



MAUS

A MEMOIR OF THE HOLOCAUST

REVISED EDITION

TEACHER'S GUIDE

VANCOUVER **HOLOCAUST** EDUCATION CENTRE

MAUS: A MEMOIR OF THE HOLOCAUST REVISED EDITION TEACHER'S GUIDE

© 2013

Material may be reproduced in part or whole, in any print or electronic format for non-commercial purposes provided that the publisher and author are acknowledged.

ISBN: 978-1-895754-61-2

Copyright to the editorial cartoons reproduced on pages 33-36 by Sue Dewar and Michael de Adder remains with the artists.

ACKNOWLEDGMENTS

With special thanks to Sue Dewar and Michael de Adder for the permission to reproduce their work.

SPONSORSHIP

The 1998 Teacher's Guide was made possible with the generous support of: Mordehai and Hana Wosk Family Fund for Education and through funding for the MAUS project provided by: Benwell-Atkins Ltd., British Columbia Teachers' Federation, Canadian Race Relations Foundation, Lucien and Carole Lieberman, Community Liaison Branch – Ministry Responsible for Multiculturalism and Immigration British Columbia, United Way of the Lower Mainland, and VanCity.

MAUS: A MEMOIR
OF THE HOLOCAUST
REVISED EDITION
TEACHER'S GUIDE

ORIGINAL LESSONS & TEXT
Frieda Miller

REVISED EDITION
Adara Goldberg

RESEARCH
Daniel Fromowitz
Seanna Martin

DESIGN
Illene Yu



INTRODUCTION	01
<hr/>	
ABOUT THE TEACHER'S GUIDE	02
<hr/>	
ART SPIEGELMAN	03
<hr/>	
LANGUAGE ARTS	05
<hr/>	
LESSON 1: Form and Genre	05
<hr/>	
LESSON 2: MAUS as Metaphor	06
Metaphor by Design	06
Ethnic Metaphors	10
Controversies	21
<hr/>	
LESSON 3: Character Study	23
<hr/>	
VISUAL ARTS	26
<hr/>	
LESSON 1: A Graphic Novel About the Holocaust?	26
<hr/>	
LESSON 2: Artistic Style	27
<hr/>	
LESSON 3: Artistic Process	44
<hr/>	
LESSON 4: Political Cartoons	46
<hr/>	
GLOSSARY	51
<hr/>	
TIMELINE OF THE HOLOCAUST	53
<hr/>	
RESOURCES	55

INTRODUCTION

Historical record, memoir or graphic novel? MAUS defies easy definition. The two volume, Pulitzer Prize winning book by acclaimed graphic artist Art Spiegelman functions on three distinct yet seamless levels. It shares an eyewitness account of the Holocaust through the eyes of the artist's father, Vladek; speaks to the tortured relationship between a son and his father; and finally, illuminates the relationship between an artist and his art.

Spiegelman uses a unique cartoon style — the visual portrayal of humans as animals — to reach many ends. His art illustrates his parents' survival during the Holocaust; his father's residual pain and its impact on family relationships; and his own artistic struggle. As a character in his own work, Spiegelman juxtaposes the minutiae of daily life with the magnitude of events surrounding the Holocaust. Beneath the apparent simplicity of MAUS' graphic novel format lies a harrowing and complex narrative derived from hours of personal interviews between father and son, and historical research that included visits to Auschwitz and other Polish sites.

MAUS first appeared in Art Spiegelman's avant-garde magazine *Raw* in 1980. *MAUS, A Survivor's Tale I: My Father Bleeds History* was published in 1986; *MAUS, A Survivor's Tale II: And Here My Troubles Began* followed 1991. The two volumes were awarded a Pulitzer Prize in 1992 with the creation of a special category to honour the originality of Spiegelman's work.

Some early critics contend that the comic book format is inappropriate for the subject matter and demeans the enormity of the Holocaust experience. Others argue that the cartoon medium opens up the history to a new readership and that by neither trivializing nor sentimentalizing, MAUS raises the comic book to a higher art form: the graphic novel.



© Art Spiegelman. RAW No. 1. Cover, with tipped-on color plate, 1980. ~courtesy of Vancouver Art Gallery

ABOUT THE TEACHER'S GUIDE

The guide has been organized into two classroom subject areas. Teachers who wish to borrow ideas across disciplines will find that the student materials are particularly easy to adapt to different subject needs.

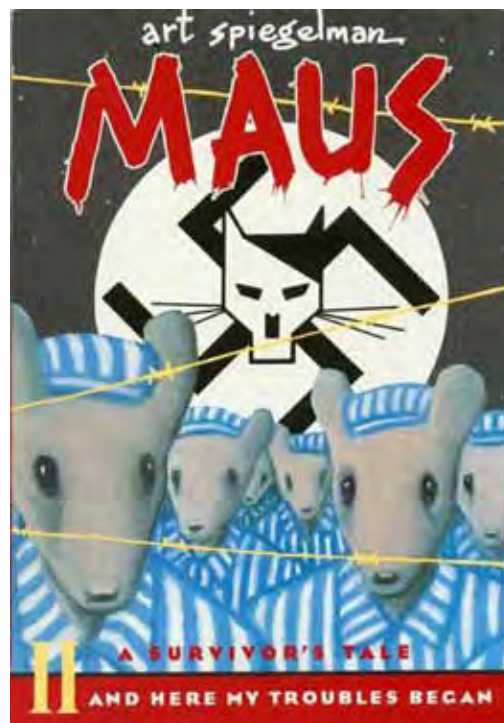
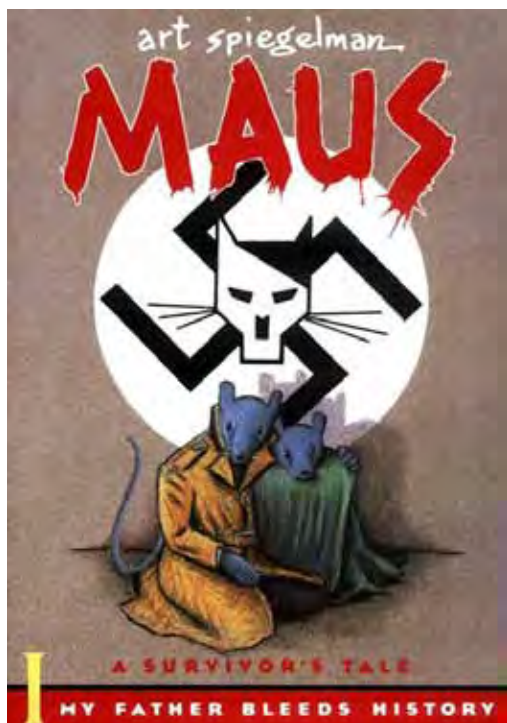
LANGUAGE ARTS

As autobiography, expressed through the conversations between father and son, MAUS offers English teachers a unique opportunity to analyze form and explore character development and the use of metaphor.

VISUAL ARTS

As a graphic novel which features the artist as one of the characters, MAUS offers art teachers an opportunity to explore style, the artistic process and contemporary cartooning as it relates to issues of social justice.

References to the two volumes of MAUS are denoted in the text with Roman numerals followed by the page number: page 46 in Volume II is indicated as (II.46).



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992.

ART SPIEGELMAN

Art Spiegelman was born in 1948 in Stockholm, Sweden, the son of Andzi (Anja) and Vladek Spiegelman. The family moved to Rego Park, New York in 1951. Spiegelman demonstrated an early interest in comic books. Popular horror comics, *Mad*, underground comics, television, as well as pop and high art were all formative influences. By adolescence, Spiegelman was seriously involved in comic making. As Spiegelman tells it, the underground comic movement developed in the 1960s while he was in junior high school:

"I met some people who later became, like myself, that first generation of underground cartoonists — like Jay Lynch, Skip Williamson. We were all working for the same little magazines. They were amateur self-produced magazines." (Dreifus, 36)

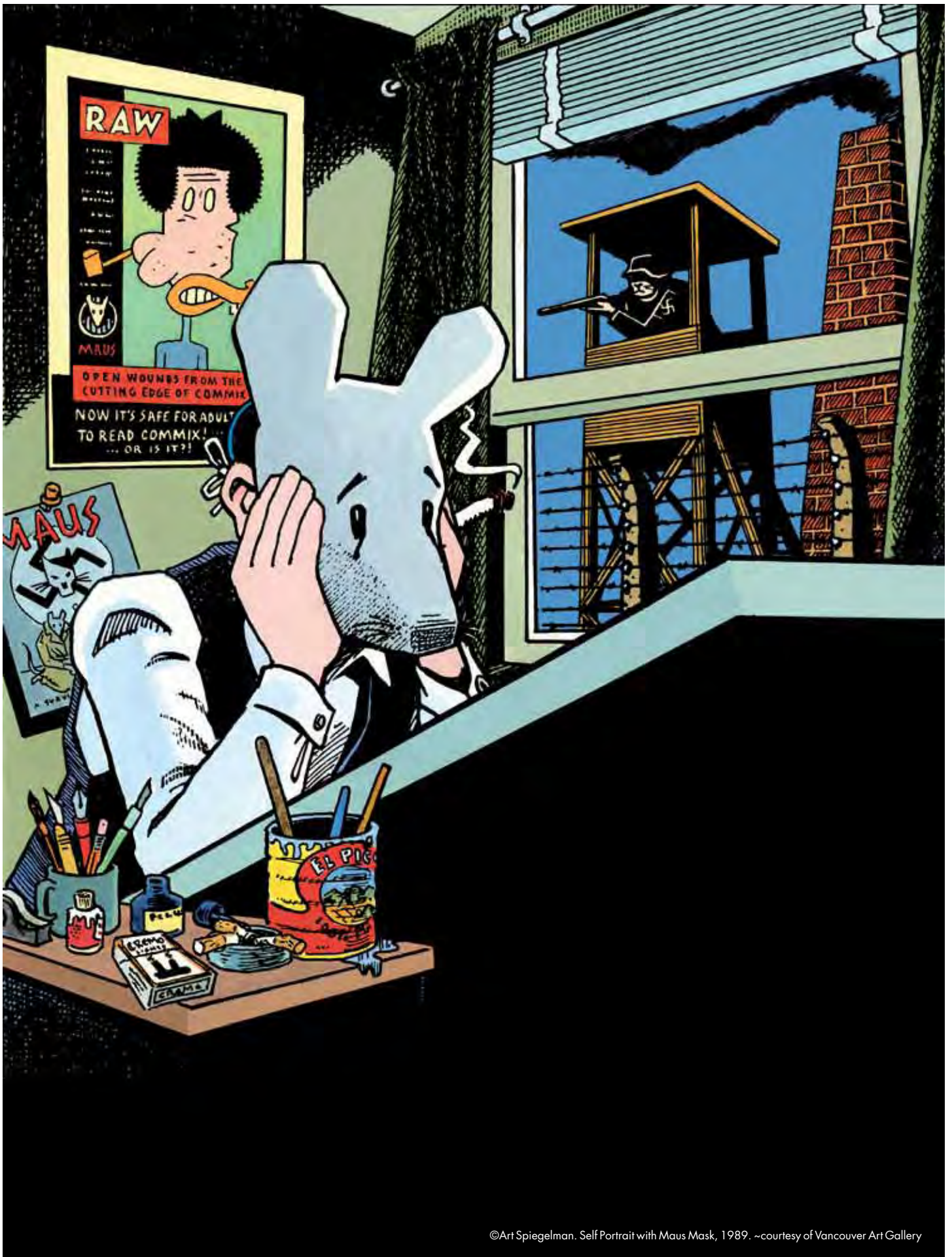


Chapters of MAUS were first serialized in 1980 in Art Spiegelman's avant-garde magazine *Raw*. *MAUS, A Survivor's Tale I: My Father Bleeds History* was published in 1986 and *MAUS, A Survivor's Tale II: And Here My Troubles Began* in 1991. The two volumes won a Pulitzer Prize in 1992 with the creation of a special category to honour the originality of the work. The acclaim and public attention that followed the publication of MAUS came as a surprise to Spiegelman:

"One of the reasons I wasn't ready for the response to MAUS is that I was living in a world where comics were being made seriously and taken seriously. So, to me, it was very natural." (Dreifus, 36)
"There's a kind of shock in people's minds when they hear that this story is a comic strip — 'Somebody did a comic strip about the Holocaust.'
Actually, that invests it with a certain lack of hubris. It's not an opera about the Holocaust; it's something modest, it's a comic strip — a medium that has a history of being without pretensions or aspirations to art. And perhaps if there can be no art about the Holocaust, then there may at least be comic strips." (Dreifus, 35)

Despite the acclaim, Spiegelman experienced angst and misgivings about his work. This self-doubt is expressed both in the text and images of MAUS.

Today Spiegelman is acknowledged as one of this generation's foremost comic artists. Co-founder and co-editor of *Raw*, the acclaimed magazine of avant-garde comix and graphics with his wife Françoise Mouly, Spiegelman has become widely known for MAUS and his commercial work for *The New Yorker* magazine, among other literary efforts, including *In The Shadow of No Towers*.



©Art Spiegelman. Self Portrait with Maus Mask, 1989. ~courtesy of Vancouver Art Gallery

LESSON 1: FORM AND GENRE

MAUS has generated much debate as to its literary form and merit. Even the Pulitzer Prize committee established a special category to honour the work. MAUS has been categorized variously as a cartoon, graphic novel, memoir (Vladek's), autobiography (Art Spiegelman's), oral history and allegory. Some think of it as a work of fiction, others as non-fiction.

Spiegelman recounts an amusing anecdote about his efforts to have MAUS removed from *The New York Times Book Review's* fiction list, saying that "David Duke [the former leader of the Ku Klux Klan] would be quite happy to read that what happened to his father was fiction" (Blume, 1997). In response, one of the book review editors quipped that if he rang Spiegelman's doorbell and a giant mouse answered, then he would place MAUS on the non-fiction list.

Spiegelman's use of the comic book has been highly controversial, with some suggesting that the form demeans the gravity of the Holocaust experience. Others argue that to the contrary, MAUS has elevated the comic book form to new and serious heights.



EXTENSION ASSIGNMENT

As a homework assignment, students compose a short response discussing how classifying MAUS in different ways can change readers' perceptions of the work. Alternatively, provide in-class time to complete the assignment.

PAIR ASSIGNMENT AND CLASS DEBATE: ANALYSIS OF FORM

Students select one of the forms or genres attributed to MAUS:

- comic book
- graphic novel
- memoir
- autobiography
- oral history
- allegory
- fiction
- non-fiction

In pairs or small groups, students find a working definition of their chosen form, and prepare an argument for classifying MAUS according to that particular form. Students present their arguments in the form of a class debate. After hearing all the presentations, the class agrees on a collective classification of MAUS.

LESSON 2: MAUS AS METAPHOR

Metaphor By Design

No part of the graphic novel style has evoked more discussion than MAUS' use of the animal metaphor. Central to the metaphor is Spiegelman's decision to represent Germans as cats, Jews as mice, and Poles as pigs. This metaphor is a vehicle for rendering the enormity of the Holocaust in a contained form.

PAIR DISCUSSION: METAPHOR BY DESIGN

MAUS is clearly intended as a metaphor. Throughout the two volumes, readers are constantly reminded that the characters depicted in animal form think of themselves as human, and represent human experiences before, during, and after the Holocaust.

In explaining the origins of MAUS, Spiegelman recalls having seen old cat and mouse cartoons and old racist cartoons. These cartoons spawned the idea for a comic strip about racism in America that would be called "The Ku Klux Katz." Before the ideas could come to fruition, however, Spiegelman changed his mind,

realizing that the cat and mouse metaphor could be applied to a subject much closer to his own past — the Holocaust (Spiegelman, *METAMAUS*, 111 - 115).

Read aloud [Metaphor By Design](#) or distribute copies to the class. Reproduce and distribute [Dossier: Metaphor By Design](#) to groups, or allow student to view electronically.

Individually or in pairs, students examine the use of metaphor by reading three excerpts from MAUS in [Dossier: Metaphor By Design](#), and respond to the following questions:

- How does Spiegelman stress that MAUS is intended to read as a metaphor?
- Why do you think he does this?
- Do you think MAUS could have been designed in another way? Explain.



EXTENSION ASSIGNMENT

MAUS is not the only piece of literature to employ metaphors. Introduce students to another literary work such as George Orwell's *Animal Farm* or Aesop's *Fables*. As an in-class or homework assignment, ask students to compare MAUS' use of the extended metaphor one of these works, or another of their choosing.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Metaphor By Design



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 41.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Metaphor By Design

VOL. II.43



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 43.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Metaphor By Design



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 147.

LESSON 2: MAUS AS METAPHOR

Ethnic Metaphors

GROUP ACTIVITY: ETHNIC METAPHORS

The central metaphor of MAUS — in which Germans are represented as cats, Jews as mice, and Poles as pigs — is not as straight forward as it appears. MAUS plays with ideas of ethnic identity and the ways in which those identities can be hidden or masked. Ethnic and national groups are portrayed with some variations; only the representation of Jews as mice, regardless of their country of origins, remains constant.

Divide class into groups of four or five. Reproduce and distribute **Dossier: Ethnic Metaphors** to groups, or allow students to view electronically.

In small groups, students examine the excerpts in **Dossier: Ethnic Metaphors** and respond to the following prompts:

- How does Spiegelman depict African-Americans?
- How does Spiegelman distinguish ordinary Germans from Nazis?

- What dilemma does Spiegelman face in finding an animal metaphor to represent his French wife, a convert to Judaism?
- What do Vladek and Anja do to pass as non-Jews, and how is this conveyed visually?
- What does this suggest to you about the notion of ethnic identity?
- How are masks a fitting way to convey people's perception of race or ethnic identity?

As a class, students discuss their notes generated in response to the excerpts. Lead a discussion about identity, using the following questions as prompts:

- What does Spiegelman's treatment of ethnicity — through the use of animals — suggest about the notion of identity?
- Are masks a useful or desirable way to convey people's perception of race or ethnic identity?



EXTENSION ASSIGNMENT

The classification of people according to their ethnic identities was a central feature of Nazi policy. Research Nazi racial ideology, eugenics and the theory of a master race. Explain how these beliefs were implemented during the Holocaust, using examples from Nazi propaganda and legislation.

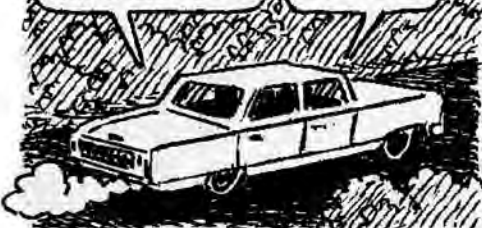
LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors

I THOUGHT THIS TRAIN, IT MUST BE FOR THE GESTAPO, BUT NO!



WHATEVER HAPPENED TO THAT FRENCH GUY WHO HELPED YOU? YAH. HE WAS A FINE FELLOW...



I CAN'T REMEMBER EVEN HIS NAME, BUT IN PARIS HE IS LIVING... FOR YEARS WE EXCHANGED LETTERS IN THE ENGLISH I TAUGHT TO HIM.



WELL...DID YOU SAVE ANY OF HIS LETTERS? OF COURSE I SAVED. BUT ALL THIS I THREW AWAY TOGETHER WITH ANJA'S NOTEBOOKS.



ALL SUCH THINGS OF THE WAR, I TRIED TO PUT OUT FROM MY MIND ONCE FOR ALL... UNTIL YOU REBUILD ME ALL THIS FROM YOUR QUESTIONS. ?!



HAH?! WHAT FOR DO YOU STOP, FRANÇOISE? WE'RE NOT YET TO THE BUNGALOW?



A HITCH-HIKER? AND -OY- IT'S A COLORED GUY, A SHVARTSER!



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 98.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors

VOL.II.99



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 99.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 100.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors

VOL.II.130



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 130.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 11.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors

VOL.II.12



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 12.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 137

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors

VOL. I. 138



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 138.

LESSON 2 DOSSIER: MAUS AS METAPHOR
Ethnic Metaphors



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 139.

LESSON 2 DOSSIER: MAUS AS METAPHOR

Ethnic Metaphors

VOL. I. 140



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 140.

LESSON 2: MAUS AS METAPHOR

Controversies

MAUS' use of animal metaphors raises the controversial issue of race and racial identification. Some critics have objected to the mice metaphor because of its close association with Nazi propaganda, which portrayed Jews as vermin. Similarly, Poles have found the pig metaphor objectionable and insulting.

CLASS DISCUSSION: RESPONSES TO METAPHORS

Pre-assign, reproduce and distribute copies of **Reading: Controversies: Race, Vermin, and Pigs**, or allow students to view electronically. Encourage students to record their responses to the reading.

As a class, lead a discussion about the controversial use of metaphors in MAUS, using the following questions as prompts:

- Do you think the animal metaphor effectively conveys Vladek and Anja's wartime experiences? Or, does the animal metaphor diminish the enormity of the Holocaust?
- Why do you think the mice and pig metaphors might be controversial?
- Does MAUS encourage or refute the Nazi ideology of Jews by portraying them as vermin? Explain.
- What reasons does Spiegelman offer for using these metaphors?



EXTENSION ASSIGNMENT

At home or in-class, students explore Holocaust resource material on the Vancouver Holocaust Education Centre (www.vhec.org) and United States Holocaust Memorial Museum (www.ushmm.org) websites. Using examples from the sites, including readings and visual documentation, students select one of the following questions and prepare a two-page essay:

- How did the Nazi ideology of Jews as a race contribute to the "Final Solution"? In what ways was the Nazi racial ideology used against Roma and Sinti people and citizens of Slavic countries similar or different?
- The Nazis also discriminated against members of the German population. Discuss the treatment of mentally and physically challenged Germans, or "asocials."

Alternately, students can prepare a two-page essay addressing the following statement:

- A 2011 Canadian census question asked people to identify themselves according to race. This information is commonly used to measure racial discrimination and to study income differences between ethnic groups and its causes. Do you think people should be categorized by race? When do you think it would be appropriate or inappropriate?

LESSON 2 READING: MAUS AS METAPHOR

Controversies: Race, Vermin, and Pigs

RACE

Because we think of cats, pigs, dogs and frogs as different species, readers might conclude that different nationalities such as Germans, Poles, Americans and French are distinct races. In reality, each of these countries is populated by people of different races and ethnic backgrounds.

Some critics argue that the animal metaphor plays into the Nazi ideology of Jews as a race. Hitler wrote that “The Jews are undoubtedly a race, but they are not human” (preface, MAUS, Vol. I) FIND REAL CITATION). In fact, Judaism is not a race but a religious and cultural group. People of any race can be Jewish.

Nazism used race as a tool of segregation. Racial differences helped distinguish between a master Aryan race and the inferior Slavic races, including the Poles, who the Nazis intended to transform into an enslaved society. Jews and Roma and Sinti people were considered to be sub-human and targeted for death. Recent genetic research has questioned the whole idea of race. Research findings show few genetic differences amongst people.

VERMIN

Nazi propaganda portrayed Jews as vermin:

“Mickey Mouse is the most miserable ideal ever revealed. ... Healthy emotions tell every independent young man and every honorable youth that the dirty and filth-covered vermin, the greatest bacteria carrier in the animal kingdom, cannot be the ideal type of animal. ... Away with Jewish brutalization of the People! Down with Mickey Mouse! Wear the Swastika

Cross!” (from a German newspaper article, mid-1930s, reproduced in the preface to MAUS, vol. II).

Spiegelman intentionally created the mice metaphor, knowing about the Nazi association of Jews as vermin and that their preferred method of murder was through the use of a common pesticide — Zyklon B.

“I found that in a film called The Eternal Jew, a racist documentary made by a guy named Hippler, there’s shots of old Jewish men milling around in a ghetto, cut to a swarm of rats in a sewer, and saying that the Jews are the rats of mankind, carrying their disease through out the world.” (METAMAUS, 115)

POLES AS PIGS

Some Poles find the pig metaphor to be quite offensive. Spiegelman relates a conversation he had with a member of the Polish press:

“[A Polish press attaché] said, ‘Do you realize that it is a terrible insult to call a Pole a pig? It’s worse than it even sounds in English. Do you realize that the Germans called us schwein [pigs]?’ So I said, ‘Yeah, and the Germans called us vermin. These aren’t my metaphors. These are Hitler’s.’ And that gave us common ground. I pointed out that, in the book, there are Jews who act admirably-but there are many Jews in the book who don’t. These are just people wearing masks. And the same is true of the Poles. There are some Poles who saved my parents’ lives and who were very kind, and there were some who were swine.” (Dreifus, 3)

LESSON 3: CHARACTER STUDY

As a work of literature, MAUS' strength lies in its honest and unsentimental depiction of the characters and their emotions. At the same time, the narrative is far from simple. The story is Vladek's, and told by Vladek, but then reported secondhand by his son, Art Spiegelman. The narrative includes nuanced layers of interpretation. By studying the relationship between characters, students can gain an awareness of the richness and complexity of MAUS.

READING & ANALYSIS: CHARACTER STUDY

Pre-assign, reproduce and distribute copies of Reading: Character Study, or allow students to view electronically. Encourage students to record their responses to the reading.

Students choose one of the characters — Vladek, Art, or Anja — for a character study, and complete the accompanying reading. Students select two related excerpts and questions about their character, and prepare a one-page analysis. Students are encouraged to support their arguments by using quotes from the text.

INTERACTIVE ACTIVITY & CLASS DISCUSSION: READERS' THEATRE

As a class, select a portion of MAUS that explores the relationship between two characters. Have two or more students perform a dramatic reading of the excerpt. Following the readers' theatre, lead a class discussion about the students' interpretation of the event, characters, and emotions.

LESSON 3 READING: CHARACTER STUDY

VLADEK

Vladek was once a dashing young man, resourceful and daring. In *MAUS*, his son portrays him as aged and in poor health. Describe some of these changes using examples from the text. How do you think Vladek's Holocaust experiences have contributed to the kind of person he became?



Vladek is portrayed in conflicting lights. Compare Vladek's altruism towards Mandelbaum in Auschwitz (II.33-34) with his prejudice towards an African-American hitchhiker (II.98-100).

Describe Vladek's personal strengths and weaknesses. Find other contrasting examples to support your argument.

Art portrays Vladek as an inconsiderate father, both emotionally demanding and guilt inducing. What examples can you find that support this view?

Describe Vladek's relationship with Anja and his second wife Mala.

Vladek is presented as a hoarder who tries to return opened boxes of cereal to the store. Art writes that, "in some ways [Vladek] didn't survive" (II.90). What does Art mean by this? Find other examples of hoarding. Why do you think Vladek would carefully keep calendars from 1965 and yet throw out Anja's diaries?

ART

Art's self-portrait is a realistic one. He presents himself as sarcastic, bitter and ambivalent towards his father. Find examples

of Art's feelings towards Vladek. Why do you think Art responds so badly to his father?

Art breaks a promise to Vladek not to use some of Vladek's more private memories. What do you think of this broken promise?



Art fears that he has reduced his father, not only to a mouse, but to a rat, a "racist caricature" who reuses tea bags and hoards wooden matches. Should Vladek be portrayed with such honesty? Can you find contrasting examples of Art's compassion for his father.

The Holocaust had lasting effects not only on survivors, but also on their children, commonly referred to as the Second Generation. Like many others of this generation, Art is plagued by guilt, fear, and anger, and was raised with the memory of dead relatives. Explain Art's feelings and fears, and Art's anger with Vladek for having destroyed Anja's diaries?

ANJA

As a character, Anja is more challenging to assess than Art and Vladek since she cannot speak for herself. Anja is created from memory. Compare the similarities and differences between Art and Vladek's relationships with

Anja. Do Art and Vladek speak about or present Anja differently? If so, what does this tell us about her husband and son?

How does Anja's memory, or lack of it (as her diaries were destroyed), affect the relationship between Art and Vladek?

How might the story of *MAUS* have changed if Art could have interviewed his mother as well as his father?





©Art Spiegelman. Self-Portrait with Maus Mask. Cover for The Village Voice. June 6, 1989 from: Spiegelman, 'behind the mirror' / portfolio of Galerie Martel, Paris 2009
~courtesy of Vancouver Art Gallery

LESSON 1: A GRAPHIC NOVEL ABOUT THE HOLOCAUST?

Spiegelman shares the making of MAUS with his readers. Readers are continually reminded of the fact that MAUS is a graphic novel designed in comic book form and that the artist is a character in his own work. The artist's process and readers' responses are transparent features of the narrative.

As an art form, comic books and graphic novels are varied in style and content. Spiegelman's employs a deceptively simple style in MAUS. However, the two volumes are quite sophisticated, and derive from a lengthy and involved process that included forty hours of taped interviews, historical research, and a great deal of editing.

CLASS DISCUSSION: COMIC BOOK DEPICTION

As a graphic novel about the Holocaust, MAUS has generated considerable controversy over the last three decades. Lead a class discussion about the appropriateness of using the comic form to present a Holocaust narrative. Students should support their position with examples from the text. Use the following prompt to open the conversation:

- Do you think that MAUS demeans the Holocaust experience? Or, does MAUS elevate the comic book form and educate a wider audience?

LESSON 2: ARTISTIC STYLE

GROUP ACTIVITY: SIMPLICITY, FRAMES, FLASHBACKS, AND DRAWINGS

Explain to students that they will be analyzing various forms of artistic styles.

Divide class into groups of four or five. Assign each group one of the following styles: simplicity, frames, flashbacks, or drawings. Reproduce and distribute copies of **Reading: Artistic Style**, or allow students to view electronically. Assign as in-class reading.

In small groups, students review their readings and prepare responses to the following prompts using evidence from the text:

- **SIMPLICITY:** Compare the soft, rounded curves of the mice faces with the sharp, angular edges of the cat faces. What feelings or ideas do these drawings evoke?
- **FRAMES:** How does the use of frames help to convey a sense of time?
- **FLASHBACKS:** What stylistic techniques are used to move the reader between flashbacks and flash forwards?
- **DRAWINGS:** How do diagrams, charts, maps and photos act as documentary evidence of the Holocaust? What do you learn from them?



EXTENSION ASSIGNMENT

Reproduce and distribute **Reading: Prisoner on the Hell Planet**, or allow students to view electronically.

As an in-class or homework assignment, students prepare a one-page reflective paper based on the following prompt:

- In contrast to *MAUS*, Spiegelman's earlier work, *Prisoner on the Hell Planet*, takes a very different stylistic approach. In this "comic within a comic," Anja's suicide is powerfully drawn, with human faces depicting a full range of expression. Which of the two works do you find more powerful or effective? Support your answer with evidence from the text.

LESSON 2 DOSSIER: ARTISTIC STYLE

PRISONER ON THE HELL PLANET



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986.

LESSON 2 DOSSIER: ARTISTIC STYLE

PRISONER ON THE HELL PLANET



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986.

LESSON 2 DOSSIER: ARTISTIC STYLE

PRISONER ON THE HELL PLANET



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986.

LESSON 2 DOSSIER: ARTISTIC STYLE

PRISONER ON THE HELL PLANET



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986.

LESSON 2 READING: ARTISTIC STYLE

SIMPLICITY

MAUS is deceptively simple. Unlike colourful mainstream comics, MAUS uses only black and white. There are few details and few facial expressions. Mice faces are expressed simply with dots for eyes and short lines for mouths and eyebrows. Sometimes, facial shadows are used to convey emotions. Only differences in clothing distinguish one mouse from another. And yet, each character is clearly recognizable. MAUS' simplistic style makes it easily accessible and approachable for all groups of readers.

FRAMES

Renowned comic book artist Will Eisner calls comics "sequential art," referring in part to the way each frame follows the other. MAUS' use of frames is a traditional one: few drawings break out of their borders and the frames help keep the Holocaust separate from the present. One exception to this rule, where past and present meet, can be found in the drawing of the Auschwitz hangings presented simultaneously with a drive through the Catskills. Other variations include the use of a frame within a frame, varied sizes of frames, and a single image drawn through multiple frames.

FLASHBACKS

MAUS makes use of many flashbacks and flash forwards to tell the story in an alternating fashion. At one point Vladek is shown looking back in time at his younger self (I.74, I.115). Although extremely effective, MAUS' use of flashbacks and flash forwards is not new. Students will be accustomed to interpreting these time shifts from their experience with other comic books, film and television.

MAPS, PHOTOS, DIAGRAMS & DOCUMENTS

A unique feature of MAUS is its use of informational drawings. These maps, photos, diagrams, and documents serve as a kind of documentary evidence for Vladek's story and Holocaust history. These special drawings enhance readers' understanding of people, places, and events by adding a richness of details to an otherwise simple style. Some examples include:

MAPS

- Concentration camp, Rego Park, and the Catskills, back covers Vol. I & II
- Death march, Vol. II.84

PHOTOS

- Family photographs, Vol. II.114,115

DIAGRAMS

- Hiding places, Vol. I.110
- Crematoria, Vol. II.70
- Shoe repair, Vol. II.60

DOCUMENTS

- Nazi proclamation, Vol. I.82
- Passport marked with a "J," Vol. I.90
- Timeline, Vol. II.68

LESSON 2 DOSSIER: ARTISTIC STYLE

Maps

CONCENTRATION CAMP, REGO PARK, VOL. I BACK COVER



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Back Cover.

LESSON 2 DOSSIER: ARTISTIC STYLE

Maps

CONCENTRATION CAMP, CATSKILLS, VOL. II BACK COVER



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Back Cover.

LESSON 2 DOSSIER: ARTISTIC STYLE

Maps



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 84.

LESSON 2 DOSSIER: ARTISTIC STYLE

Photos

FAMILY PHOTOGRAPHS, VOL.II.114



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 114.

LESSON 2 DOSSIER: ARTISTIC STYLE

Photos



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 115.

LESSON 2 DOSSIER: ARTISTIC STYLE

Diagrams

HIDING PLACES, VOL. I. 110

DID TOSHA'S HUSBAND SURVIVE? NO. ON THE TRAIN TO AUSCHWITZ HE TRIED TO ESCAPE AND THEY SHOT HIM.

HARDLY ANY SURVIVED. BUT THESE THINGS WE LEARNED ONLY MUCH LATER. IN OUR BUNKERS WE HEARD ONLY RUMORS.

YOUR "BUNKERS?" YES. WE HAD IN SRODULA TO MAKE FOR OUR SELVES "BUNKERS," PLACES TO HIDE.

THE GERMANS STARTED TO GRAB OUT ANYBODY, IF HE HAD PAPERS OR NO.

THEREFORE I ARRANGED FOR US A VERY GOOD HIDING SPOT- IN OUR CELLAR, WHERE IT WAS COAL STORAGE.

SHOW TO ME YOUR PENCIL AND I CAN EXPLAIN YOU... SUCH THINGS IT'S GOOD TO KNOW EXACTLY HOW WAS IT- JUST IN CASE ...

= SIDE VIEW =

outer wall.

ground floor KITCHEN

COAL BIN

false bottom
piled with coal

Removable wood panel allows entry

Bin bolted to floor.

ENTRANCE

CELLAR

BUNKER

ladder

coal

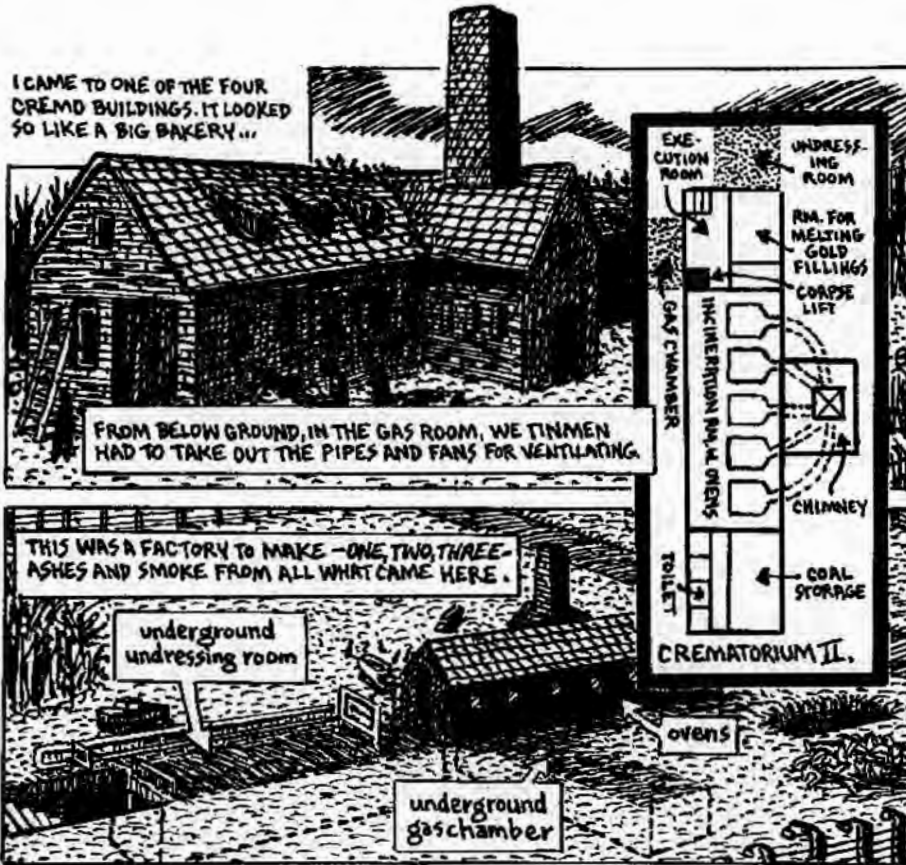
IN THE KITCHEN WAS A COAL CABINET MAYBE 4 FOOT WIDE. INSIDE I MADE A HOLE TO GO DOWN TO THE CELLAR.

AND THERE WE MADE A BRICK WALL FILLED HIGH WITH COAL. BEHIND THIS WALL WE COULD BE A LITTLE SAFE.

© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 110.

LESSON 2 DOSSIER: ARTISTIC STYLE

Diagrams



I CAME TO ONE OF THE FOUR CREMD BUILDINGS. IT LOOKED SO LIKE A BIG BAKERY...

FROM BELOW GROUND, IN THE GAS ROOM, WE TINMEN HAD TO TAKE OUT THE PIPES AND FANS FOR VENTILATING.

THIS WAS A FACTORY TO MAKE - ONE, TWO, THREE - ASHES AND SMOKE FROM ALL WHAT CAME HERE.

underground undressing room

CREMATORIUM II.

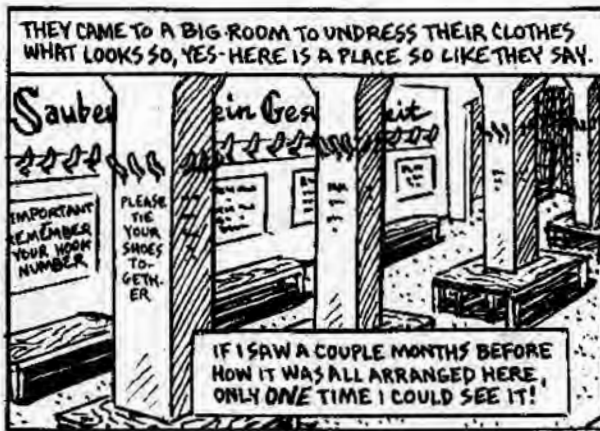
ovens

underground gas chamber

SPECIAL PRISONERS WORKED HERE SEPARATE. THEY GOT BETTER BREAD, BUT EACH FEW MONTHS THEY ALSO WERE SENT UP THE CHIMNEY. ONE FROM THEM SHOWED ME EVERYTHING HOW IT WAS.



PEOPLE BELIEVED REALLY IT WAS HERE A PLACE FOR SHOWERS. SO THEY WERE TOLD.



THEY CAME TO A BIG ROOM TO UNDRRESS THEIR CLOTHES WHAT LOOKS SO, YES - HERE IS A PLACE SO LIKE THEY SAY.

IF I SAW A COUPLE MONTHS BEFORE HOW IT WAS ALL ARRANGED HERE, ONLY ONE TIME I COULD SEE IT!

© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 70.

LESSON 2 DOSSIER: ARTISTIC STYLE

Diagrams

SHOE REPAIR, VOL. II. 60

SO... IN THE TINSHOP I HAD STILL THE SAME STORY WITH YIDL.

ONLY ONE APPLE FOR ME TODAY? IS BUSINESS BAD, MR. CAPITALIST?

WHAT HAPPENED TO THE SHOEMAKER WHO WORKED IN THERE?

A LOT OF THE POLISH PRISONERS WERE SENT TO CAMPS INSIDE THE REICH. THEY TOOK SOME OF MY BOYS TOO.

I RAN TO THE KAPO IN CHARGE FROM ALL THE SHOP.

DO YOU NEED A NEW SHOEMAKER?

SURE. THE S.S. TOOK THE OLD ONE AWAY, BUT THEY'RE STILL BRINGING SHOES IN!

YOU KNOW, I'VE BEEN A SHOEMAKER SINCE CHILDHOOD.

YOU DON'T LOOK LIKE A SHOEMAKER TO ME... YOU'RE A TINMAN!

DO I HAVE TO HAVE IT WRITTEN ON MY FOREHEAD?

ALRIGHT, THEN... FIX THIS!

I LEARNED A LITTLE SHOE FIXING WATCHING HOW THEY WORKED WHEN I WAS WITH MY COUSIN MILOCH, THERE IN THE GHETTO SHOE SHOP.

TO FIX SUCH AN OPENED SOLE I KNEW TO TAKE A DOUBLE THREAD SMEARED WITH WAX.

...MAKE THEN A HOLE AND PUSH THE THREAD HALF WAY ONLY.

AND ON THE UPPER PART PUT TWO HOLES EVEN TO THE SOLE...

BRING THE THREAD THEN THROUGH THESE HOLES.

CROSS THE THREAD FROM THE TOP AND BOTTOM, BOTH ENDS THROUGH A NEW HOLE IN THE SOLE AND REPEAT SO UNTIL THE SHOE IS CLOSED.

...AND SO IT'S MADE, YOU CAN'T EVEN SEE IT HAS STITCHES!

YOU'RE BETTER THAN OUR LAST SHOEMAKER!

YOU SEE? IT'S GOOD TO KNOW HOW TO DO EVERYTHING!



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 60.

LESSON 2 DOSSIER: ARTISTIC STYLE

Documents

NAZI PROCLAMATION, VOL. I. 82



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 82.

LESSON 2 DOSSIER: ARTISTIC STYLE
Documents

PASSPORT MARKED WITH A "J", VOL. I. 90



WHEN WE WERE EVERYBODY INSIDE, GESTAPO WITH MACHINE GUNS SURROUNDED THE STADIUM.

THEN WAS A SELECTION, WITH PEOPLE SENT EITHER TO THE LEFT, EITHER TO THE RIGHT.



ME AND ANJA CAME TO THE TABLE WHERE MY COUSIN WAS SITTING...



© Art Spiegelman. MAUS I: A Survivor's Tale My Father Bleeds History, 1986. Page 90.

LESSON 2 DOSSIER: ARTISTIC STYLE

Documents



© Art Spiegelman. MAUS II: A Survivor's Tale And Here My Troubles Began, 1992. Page 68.

LESSON 3: ARTISTIC PROCESS

GROUP ACTIVITY: SIMPLICITY, FRAMES, FLASHBACKS, AND DRAWINGS

Reproduce and distribute copies of Reading: Artistic Process, or allow students to view electronically. Assign reading as homework.

CREATIVE ACTIVITY: PRODUCING A VISUAL NARRATIVE

We often rely on professionals to teach us about the past. But ordinary people, who have lived through momentous events, have much to contribute to our understanding of history. Interview a member of your family or community about their memories of a single historical event. This might include veterans, participants in social movements, or immigrants to Canada. Record their experiences and ask to view any related photographs and documents. Visit the library to collect background information and supporting visual documentation.

Since art is a medium to share history, select the most important events and dialogue and produce a five-frame comic strip. Edit the narrative to fit the limitations of the frames. Share finished product with your class and interviewee.

LESSON 3 READING: ARTISTIC PROCESS

INTERVIEWS

Spiegelman recorded more than forty hours of taped interviews with his father. These interviews were conducted over a long period of time and are highly personal in nature.

"I have no background per se in oral history. Long after the interview I did with my father I found a book on oral history, read it and found out that maybe I had gone about it in an unorthodox way. ... MAUS grew out of a comic strip I did in 1971. A three page strip based on stories of my father's and mother's that I recalled being told in childhood. When I finished the 1971 strip, I was pretty much estranged from my father. I went back to him and showed him the strip as an excuse to renew contact with him. Some of the information he gave me at that point made me actually go back and rework the three page strip. And that led me to tape his experiences in more full detail, and I spent about four days with him talking into a reel-to-reel clunky tape recorder." (Smith, 1987)

Spiegelman intended to tell his father's story "the way it really happened" (I.23). However, the interviews reflect the troubled relationship between father and son. For example, when Vladek wishes to discuss the glaucoma in his left eye, Art pushes his father to stay on topic. Spiegelman expresses frustration with his father's digressions to the point of yelling at him. He also resorts to bribery, promising to put up the storm windows if Vladek tells him more about Anja (II.103). The process seems to be a difficult and emotionally draining one for both of them:

Art: *I'm — uh — sorry I made you talk so much, pop.*
Vladek: *So, never mind, darling. Always it's a pleasure when you visit (II.117).*

RESEARCH

Spiegelman researched his parents' story by visiting Poland and the concentration camp Auschwitz-Birkenau.

"The crew helped me find my parents' house in Sosnowiec. We found people who remembered my family. In Auschwitz, we were able to hook up with the curator of the visual archives of the museum, and he helped me find the pictures I needed for my visual reconstruction. ... The first time I went, we went to Auschwitz I, which is where my father was incarcerated. And that looks fairly benign in some bizarre way. It's paved. It's got trees. So in that first trip, I spent a lot of time in Auschwitz I, which was a rather sanitized place, set up like a museum or a world's fair display. And that kept it at a peculiar distance... [Birkenau] stretched as far as the eye could see in any given direction. And then in the back is the rubble of where the killing apparatus was. We walked in and it was nearing dusk when we found Birkenau. And that was frightening. It was one of the only places I've ever walked where one really does believe in ghosts. It felt like every step was walking on ashes." (Dreifus, 37)

LAYOUT

Spiegelman used a lengthy process to complete each page. Starting with his father's taped memories, Spiegelman selected the most important scenes and scraps of dialogue, which he then edited to fit the restrictions of a comic strip. Spiegelman began with a tiny layout of each page, followed by a full-size trial on a plastic master grid. He reworked each panel multiple times, paring down the dialogue and tracing and retracing the contours of each drawing with coloured inks. Spiegelman even continued editing some of his final strips with white-out or pasted in dialogue.

LESSON 4: POLITICAL CARTOONS

Social justice issues have long been a popular subject matter for graphic artists and cartoonists. Though not the first of its kind, *MAUS* helped to legitimize graphic novels and introduced a new, accessible form of literary expression — not to mention the Holocaust — to a general readership. Other graphic novels concerned with historical events or issues of social justice include: Keiji Nakazawa's *Barefoot Gen*, which records the testimony of a child survivor of the bombing of Hiroshima; Jack Jackson's *Comanche Moon* about Native American displacement; Jacques Tardi's account of the First World War in *The War of the Trenches*; and Raymond Brigg's *When the Wind Blows* about a nuclear attack.

CLASS DISCUSSION: POLITICAL CARTOONS

Reproduce and distribute copies of [Dossier: Political Cartoons](#), or allow students to view electronically in small groups. Allow class time for students to examine the selection of editorial cartoons.

Have students describe their initial reaction to each cartoon. Was it one of amusement, annoyance, comprehension, or confusion? Did students agree with the intent of the cartoon?

Compare the styles of the four cartoons in terms of their use of realism, details, backgrounds and use of exaggeration. How does the artist's style contribute to the message of the cartoon? More importantly, what purpose can such cartoons serve?

WRITTEN RESPONSE

Individually, students compose a brief description of each cartoon with language appropriate for a younger sibling or friend. Set the stage by explaining the event or issue portrayed in the cartoon. Explain the intended irony and your reaction to it.



EXTENSION ASSIGNMENT

Select a current or historical issue or event from a newspaper, social studies text, novel or memoir that interests you. Describe the social injustice found in the situation. Identify the victims, oppressors and moral dilemma. Choose a style that best suits your purposes and draw a cartoon that challenges the viewer to think more closely about your subject. Share your cartoon with classmates.

Measure how well the intent of your cartoon has been conveyed to fellow students. Working in pairs or small groups, read each other's cartoons. Write a single word describing your initial reaction to each cartoon. Write a paragraph explaining your understanding of each cartoon's social justice issue or moral dilemma.

LESSON 4 DOSSIER: POLITICAL CARTOONS



© Sue Dewar ~courtesy of Artizans Entertainment

LESSON 4 DOSSIER: POLITICAL CARTOONS



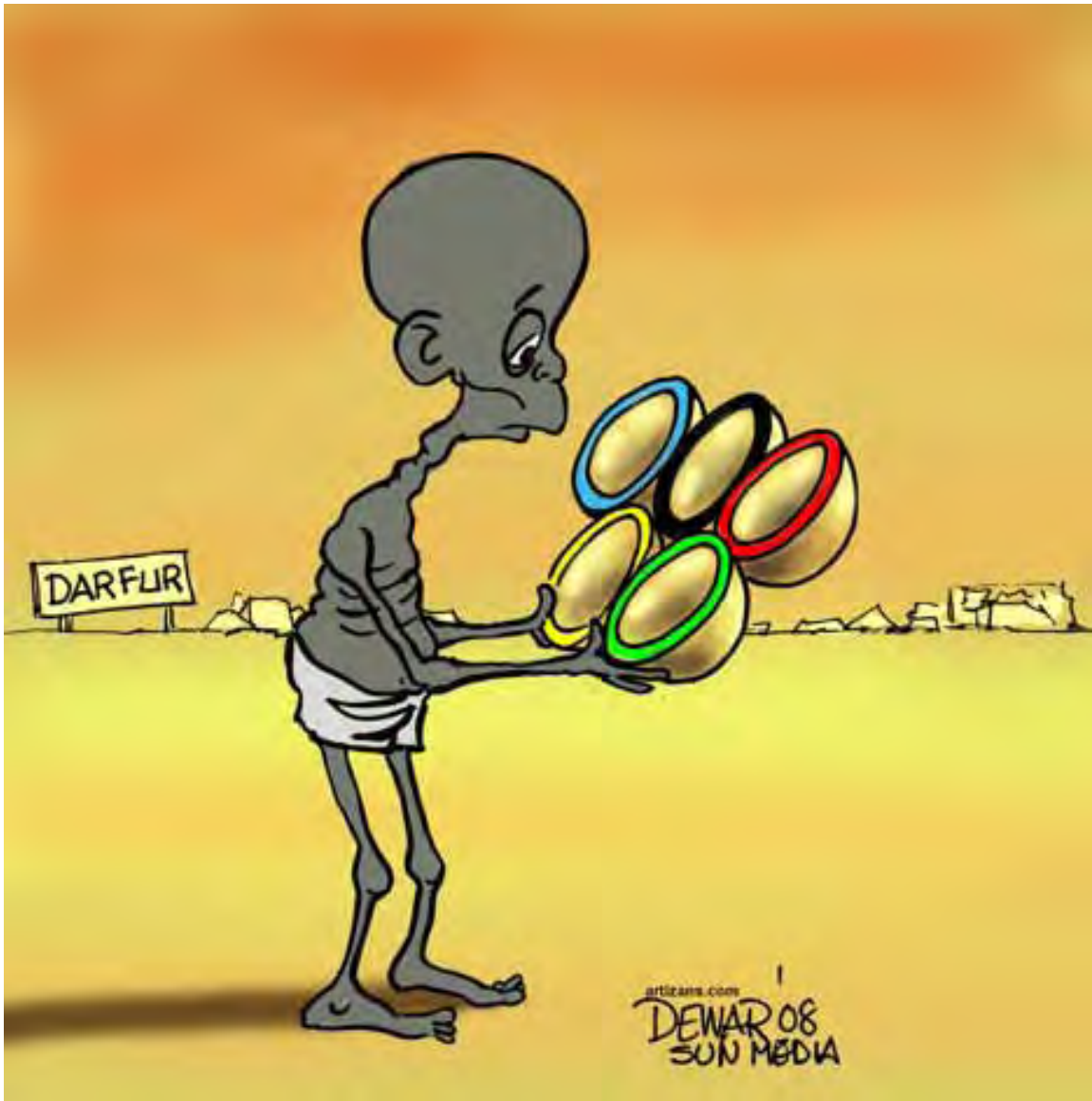
© Michael de Adder ~courtesy of Artizans Entertainment

LESSON 4 DOSSIER: POLITICAL CARTOONS



© Sue Dewar ~courtesy of Artizans Entertainment

LESSON 4 DOSSIER: POLITICAL CARTOONS



© Sue Dewar ~courtesy of Artizans Entertainment

GLOSSARY

Action / Aktion - German word meaning "action" but used to refer to any non-military campaign. An Aktion would be an operation undertaken for political or racial reasons. For example, Aktion 14f13 was the code name for the murder of the disabled.

Antisemitism - Opposition or hatred of Jews. As a term, it came into wide-spread use in the 1870's. Subsequently, it has come to denote hatred of Jews, in all of its forms throughout history.

Appel - French word for roll call. Process of forcing concentration camp prisoners to line up outdoors to be counted, often for several hours and under all weather conditions.

Aryan - Originally a linguistic term referring to the Indo-European group of languages. Before the end of the nineteenth century, the term had taken on racial definitions, often referring to people whose ancestors were northern European and thus "purer" than "lesser" races. The Nazis viewed Jews and other non-Aryans such as Gypsies (Roma) and Poles as either inferior or subhuman.

Aryanization - Term used to describe the confiscation of Jewish-owned businesses and their transfer to German ownership.

Auschwitz - A concentration camp established in 1940 near Oswiecim, Poland. In 1942, it became a death camp. It contained a labour camp, the death camp Birkenau, and the slave labour camp, Buna-Monowitz. Up to 1.5 million Jewish men, women and children were murdered in this camp and 100,000 victims from other ethnic and cultural groups. Only 7,650 survivors were found alive at liberation.

Birkenau - The sub-camp of Auschwitz with four gas chambers, also known as Auschwitz II. The Auschwitz gassings took place here – as many as 6,000 a day.

Cattle Car - Jews were most often transported to concentration camps by train in freight cars – sometimes referred to as cattle cars. The cars were packed tight and sealed off, and passengers had no food or water. Many people inside the cars, especially the old and very young, died before the train reached its destination.

Concentration Camps Immediately after assuming power on January 30, 1933, the Nazis established camps where they "concentrated" and imprisoned perceived enemies of the state. Enemies of Nazism included real and imagined political opponents including: Communists, Socialists, Monarchists, trade unionist, Jehovah's Witnesses, Roma and Sinti people, homosexuals and others deemed "anti-social." The general round-up of Jews did not begin

until 1938. Before then, only Jews who fit the other categories were interned in the camps. The first three camps were Dachau, Buchenwald, and Sachsenhausen.

Crematorium - Building in a concentration camp containing large brick ovens where corpses, including those who had been gassed to death, were burned. Vladek refers to the crematorium as "ovens." Jewish prisoners, called Sonderkommando, were assigned to work in the crematorium for a few months, until they were killed and replaced by other prisoners.

Dachau - One of the first concentration camps, it opened in March 1933 as a prison for political opponents of the Nazi regime. Although, Dachau did not have a poison gas, mass murder program, there were 31,591 registered deaths out of 206,206 registered prisoners. The total number of non-registered deaths is not known. The camp was liberated on April 29, 1945.

Death March - In retreating from Allied soldiers at the end of the war, Nazis forced large numbers of prisoners to march long distances under heavy guard and under intolerable conditions. Approximately 250,000 prisoners were murdered or otherwise died on these marches between the summer of 1944 and the end of the war.

Deportation Part of the Nazi program to remove Jews from Germany, and increase living space for ethnic Germans. Initially an effort to rid German land of Jews, deportation eventually became a means to deliver Jews to concentration camps and implement the *Final Solution*.

Displaced Persons - Refugees who no longer had families or homes to return to after the war. They faced economic deprivation and feared reprisals or even death if they returned to their prewar homes. Immediately after the war it was estimated that there were between 1.5 million and 2 million displaced persons including 200,000 Jews, mainly from Eastern Europe.

Dysentery - Often leading to death during the Holocaust, dysentery is a disease causing inflammation of the intestines and severe diarrhea. It can be caused by various bacterial, viral, or parasitic infections, and is most often transmitted through contaminated water.

Einsatzgruppen - Nazi mobile killing units made of up men from the SS Security Police and other volunteers, operating in German-occupied territories during World War II. The Einsatzgruppen were used in the invasions of Austria, Czechoslovakia, Poland and, most brutally, Russia. Their victims, primarily Jews, were executed by shooting and were buried

in mass graves from which they were later exhumed and burned.

Final Solution - Nazi code name for the plan to destroy the Jews of Europe.

Gas - The Nazis used poison gas to kill large numbers of victims. Among the different gases used, Zyklon B was one of the most efficient and deadly.

Gas Chamber - Underground room where victims were gassed. Prisoners were told that they were showers intended for sanitation purposes. After gassing the bodies of the victims were brought to the crematorium.

Gestapo - A political police unit established in 1933. Its official name was *Geheime Staatspolizei* or secret state police. The Gestapo acted above the law and were notorious for their brutality.

Ghetto - The ghetto was a section of the city where all Jews from the surrounding areas were forced to live. Surrounded by barbed wire or walls, ghettos were often sealed to prevent people from entering or leaving. Established mostly in Eastern Europe, ghettos were characterized by overcrowding, starvation and forced labour. All were eventually destroyed as the Jews were deported to death camps.

Graphic Novel - Differentiated from an ordinary comic book in its length and that it tends to deal with more serious issues. It is also aimed at more mature readers.

Hitler, Adolf - Nazi party leader from 1921 to 1945. He became the German Chancellor on January 30, 1933 and President on August 2, 1934. He committed suicide in his Berlin bunker on April 30, 1945 following Germany's defeat by the Allied powers.

Holocaust - The destruction of some 6 million Jews by the Nazis and their followers in Europe between the years 1933-1945. Other individuals and groups were persecuted and suffered grievously during this period, but only the Jews were marked for complete annihilation. The term "Holocaust" - literally meaning "a completely burned sacrifice" – suggests a sacrificial connotation to what occurred. The word Shoah, originally a Biblical term meaning widespread disaster, is the modern Hebrew equivalent.

Kaddish - The Jewish prayer of mourning for the dead.

Kapo - Prisoner in charge of a group of inmates in Nazi concentration camps. The word "kapo" comes from the Italian "capo" meaning head or chief. Kapos were most often professional criminals, former soldiers, foreign legionnaires and other rough unskilled

prisoners who directed the forced labour work details of Jews in concentration camps. They were appointed by the SS work detail officers, and they had equally cruel foremen assisting them. Prisoners often had to bribe Kapos to avoid being beaten to death. To distinguish them from Jews wearing yellow stars, Kapos wore black arm bands with white lettering on their left arms.

Liberation - Period of time during which concentration camps were entered and captured by Allied forces.

Liberators - Soviet, British, Canadian and American troops who entered the concentration camps after the Nazis had left.

Liquidation - Term used by Nazis referring to the removal and/or elimination of prisoners. The liquidation of the Warsaw Ghetto saw the deportation of Jews to the concentration camp Treblinka, where most were then killed.

Maus - German word for mouse.

Mauschwitz - Name used in MAUS to refer to the concentration camp of Auschwitz. Derived from a combination of the words MAUS and Auschwitz.

Meshuga - Yiddish word for crazy. Vladek uses this word to describe his nephew, Lolek, in MAUS I.

Nazi - Name for the National Socialist German Workers Party. (NSDAP)

Nazism - The ideology of the National Socialist German Workers Party and the party's system of rule from 1933 to 1945. Also a form of fascism. The ideology included: 1) anti-liberalism and anti-parliamentarianism, 2) anti-communism and anti-socialism; 3) the Führer principle which replaced parliament with a hierarchical dictatorship based on the concepts of leader and follower, command and obedience; 4) nationalism, 5) racism and antisemitism, 6) imperialism and 7) militarism.

Organize - Word used by Auschwitz prisoners to mean stealing or procuring food or other necessities needed for survival.

Oswiecim - Polish name for the town and camp of Auschwitz.

Pogrom - A Russian word for physical attacks on Jews, usually accompanied by the destruction of property, murder and rape.

Ravensbrück - A concentration camp for women located outside of Berlin. Opened on May 15, 1939, a men's camp was added in April 1941, and Uckermark, a camp for 1,000 children, was also established. Out of 132,000 prisoners, 92,000 women from 23 nations were murdered at this site. Inmates

were forced to work for the armaments industry and Siemens, who had built a factory adjacent to the camp. Those unable to work were killed in the gas chambers of Uckermark which operated from December 1944 to April 14, 1945. The camp was liberated by the Soviet Army.

Role call - Process of forcing concentration camp prisoners to line up outdoors to be counted, often for several hours and under all weather conditions. Vladek refers to it by its French name, "appel."

Round-up - Term used to refer to the Nazi collection of Jews and other victims for deportation, labour or murder.

SS - Abbreviation usually written with two lightning symbols for Schutzstaffel (Defense Protective Units). Originally organized as Hitler's personal bodyguard, the SS was transformed into a giant organization by Heinrich Himmler. Although various SS units were assigned to the battlefield, the organization is best known for carrying out the destruction of European Jewry.

Selection/Selektion - Term for choosing whom to kill. The process of selecting victims for the gas chambers by separating them from those considered fit to work.

Schnell - German word for "quick" or "hurry."

Shower - Language of deception for the gas chamber.

Shvartser - German/Yiddish word for black. Used in a derogatory manner by Vladek Spiegelman when referring to the black hitchhiker in MAUS II.

Sonderkommando - German, meaning "special commando." Sonderkommando was a unit of SS soldiers, given a special duty or assignment such as to help the mobile killing squads. It is also the name given to Jewish prisoners assigned to work at the gas chambers and crematoria. At Auschwitz-Birkenau these Jewish Sonderkommando were replaced every few months and put to death themselves.

Sonderkommando Revolt - The revolt by prisoners at Birkenau during which a crematorium was blown-up on October 7, 1944.

Sosnowiec - Located in Upper Silesia (south-west Poland), it is the town where Vladek and Anja Spiegelman lived before the war. Of a population of 130,000 in the late 1930s, over twenty percent were Jewish. Annexed early in the war, and located less than 60km away from Auschwitz-Birkenau, the large scale deportation of Sosnowiec's Jews began in 1942. May 10 to 12 saw

the deportation of 1500 Jews to Auschwitz, followed by another 2000 in June. By August 12, 1942 all the remaining Jews of Sosnowiec and its outlying areas were ordered to gather in the town's central square allegedly to have their papers checked. Over a period of several days an additional 8,000 Jews were deported to Auschwitz. In 1943 the remaining Jews of Sosnowiec were transferred to a ghetto near Kamionka.

Star of David - A six-pointed star formed of two equilateral triangles; a traditional symbol of Judaism. Used by the Nazis as an identification marker for Jews. By Nazi decree, Jews over the age of six had to wear a yellow Star of David badge or blue and white armband on their clothing.

Swastika - Symbol of the Nazi party. A cross with equal arms each of which is bent at a right angle. It appeared on Nazi uniforms and flags.

Terezin (Czech) / Theresienstadt (German) - Terezin was established in 1941 as a "model camp" to deflect international criticism of the Nazi's treatment of Jews and to camouflage the murder of Jews, from the Western world. Situated in northwestern Czechoslovakia it served as a transit camp for Jews deported from Western European countries under Nazi occupation. As a ghetto and transit camp it was little more than a stopover for Jews on route to the death camps of Treblinka, Majdanek and Auschwitz-Birkenau.

Typhus - An infectious disease and common cause of death in the camps. Characterized by fever, exhaustion and nervous symptoms, typhus was most often spread by lice and fleas which thrive under unsanitary conditions.

World War II - The war fought from 1939 -1945 between the Axis and the Allied powers. The war began when Germany invaded Poland in September 1939. Germany surrendered on May 7, 1945. On August 6, 1945, the U.S. dropped the first atomic bomb on Hiroshima, Japan; nine days later, Japan surrendered. The war ended with the signing of a peace treaty on September 2, 1945.

Yid - Someone who speaks Yiddish, or a slang term for a Jew. Sometimes used in a derogatory manner.

Yiddish - A language spoken by many Jews in Europe, usually written in the Hebrew alphabet. It is a dialect of High German with a mixture of words of Hebrew, Romance and Slavic origins.

Zyklon B - A pesticide and commercial name for prussic acid. As a deadly poisonous gas, it was used by the Nazis to kill large numbers of victims. Among the different gases used, Zyklon B was one of the most efficient and deadly.

HOLOCAUST TIMELINE

1929

Onset of the Great Depression. 70,000 people unemployed in Frankfurt alone. The National Socialist Party (Nazis) gain support.

1933

JANUARY 30

Adolf Hitler appointed Chancellor of Germany by President von Hindenburg.

MARCH 22

Dachau, the first concentration camp, opens. Political opponents of the Nazis are detained.

APRIL 1

The first state-directed boycott of Jewish shops and businesses in Germany.

APRIL 7

The first Nazi laws excluding Jews from civil service, medical professions and the arts are enacted. Schools and universities are Aryanized. Jewish children have restricted access to public education.

JULY 14

A law is passed permitting the forced sterilization of Gypsies (Roma), the mentally and physically disabled, African-Germans and others considered "unfit." East European Jewish immigrants stripped of German citizenship.

1934

AUGUST 2

Hitler proclaims himself Führer und Reichskanzler (Leader and Reich Chancellor). Armed Forces must now swear allegiance to him.

1935

SEPTEMBER 15

"Nuremberg Laws," anti-Jewish racial laws enacted; Jews lose the right to German citizenship and to marry Aryans. Sexual relations between Jews and non-Jews forbidden. Aryan women under age 45 cannot work in Jewish homes.

1936

OCTOBER 25

Mussolini and Hitler form Rome-Berlin Axis.

1938

MARCH 12 - 13

Austria is peacefully annexed (Anschluss) by Germany. All antisemitic decrees immediately applied in Austria.

JULY 6 - 15

Representatives from thirty-two countries meet at the Evian Conference in France. Most countries refuse to admit Jewish refugees.

NOVEMBER 9 - 10

Kristallnacht (Night of Broken Glass): First state-organized riot in Germany and Austria directed against Jews and Jewish businesses. Hundreds of synagogues destroyed; Jewish homes and shops looted; nearly 30,000 Jewish men sent to concentration camps. Jews were later forced to pay for the damages.

NOVEMBER 12

Decree forcing all Jews to transfer retail businesses into Aryan hands.

NOVEMBER 1

All Jewish pupils are expelled from German public schools and universities.

DECEMBER 1

The first Kindertransport leaves Berlin. 10,000 children will seek refuge in Britain during the war.

1939

MARCH 15

Germans invade Czechoslovakia.

JUNE

Cuba, the United States and Canada refuse to admit Jewish refugees aboard the S.S. St. Louis, which is forced to return to Europe.

AUGUST 23

Germany and the Soviet Union sign the Ribbentrop-Molotov non-aggression pact.

SEPTEMBER 1

Germany invades Poland; Second World War begins. The British government establishes tribunals to classify refugee "enemy aliens" in one of three categories based on their supposed threat to national security.

SEPTEMBER 10

Canada declares war on Germany.

OCTOBER 12

Germany begins deportation of Austrian and Czech Jews to Poland.

1940

APRIL - JUNE

Germany invades Denmark, Norway, Belgium, Luxembourg, Holland and France.

MAY 20

The first prisoners arrive at Auschwitz concentration camp, established at Oswiecim, Poland.

SEPTEMBER 27

Italy, Germany and Japan form an alliance called the Rome-Berlin-Tokyo Axis.

HOLOCAUST TIMELINE

1941

JUNE 22

Germany invades the Soviet Union, breaking the German-Soviet non-aggression pact. The Einsatzgruppen (mobile killing squads) begin mass murders of Jews, Gypsies (Roma), and Communist leaders.

JULY 31

Hermann Göring appoints Reinhard Heydrich to implement the "Final Solution."

SEPTEMBER 23

Soviet prisoners of war and Polish prisoners are killed in Nazi test of gas chambers at Auschwitz.

SEPTEMBER 28-29

Approximately 34,000 Jews are murdered by Einsatzgruppen at Babi Yar, near Kiev, Ukraine.

OCTOBER

Establishment of Auschwitz – Birkenau for the mass murder of Jews, Gypsies (Roma), Poles, Soviets, and others.

DECEMBER 7

Japan attacks Pearl Harbour.

DECEMBER 8

Gassings begin at Chelmno death camp in German-occupied Poland.

DECEMBER 11

United States declares war on Japan and Germany.

1942

Nazi death camps at Auschwitz-Birkenau, Treblinka, Sobibor, Belzec, and Majdanek spearheads the mass murder of Jews through gassing.

JANUARY 20

Wannsee Conference in Berlin; Nazi leaders meet to discuss "the Final Solution," the plan to exterminate the Jews of Europe.

JUNE 1

Jews in France and Holland are required to wear identifying stars.

1943

OCTOBER-NOVEMBER

Rescue of Danish Jewry to Sweden.

1944

MARCH 19

Germany occupies Hungary; Eichmann put in charge of plans to annihilate Hungarian Jewry

MAY 15-JULY 9

Over 430,000 Hungarian Jews are deported to Auschwitz, where most are gassed.

JUNE 6

D-Day: Allied invasion at Normandy, France

AUGUST 2

Nazis destroy the Gypsy (Roma) camp at Auschwitz-Birkenau; approximately 3,000 Roma are gassed.

OCTOBER 7

Prisoners revolt at Auschwitz-Birkenau and blow up one crematorium.

1945

JANUARY 17

Nazis evacuate Auschwitz and force prisoners on death marches toward Germany.

JANUARY 27

Soviet troops liberate Auschwitz.

APRIL

US troops liberate Buchenwald and Dachau concentration camps.

APRIL 15

British troops liberate Bergen Belsen concentration camp.

APRIL 30

Hitler commits suicide in his Berlin bunker.

MAY 5

US troops liberate Mauthausen concentration camp.

MAY 8

Germany surrenders, the war ends in Europe.

AUGUST 6 & 9

The U.S. bombs Hiroshima and Nagasaki, Japan.

SEPTEMBER 2

Japan surrenders, end of Second World War.

NOVEMBER 1945 - OCTOBER 1946

International Military War Crimes Tribunal held in Nuremberg, Germany.

RESOURCES

REVIEWS AND ARTICLES ON MAUS

- Bammer, Angelika. **Displacements: Cultural Identities in Question**. Bloomington: Indiana University Press, 1994. 90-109.
- Blume, Harvey. "Art Spiegelman: Lips." **Boston Book Review**. 1997.
- Dreifus, Claudia. "Art Spiegelman." **The Progressive**. November 1989. 34-37.
- Groth, Gary. "Art Spiegelman Interview." **The Comics Journal**. No. 180, Sept. 1995. 52-114.
- Halkin, Hillel. "Inhuman Comedy." **Commentary / Books in Review**. February 1992. 55-56.
- Kasrel, Deni. "The Cartoon 'MAUS' that Roared." **Philadelphia Business Journal**. Vol. 15, No. 32, September 27, 1996. 18.
- Levin, Martin. "Comic Books for Grown-ups." **The Globe and Mail**. February 15, 1997. D10.
- Nassau, Jessica. "'Road to maus' Investigates Artist's Process." **Art Matters**. September, 1996.
- Orvell, Miles. "Writing Posthistorically: Krazy Kat, maus, and the Contemporary Fiction Cartoon." **American Literary History**. 110-128.
- Sabin, Roger. **Adult Comics: An Introduction**. New York: Routledge, 1993.
- Smith, Graham. "From Mickey to MAUS: Recalling the Genocide Through Cartoon." **Oral History Journal**. Vol. 15, Spring 1987. 26-34.
- Spiegelman, Art. **METAMAUS**. New York: Pantheon Books, 2011.
- Spiegelman, Art. "Mein Kampf (My Struggle)." **The New York Times Magazine**. May 12, 1996. 36-37.
- Staub, Michael E. "The Shoah Goes On and On: Remembrance and Representation in Art Spiegelman's maus." **Melus**. Fall 1995.
- Stone, Laurie. "Chasing History." **Nation**. Vol. 254, No. 1, 1992. 28.
- Tabachinick, Stephen E. "Of MAUS and Memory: The Structure of Art Spiegelman's Graphic Novel of the Holocaust." **Word & Image**. Vol. 9, No. 2, April-June 1993. 154-162.
- Thomas, Gordon, P. "Graphic Autobiography: Using MAUS in a Composition Class." 1996.
- Weinstein, Andrew. "Art After Auschwitz." **Boulevard**. Vol. 9, No. 1-2, 1994. 187-196.
- Witck, Joseph. **Comic Book as History: The Narrative Art of Jack Jackson, Art Spiegelman, and Harvey Pekar**. Jackson Mississippi: University of Mississippi Press, 1989.

GRAPHIC NOVELS AND SOCIAL JUSTICE

- Croci, Pascal. **Auschwitz**. Harry N. Abrams, Inc., 2009.
- Briggs, Raymond. **When the Wind Blows**. Penguin, 1983. Concerned with possibility of nuclear war.

- Eisner, Will. **The Plot: The Secret Story of the Protocols of the Elders of Zion**. W.W. Norton, 2005. Eisner's only graphic nonfiction is a history of the fabricated document that has fanned the flames of antisemitism for decades.
- Briggs, Raymond. **The Tin-Pot Foreign General and the Old Iron Woman**. Penguin, 1984. A satire of the Falklands War.
- Eisner, Will. **To the Heart of the Storm**. Kitchen Sink Press Inc., 1991. An autobiographical novel that examines how the anti-Semitism in 1920s and 1930s America shapes the author's personality and life.
- Heuvel, Eric. **A Family Secret**. Translated by Lorraine T. Miller. Zaandam: Anne Frank House, 2005.
- Jackson, Jack. **Comanche Moon**. Last Gasp, 1978. Concerned with Native American displacement, it is the true story of Cynthia Ann Parker, her son Quarah and the Comanches of Texas.
- Jacobson, Sid & Ernie Colón. **Anne Frank: The Anne Frank House Authorized Graphic Biography**. New York: Hill and Wang, 2010. Drawing on historical sites, archives, and Anne Frank House in Amsterdam, Jacobson and Colón have created the first authorized graphic biography of Anne Frank.
- Katin, Miriam. **We Are On Our Own**. Drawn and Quarterly, 2006. Told from the perspective of a young child, the novel is a poignant memoir of the author's escape from Budapest with her mother during World War II.
- Kubert, Joe. **Yossel, April 19, 1943: A Story of the Warsaw Ghetto Uprising**. iBooks, 2003. Kubert imagines what his life would have been like had his parents not left Europe before the Holocaust. His namesake, Yossel, chronicles his time in the Warsaw Ghetto by illustrating the life and death around him.
- Lemelman, Martin. **Mendel's Daughter: A Memoir**. New York: Free Press, 2006.
- Nakazawa, Keiji. **Barefoot Gen**. Penguin, 1987. A powerful and tragic story of the bombing of Hiroshima as seen through the eyes of the artist as a young boy growing up in Japan.
- Nakazawa, Keiji. **Barefoot Gen: The Day After**. Penguin, 1988. The testimony of a child who survives the bombing of Hiroshima.
- Spiegelman, Art. **In the Shadow of No Towers**. Pantheon, 2004. Spiegelman relates his experience of the September 11, 2001 terrorist attacks in drawings and text.
- Tardi, Jacques. **It Was the War of the Trenches**. Fantagraphics, 2010. Relates the experiences of French soldier during the First World War.
- Watts, Irene N. **Good-Bye Marianne: The Graphic Novel**. Illustrated by Kathryn E. Shoemaker. Toronto: Tundra Books, 2008.
- Wong, David H.T. **Escape to Gold Mountain: A Graphic History of the Chinese in North America**. Arsenal Pulp Press, 2012. The story of Chinese immigrants in their search for "Gold Mountain" (the Chinese colloquialism for North America). Includes historical documents and interviews with elders, and shared through the eyes of the Wong family, who arrived in Canada 130 years ago.

RESOURCES

AUSCHWITZ MEMOIRS

- Bitton-Jackson, Livia. *I Have Lived A Thousand Years*. New York: Simon & Schuster Books For Young Readers, 1997. Memoir of the author, who was thirteen years old when the Nazis invaded Hungary. Grades 7-12
- Brewster, Eva. *Progeny of Light / Vanished in Darkness*. Edmonton: NewWest Publishers Limited, 1994. Of the thousand Berlin Jews deported to Auschwitz–Birkenau on April 20, 1943 Eva Brewster and her mother were among the seven who survived. Brewster describes her youth, the events that led to her capture, her time in Auschwitz, and the rebuilding of her life. Grades 10-12
- Delbo, Charlotte. *Auschwitz And After*. New Haven: Yale University Press, 1995. Memoir of life in the concentration camps and afterward, written by a non-Jewish French female resistance leader. Vignettes, poems, and prose are used to speak eloquently of horror, heroism and conscience. Grade 12, post-secondary
- Delbo, Charlotte. *Convoy to Auschwitz: Women of the French Resistance*. Boston: Northeastern University Press, 1997. The book is Delbo’s testament to those who, along with herself, formed a convoy to Auschwitz. Delbo recounts each woman’s history, including childhoods, involvement in the resistance, and experience at Auschwitz. Grade 12, post-secondary
- Geve, Thomas. *Guns and Barbed Wire: A Child Survives the Holocaust*. Chicago: Chicago Academy, 1987. Thomas Geve (a pseudonym) spent a total of 22 months in Auschwitz and Buchenwald. He arrived at the camps at the age of 13, one of the youngest inmates at the time. Seventeen full-colour reproductions of Thomas’s haunting drawings done immediately after liberation are included in the book. Grades 10-12
- Lengyel, Olga. *Five Chimneys*. St. Albans: Granada Publishing Limited, 1973. An intimate, day-to-day record of a woman who survived Auschwitz–Birkenau. Grades 9-12
- Levi, Primo. *If This is a Man / The Truce (Survival in Auschwitz / The Reawakening)*. London: Abacus, 1987. Two books, but they should be read as one. The first book tells of the descent into the hell of Auschwitz, and the second book tells of Levi’s return home and renewal. One of the most important works of this period. Grades 11-12
- Leitner, Isabella. *Fragments of Isabella*. New York: Laurel, 1978. The Katz family was deported to Auschwitz in May, 1944. Many of Leitner’s family did not survive the first selection. Those who did survive heard their mother’s final words: live! Grades 8-12
- Leitner, Isabella & Irving Leitner. *Saving the Fragments*. New York: New American Library of Canada Ltd., 1985. Isabella continues her difficult yet important story from liberation in Auschwitz to life in New York. Grades 8-12
- Matas, Carol. *Daniel’s Story*. Toronto: Scholastic Inc., 1993. Fictional narrative of young Daniel and his family who are uprooted from their home in Frankfurt, sent to the Lodz ghetto in Poland and finally, to Auschwitz. Daniel’s story is based on the real experiences of many of the more than one million children who died in the Holocaust. Grades 5-6
- Mayer, Anita. *One Who Came Back*. Ottawa: Oberon Press, 1981. Anita Mayer spent several months in hiding from the Nazis. Her story begins where Anne Frank’s left off, with the arrest of her family by the Germans. Anita tells of her time in a Dutch concentration camp and in Auschwitz, as well as her triumph in overcoming the past. Grades 9-12
- Mermelstein, Mel. *By Bread Alone: The Story of A-4685*. Huntington Beach: Auschwitz Study Foundation, Inc., 1981. A Holocaust survivor who spent time in Auschwitz, Mermelstein wrote the book because: “The study of the Holocaust is the study of mankind.” The book contains some disturbing photographs. Grades 11-12
- Millu, Liana. *Smoke Over Birkenau*. Philadelphia: Jewish Publication Society, 1991. The astonishing stories of the women who lived and suffered alongside Liana Millu during her months in Auschwitz-Birkenau. Millu’s book has been called the female equivalent of Primo Levi’s work. Grades 10-12
- Muller, Filip. *Auschwitz Inferno: Testimony of a Sonderkommando*. London: Routledge & Kegan Paul Ltd., 1979. This is the testimony of one of the very few who saw the death process up close and lived to tell about it. Grade 12
- Nyiszli, Miklos. *Auschwitz: A Doctor’s Eyewitness Account*. Toronto: Little, Brown & Company, 1993. While virtually all fellow Hungarian Jews were sent to Auschwitz to die, Nyiszli was spared for a grimmer fate: to perform “scientific research” on fellow inmates under the supervision of Dr. Mengele, and serve as physician to the Sonderkommando. A disturbing account of the full horror of a Nazi death camp. Grade 12
- Stadler, Aranka. *Mosaics of a Nightmare*. London: Kall-Kwik Printing, 1995. A short, yet very informative account of a survivor’s experiences. Grades 10-12
- Vrba, Rudolf and Alan Bestic. *Escape From Auschwitz (I Cannot Forgive)*. New York: Grove Press, 1986. Vrba spent two years in Auschwitz and miraculously escaped with another prisoner. Their account of what the Nazis were doing shocked those who listened. The Allies’ response to the report remains a point of contention among historians. Grades 10-12
- Wiesel, Elie. *Night*. Avon Books, 1960. Perhaps the most well-known memoir of the Holocaust. The story of a boy’s loss of innocence, family, and the death of his God. Grades 10-12

RESOURCES

AUSCHWITZ NON-FICTION

- Auschwitz, 1940-1945.** Albuquerque: Route 66 Publishing, 1995. Documents the daily existence of those imprisoned in the Nazi concentration camp at Auschwitz. Includes descriptions of sanitation and living conditions, crematoria and gas chambers, as well as maps of the camp. Grades 9-12
- Czech, Danuta. **Auschwitz Chronicle, 1939-1945.** London: I.B. Tauris & Co. Ltd., 1990. From the Archives of the Auschwitz Memorial and the German Federal Archives, this is a complete record of the events in Auschwitz. Included are sketches of perpetrators, glossary and bibliography. Grades 11-12
- Dwork, Debórah and Robert Jan van Pelt. **Auschwitz: 1270 to the Present.** New York: W.W. Norton & Company, 1996. This unprecedented history reveals how an unremarkable Polish village was transformed into a killing field. Using architectural designs and planning documents and over 200 illustrations, this definitive book traces the successive stages of how Auschwitz became the focus of a Germanized Poland and the epicenter of the Final Solution. Grade 12
- Gilbert, Martin. **Atlas of the Holocaust.** New York: William Morrow & Company Inc., 1993. A collection of 316 fully annotated maps, this atlas is a comprehensive record of the Nazi attempt to annihilate the Jews of Europe during World War II. The atlas covers all aspects of the Holocaust from early expressions of antisemitism to the liberation of survivors. Grades 9-12
- Gilbert, Martin. **Auschwitz and the Allies.** London: Mandarin, 1981. The story of how and when the Allies learned of the Nazi death machine, and of how they responded. One of the major questions still debated by historians today: what could the Allies have done to stop the genocide? Grade 12
- Hellman, Peter. **The Auschwitz Album: A Book Based Upon an Album Discovered by a Concentration Camp Survivor, Lili Meier.** New York: Random House, 1981. An amazing historical record of Auschwitz from a photo album discovered on-site.
- Lagnado, Lucette & Sheila Dekel. **Children of the Flames: Dr. Mengele and the Untold Story of the Twins of Auschwitz.** Toronto: Penguin, 1991. Of the approximately 3,000 twins subjected to medical experimentation by Dr. Joseph Mengele, only 160 survived. This is the story of those twins. Grade 12
- Piper, Franciszek & Teresa Swiebocka. Eds. **Auschwitz: Nazi Death Camp.** The Auschwitz-Birkenau State Museum, 1996. A history of the camp dealing with the distribution of camp victims by nationality, the plundering of the personal effects of the murdered Jews, the fate of children; medical experiments upon prisoners, and aspects of the camp resistance. Grade 12
- Webber, Jonathan & Connie Wilsack. Eds. **Auschwitz: A History in Photographs.** Bloomington: Indiana University Press, 1993. Through more than 280 documentary photographs from the archives of Auschwitz-Birkenau State Museum and reproductions of artistic works by former prisoners, this book records the visual history of Auschwitz. It includes photographs taken by the Nazis of the construction and expansion of the camp, of individual

prisoners and scenes from daily life, and of the machinery of mass murder itself; clandestine photographs, taken by prisoners; aerial photographs, taken by the Allies; and photographs taken at liberation.

VIDEOS

- Eva Brewster: Interview with a Survivor** Interview with a survivor of Auschwitz-Birkenau. 00:24 min. colour.
- Choosing One's Way: Resistance in Auschwitz-Birkenau** This documentary relays the little-known story of resistance in Auschwitz-Birkenau. Accomplished through the smuggling of gun powder from a nearby munitions factory, the inmates succeeded in destroying Crematorium #4. The film features thirteen survivors. 00:30 min. colour/bw.
- David E. Testimony Project** Vancouver: Vancouver Holocaust Centre Society, 1993. This tape follows the experiences of a teenage Holocaust survivor from Hungary. David describes the ghettoization of his community, Auschwitz, a death march, forced labour, and liberation. 00:23 min. colour. Includes teaching guide.
- Klara F. Testimony Project** Vancouver: Vancouver Holocaust Centre Society, 1993. The first part of the tape documents Klara's life in Hungary, her life before deportation, her experiences in Auschwitz-Birkenau, labour camps, and Bergen-Belsen. The second part is her answers to students' questions. 00:34 min. colour. Includes teaching guide.
- One Survivor Remembers** Academy Award winning documentary based on the memoir of Gerda Weissmann Klein's "All But My Life." It records the story of a young woman's three frightful years as a slave labourer of the Nazis and her miraculous liberation. It stands as the ultimate lesson in humanity, hope, and friendship.
- Prisoner 88** A documentary on Sigmund Sobolewski, a Polish Catholic survivor of Auschwitz, who, as one of the first prisoners of Auschwitz and as Chief of the Second Fire Brigade, brings a unique perspective as he bears witness to the Holocaust. 00:49 min. colour.

WEBSITES

- United States Holocaust Memorial Museum
www.ushmm.org/education
- Yad Vashem International School of Holocaust Studies
www1.yadvashem.org/yv/en/education
- Museum and Memorial Auschwitz-Birkenau
en.auschwitz.org