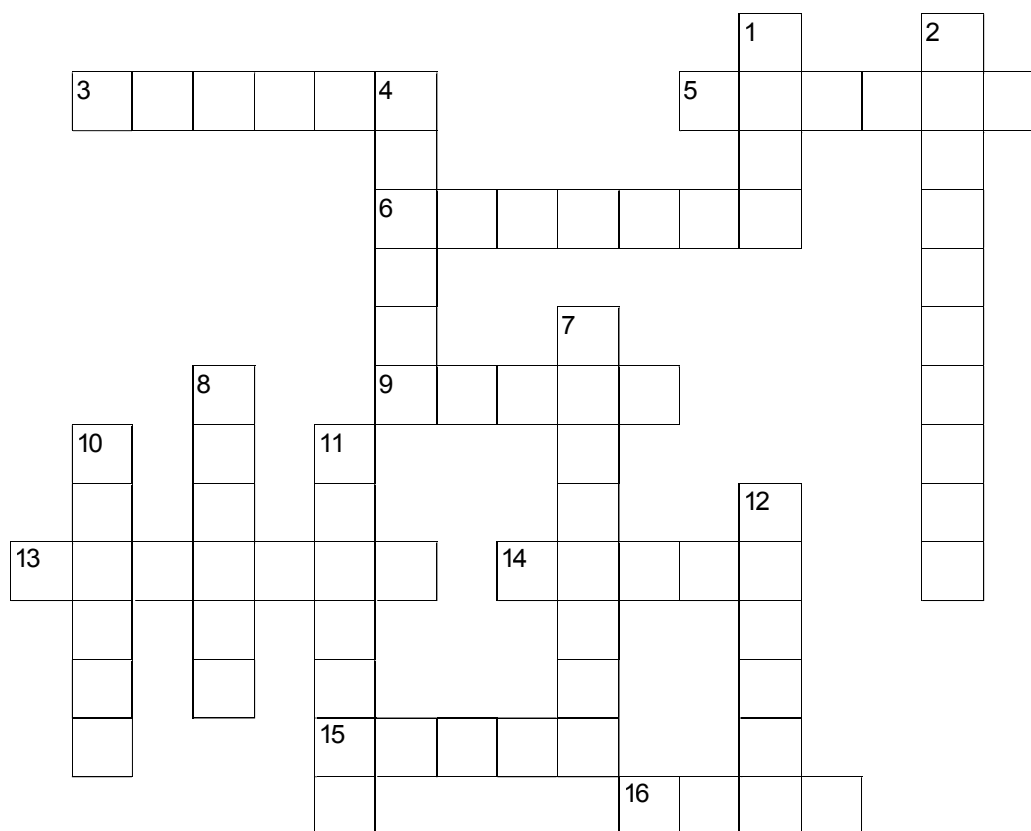
Name: \_\_\_\_\_

Date: \_\_\_\_\_

**Wrap-up**

**Crossword Puzzle**

**Objective:** Complete the following crossword puzzle based on *Night*



**Across**

- 3. boys with “angelic faces”
- 5. the book of Hebrew law and comments
- 6. German secret police
- 9. the first five books of the Old Testament
- 13. traditional Hebrew prayer for the dead
- 14. teacher; spiritual leader
- 15. Hebrew word for calamity; another word for the Holocaust
- 16. Weisel’s destination after Auschwitz

**Down**

- 1. supervisor of workers in concentration camps
- 2. Wiesel’s final destination before freedom
- 4. Wiesel’s home town
- 7. the book of Jewish mysticism
- 8. escaped with a message for the Jews
- 10. hallucination and burning flesh
- 11. a dictatorial form of government
- 12. belonged to Juliek

# *Night*

## Appendix

### Terms and Definitions

*Anaphora* - repetition of a word or group of words within a short section of writing. **Example:** “A time to be born, and a time to die; a time to plant, and a time to pluck up that which is planted.”—Ecclesiastes 3:2

*Characterization* - the methods, incidents, speech, etc., an author uses to reveal the people in the book. Characterization is depicted by what the person says, what others say, and by his or her actions.

*Euphemism* - substituting a milder word or phrase for one that might be offensive or harsh.  
**Examples:** “passed away” for “died”; “previously owned” for “used.”

*Inference* - the act of drawing a conclusion that is not actually stated by the author. **Example:** In *The Pigman*, John and Lorraine are writing a “memorial epic” about Mr. Pignati. Therefore, the reader may logically assume that Mr. Pignati dies in the book.

*Metaphor* - a comparison of two things that are basically dissimilar in which one is described in terms of the other. **Example:** The moon, a haunting lantern, shone through the clouds.

*Monologue* - an extended speech by one character, either when alone or to others. **Example:** *The Love Song of J. Alfred Prufrock*; Mark Antony’s speech at Caesar’s funeral.

*Parallelism* - the repetition of similarly constructed phrases, clauses, or sentences within a short section. **Examples:** “Government of the people, by the people, and for the people...”; “When I was a child, I spake as child, I understood as a child, I thought as a child...” I Corinthians 13:11

*Plot* - the pattern of events in a literary work; what happens.

*Point of View* - the position or vantage point, determined by the author, from which the story seems to come to the reader. The two most common points of view are First-person and Third-person. **Examples:** First-person point of view occurs in *The Adventures of Huckleberry Finn*; the reader receives all information through Huck’s eyes. An example of third-person point of view is Dickens’ *Hard Times*, in which the narrator is not a character in the book.

*Repetition* – repeating of a word or phrase for stylistic effect. **Example:** “When I was a child, I spoke as a child, I understood as a child, I thought as a child.”—I Corinthians 13:11



*Simile* - a comparison between two different things using either *like* or *as*. **Examples:** I am as hungry as a horse. The huge trees broke like twigs during the hurricane.

*Style* - the way an author chooses and uses words, phrases, and sentences to tell the story. For example, in an action/adventure story, the author may use simple words and short, choppy sentences, because this style moves the story along quickly. In a story about a college professor, the same author may choose to use polysyllabic, unfamiliar words, and long, convoluted sentences.

*Tone* - the atmosphere in a literary work or the attitude the author puts in a literary work. **Examples:** The gloom and representation of decay is the main tone of Poe's *The Fall of the House of Usher*; the tone of *Catch-22* is one of *sarcasm* and absurdity.