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**Using Graphic Novels to Teach the Holocaust Across High School Curriculum**

**Collaborative Project**

**Working Draft: Development and Proposal Document**

This document will serve as an introduction to a proposed project that aims to bring together the learning communities of the University of Victoria and that of school district #61. As part of a greater University of Victoria initiative, upper level students studying the Holocaust will diversify their learning by expanding it experientially into high school classrooms. University students will work in collaboration with secondary teachers to facilitate workshops ranging in time frame and scope from one class to an entire unit, as determined by the needs of each particular class and the Prescribed Learning Outcomes (PLOs) of each course. This project can be delivered across the Humanities and Fine Arts curriculum, as will be outlined in this document. Rationale and considerations for program delivery will be defined, but will allow for the discretion and expertise of the secondary teachers involved. Teachers will have the ability to adapt the proposal to fit the needs of their particular class context and goals. Additionally, this proposal seeks to incorporate the recommendations of the Truth and Reconciliation Commission and Report, which recognizes Canada’s history as one in which the settler population attempted a cultural genocide upon the Aboriginal inhabitants of this country. The power of this project is embedded in its unique approach, which aims to move beyond traditional content and delivery and into a co-created interpretive and analytical arena.

**Suggested courses:** Language Arts 9-12, Socials 11, History 12, Social Justice 12, Creative Writing 12, First Nations 12, Visual Arts 9-12.

NOTE: This document will briefly propose ideas for program delivery across the curriculum, but will fully develop a unit for Social Justice 12 in order to show the intricacies of a unit and the potential for each course.

**Rationale** (from Readwritethink.org)**:**

(Chun, C.W. (2009). [Critical literacies and graphic novels for ELLs: Teaching Maus](http://dx.doi.org/10.1598/JAAL.53.2.5). Journal of Adolescent & Adult Literacy, 53(2), 144–153.)

Teaching graphic novels can be an alternative to traditional literacy pedagogy, which ignores the dynamic relationships of visual images to the written word.

The multimodalities of graphic novels such as Maus, along with their engaging content reflecting the diverse identities present in many classrooms, work in tandem to help deepen students' reading engagement and develop their critical literacies.

Making connections between these stories and students' own experiences, and drawing on their outside multiliteracies practices aid literacy development.

(Guthrie, J.T. (2004). Teaching for literacy engagement. Journal of Literacy Research, 36(1), 1–30.)

Students' engaged reading is "often socially interactive.” These interactions are clearly evident in the reading club, chat room, blog, and posting activities that have flourished in the wake of recent phenomenally popular books among adolescent and adult readers.

Students' increased engagement with particular genres (in this case, graphic novels) can facilitate their entry and apprenticeship into important social networks that amplify opportunities for academic success in mainstream classes.

**Objective:** To teach the content of the Holocaust and the concept of genocide through graphic novels; to foster a developing personal relevancy for students through the material thematically; to assist students to draw connections between global, historical events and local, current discourse, namely the Truth and Reconciliation Commission and Report.

**Current topical relevance:** *(Insert: research and define proposed guidelines and mandates from the Truth and Reconciliation report)*

**Suggested Book List:**

*Maus I and II*   
***“Maus*** is the tale of Art Spiegelman’s troubled relationship with his father Vladek, a Holocaust survivor, and, through his conversations with his father the story of his family’s experiences of Hitler’s Final Solution. In Maus the Jews were represented as mice, the Germans as cats (Katzies), the French as Frogs and so on. Maus has been described as ‘the most affective and successful narrative ever done about the Holocaust’ by the Wall Street Journal and after over 20 years of publication it is still a powerful and moving narrative of the Holocaust and the effect it had on the survivors. Art Spiegelman won the Pulitzer Prize in 1992 after the second volume had been published. A companion volume entitled MetaMaus was published in 2011.”[http://teenlibrarian.co.uk/2015/01/26/graphic-novels-about-the-holocaust-updated**/**](http://teenlibrarian.co.uk/2015/01/26/graphic-novels-about-the-holocaust-updated/)

*Deogratias*

“The story takes place before, during, and after the [genocide in Rwanda](https://en.wikipedia.org/wiki/Rwandan_Genocide); told through parallel storylines. It follows Deogratias, a Hutu teenager who has been unstable ever since his two Tutsi friends died in the genocide. The main theme of the book is regret; the past constantly comes back to haunt Deogratias, be it of the genocide itself or his misdeeds. Other major themes include dehumanization, addiction, and post-traumatic stress disorder, which are all connected. At several points in the story, Deogratias, scarred by everything that has happened, physically and figuratively transforms into a dog (possibly literally at the end, as a policeman carries him off like a dog). He drinks banana beer to transform back into a human, claiming ‘...I am not a dog.’

Early on, Deogratias stops the Frenchman from swatting a cockroach; regarding the "cockroach" slur used by Hutu extremists to describe Tutsis, this shows that he regrets his actions during the conflict and wants to preserve what's left. Deogratias received overwhelmingly positive reviews by a number of literary publications including [*Publishers Weekly*](https://en.wikipedia.org/wiki/Publishers_Weekly) who wrote: ‘The heartbreaking power of Deogratias is how it keeps the reader distant from the atrocities by showing the trivial cruelties of everyday life before and after the genocide.’” [file://localhost/(https/::en.wikipedia.org:wiki:Deogratias)](file:///C:\(https\::en.wikipedia.org:wiki:Deogratias))

*7 Generations: Ends/Begins*

*“7 Generations: A Plains Cree Saga* is an epic 4-part graphic novel. Illustrated in vivid colour, the story follows one Aboriginal family over three centuries and seven generations. Includes the four graphic novels: [*Stone*](http://www.portageandmainpress.com/book_detail.cfm?bID=277), [*Scars*](http://www.portageandmainpress.com/book_detail.cfm?bID=282), [*Ends/Begins*](http://www.portageandmainpress.com/book_detail.cfm?bID=284)*,* and [*The Pact*](http://www.portageandmainpress.com/book_detail.cfm?bID=289). In 1964, two brothers are taken from the warm and loving care of their grandparents, and spirited away to a residential school, miles from home. James, assigned to manual work on the grounds, sees less and less of his younger brother, Thomas. James soon discovers the anguish that Thomas is living under, which leads to unspeakable tragedy. The pain and guilt that dogs James continues to affect his troubled son, Edwin (introduced in book 1). But a new understanding is dawning between them…

Great ideas for using the book in your classroom can be found in the *Teacher's Guide for 7 Generations*.” <http://www.portageandmainpress.com/book_detail.cfm?bID=284>

*Auschwitz*

***“Auschwitz*** by Pascal Croci begins and ends in a squalid room in former Yugoslavia in 1993, another graphic novel rendered beautifully in black & white, Auschwitz is a fictionalized story of an elderly couple trapped in the midst of the civil war that presaged the breakup of Yugoslavia. They relive their memories of being trapped in Auschwitz and what they had to endure to survive. Pascal Croci interviewed a number of survivors to make sure that his story was accurate, and based a number of incidences within the book on events that happened to his interviewees during the war. Auschwitz is relatively short – only 70 pages of story but it is no less harrowing for its brevity, it also contains background information to the creation of the book, including extracts from transcripts of the interviews and a glossary of terms used.” [http://teenlibrarian.co.uk/2015/01/26/graphic-novels-about-the-holocaust-updated**/**](http://teenlibrarian.co.uk/2015/01/26/graphic-novels-about-the-holocaust-updated/)

*Magneto: testament*

“Marvel Comics published a five issue mini series called ***Magneto: Testament***, this is the backstory of Magneto, the greatest foe the X Men have ever faced. At first I questioned the idea of wedging a comic book villain into the story of Auschwitz and the events leading up to the final solution. It is not a super hero story, it is a story of the Holocaust and a boy who has to grow up quickly in the midst of the most inhumane conditions to not only survive but save the woman he loves and himself.  
Writer Greg Pak and artist carmine Di Giandomenico bring you this heartbreaking and historically accurate look at one of the most popular characters in the X-Men canon.  
**Magneto: testament also contains extensive notes at the back of the book about the creation of the book and historical facts about Auschwitz as well as topics for group discussion.”** [http://teenlibrarian.co.uk/2015/01/26/graphic-novels-about-the-holocaust-updated**/**](http://teenlibrarian.co.uk/2015/01/26/graphic-novels-about-the-holocaust-updated/)

*Yossel*

“In 1926 Joe Kubert’s family tried to emigrate to America, but owing to the fact that his mother was pregnant with him at the time, their request was denied. Fortunately not willing to give up his family tried again shortly after his birth and they were successful with their second attempt.  
With Yossel, Joe Kubert imagined what his life would have been like if his family had not made their second attempt.”  
<http://teenlibrarian.co.uk/2015/01/26/graphic-novels-about-the-holocaust-updated/>

**Considerations for High School Context:**

As secondary teachers are well aware, the material covered in these graphic novels can be difficult to deliver in today’s classrooms. High school classrooms are now, perhaps more than ever, places of dramatic diversity. Material delivered can be triggering for some students and must be prefaced accordingly. It is not recommended that this project be undertaken at the beginning of the course. Students need to feel comfortable with each other and with their teacher, and must be made aware and/or reminded of the counselors’ names and location in the school. It may be necessary to break the workshop into segments and allow for breaks and debriefing of material. While students may initially feel removed from the material, stating such things as “this doesn’t apply to me,” or “I don’t know why we need to know ancient history,” the themes of oppression, isolation, loss, abandonment, fear, danger, etc speak to the human condition. Practice extra diligence with Aboriginal students who may be second or third generation survivors of the residential school system. Our classrooms are global; we have students who may have experienced refugee status, may have traumatic family histories, or are currently experiencing significant personal challenge. Additionally, teachers and workshop facilitators need to accommodate for multiple literacy and language levels and diverse learning abilities. These considerations are particularly important for visiting academics to consider. It is recommended that visiting student facilitators meet with the classroom teacher to discuss the class context.

**Potential Delivery Across Curriculum:**

The following list is meant to generate ideas and provide some insight into how teaching the Holocaust using graphic novels can be implemented across high school curriculum. It is not an exhaustive list. Each unit proposal can be further developed into a design that connects with the PLOs for each course and can be adapted to fit into a time frame of one day to three weeks.

Depending on the requirements of each course, graphic novels can be utilized through three main streams of delivery or focus:

1. Content
2. Visual literacy and construction of a graphic novel.
3. Thematic

**Socials 11:** (Content: needs further consultation)

**History 12:** (Content: needs further consultation)

**First Nations Studies 12:** (Connection to Truth and Reconciliation Commission and Report; needs further consultation)

**Language Arts (ELL, ESL, English 9-12, Communications 11/12):**

1. Word search on a theme: Search through the graphic novel for all words that relate to chosen theme. Personal writing: how has that theme presented itself in your life?
2. Compare and contrast: character, setting, theme, etc.
3. Create a personal graphic novel using Comic Life or Powerpoint or another suitable app, which explores a chosen theme ie: isolation, oppression, in group/out group phenomena, majority/minority, racism, etc.
4. Using the graphic novel as a launching off point, link terms and devices to the content and have students create poetry books.
5. Story structure: analyze panel construction using the reference book, *Understanding Comics.* Apply this knowledge to prior knowledge of traditional story structure and terms ie. Introduction, rising action, climax, conclusion. Have students create a panel story, demonstrating their understanding of story structure.
6. Book club: use the 6 suggested graphic novels and attach a book club format to its study.

**Creative Writing 12:**

Have students workshop the graphic novels, analyzing theme and the visual literacy strategies that help to deliver and develop them; students then create original work in multiple formats: poetry; creative non-fiction; historical fiction; graphic novel (using Comic Life or other suitable app); short story; etc.

**Visual Arts 9-12:**

This unit would focus more on the **visual strategies** utilized in graphic novels. Students can analyze the graphic novels in order to recognize the elements and principles of design. Students can take this further by developing their own work. Technique is taught: ie. Pen and ink with watercolour. Projects could include:

1. Individual artwork on a theme, using pen and ink and watercolor. Initial, loose mark making and line can be explored to begin the creative process. Also connects to life drawing, expressive drawing, etc.
2. Incorporation of text to convey a message and/or mood.
3. Development of a story using the panel structure of a graphic novel.
4. **Extension:** Students can research the definition and role of propaganda during the Holocaust and view propaganda posters. They can then create their own, connecting to a current social issue.

**Social Justice 12:**

Graphic novel book club: Please see completed unit included in this document.

**Developed Unit for Social Justice 12 course**

**Graphic Novel Holocaust Project**

Please note, the following unit relies heavily upon an existing unit developed by Christian W. Chun and Martha Atwell, and published by the *International Literacy Association*. The original unit can be found in its entirety at [http://www.readwritethink.org/classroom-resources/lesson-plans/making-visual-students-teaching-1178.html?tab=1 - tabs](http://www.readwritethink.org/classroom-resources/lesson-plans/making-visual-students-teaching-1178.html?tab=1#tabs).

For the purposes of this project, the unit developed by Chan and Atwell will be adapted and extended to suit the PLOs of Social Justice 12 and the goals of this particular project. This unit will combine the structure of Chan and Atwell’s unit with that of a **book club** (see suggested book list). Amendments and adaptations are identifiable by italics. Omissions have been made extensively as the original unit was designed for ELL students and reluctant readers.

**Time Frame:** three weeks. Approximately 19 classes.

**PLOs: B2, B3.**

*Students who have fully met the Prescribed Learning Outcomes will be able to:*

* Identify a range of contributing factors to social injustice (e.g. fear, greed, poverty, alienation, apathy, conformity, unequal distribution or access to resources, unequal power and authority, differing belief systems, etc.)
* Identify the systemic or structural characteristics of society that can cause or perpetuate social injustice (e.g. philosophical or religious extremism, hegemony, etc)
* Identify ways in which relationships among people of differing cultures, beliefs, traditions, and practices can create conflict.
* Demonstrate an understanding of the role of language in oppression *(e.g. “rats” and “vermin”; “the Jewish problem”; “extermination” )*
* Assess power dynamics and privilege in contemporary and historical societies, including who has power and how that power is achieved and maintained, marginalization, personal and social power.
* Defend a position on the exercise of power by individuals, groups, and governments and its effect on majority or minority cultures within a society
* Compare causes of social injustice in Canada to those in other countries (e.g. Canada’s reserve and residential school system and its legacy).
* Identify a range of ways in which social injustice is manifested, specifically genocide
* Describe how social injustice can affect individuals, groups, and societies, including consequences for the oppressor and the oppressed.

**Prior Learning:**

*Before embarking on this unit, two key areas must be addressed and explored in order to lay the groundwork for understanding of the material: the social conditions present in pre-Nazi Germany and the continuing legacy of colonialism in Canada and its effects on Canada’s Aboriginal peoples (PLO B4). Students should already have a developed knowledge around specific terminology listed in the glossary for SJ 12 and have conducted preliminary research on social injustice in relation to discrimination, prejudice, stereotyping, oppression, hate crimes, and in group/out group phenomena (PLO B1). See further resources for films, activities, and assignments.*

**Unit Overview (To do list):**

* ***Ice breaker:*** *POH power and relationship trust game*
* ***Key words:*** *Holocaust, Hitler, genocide, scapegoat, Nazism, Fascism, concentration camp, ghetto, bystander, racism, ethnic cleansing, hate crime, propaganda, alienation, apathy, conformity.*
* ***Prior Learning:*** *Intro session 1; Intro session 2; Intro session 3; Intro session 4*
* ***Overview of the literature:*** *Have all six graphic novels and their summaries present. Present each book to the class as a whole and then have a “walk about” during which students peruse the books. Have students return to seats and ask questions and discuss. Students write down their top two choices with a brief rationale. Teacher then assigns groups, keeping class context in mind (reading level, maturity level, gender, age, language ability, IEP). Approximately 3-5 students a group.*
* ***Immersion into Literature:*** *Form groups; give ample time for students to read and discuss in class, with* ***guided reading worksheets.***
* ***Report outs:*** *Student reviews and class discussion.*
* ***Final project: choice of 5***

**Teacher Preparation and Resources:**

* *6 graphic novels, 5 copies of each.*
* *List of Key Terms.*
* *Large map of Europe if possible*
* *Images: Swastika, Star of David, Yellow Star, Tattoo number, Concentration camp, etc.*
* *DVD The Pianist*
* *Butcher paper*
* *Book library or computer lab for appropriate days.*
* [*The Universal Declaration of Human Rights*](http://www.un.org/Overview/rights.html)adopted by the General Assembly of the United Nations in 1948.
* POST-ITS: for the “That’s a GOOD question!” wall.

**Added Resources:**

* ***Prior Learning: Social Justice 12 PLO B1 Assignment***
* ***Prior Learning Holocaust worksheet***
* ***Key Terms with definitions***
* ***Graphic Novel Holocaust Project Guided Reading Questions***
* ***Graphic Novel Holocaust Project Final Assignment***

**Introductory Session 1:**

Divide students into groups of four (*not necessarily into book club groups*). Give each group a large piece of paper and have them title it World War II. Divide the paper into three columns: What we KNOW/ What we WANT to know/ What we LEARNED (KWL). Students spend approximately 20 minutes brainstorming everything they think they know about WW II in the first column.

*Have students divide their group into two and reformulate groups. Give a few minutes for the new configurations to review each other’s charts*. Move on to the WANT to know column: give students 10-20 minutes to brainstorm questions. Guide them with starters on the board, such as *Who was…? How did…? Why would…?* Aim for 5 questions. If time permits, have students report questions out to the class. Give permission for students to add, steal, and subtract onto their charts. Ask students how they would find the answers to their questions. Collect KWL charts to be reviewed at the conclusion of the unit.

**Introductory session 2 (in library or computer lab):**

Have students do some preliminary research using the websites [United States Holocaust Memorial Museum](http://www.ushmm.org/) and [The Holocaust History Project](http://www.holocaust-history.org/). Students will report out key findings the following day. For [**The Holocaust History Project**](http://www.holocaust-history.org/), go to the **short essays** in the left sidebar and then to **General Information** on the Holocaust, which gives a good overview and historical context that students will need to understand their novels more comprehensively.

*Alternatively, work with the teacher librarian to find an appropriate documentary film that covers Pre-Nazi Germany and the climate that fostered the Holocaust. This film needs to fit into one class session. See* ***Prior Learning Holocaust worksheet.***

**Introductory session 3:**

*Review yesterday’s learning and have students report out and take notes.* Students return to groups of 4 and will create another KWL chart, this time for human rights. Begin with a discussion defining human rights, with examples of violations to human rights. Generate a brainstorm on the board. Have students again divide and shift groups and work on their WANT to know sections. Have them attempt to answer the following questions:

How would a huge war such as World War II affect people's human rights?

Based on what you learned yesterday about the Holocaust, what kinds of human rights were violated during this time?

Why should we study the Holocaust? Is there any connection between the human rights violations of the Holocaust and any of the examples from the KWL charts you presented today?

**Introductory session 4:** Show students the first half of the film *The Pianist* (warn them they might not see the end), up to the point where Szpilman's family is sent away to Auschwitz on the train. This excerpt shows the systemic way in which the Jews' rights were taken away, and gives students a strong feeling of time.

***Immersions into Literature (approx. 5 classes):*** *following the process described above in* ***Unit Overview****, have students select their book and organize groups. Distribute* ***guided reading questions*** *to be completed as a group. Give a few days for groups to work together, read, research, and produce answers to the sheets.*

***Report outs:*** *Throughout the reading week, have students periodically report out to the class.*

**Concluding Session 1:** Critical connections **(***Book the library or the computer lab*)

*The next few classes will be focused on bringing the content of the books into connection with current issues surrounding human rights, more recent genocides, and the concept of “cultural genocide” as outlined in the* ***Truth and Reconciliation Commission and Report.***

* Distribute copies of The Universal Declaration of Human Rights
* Read and discuss the Declaration as a class.

Divide students into groups and assign each group a number of the rights listed in The Universal Declaration of Human Rights. Ask them to prepare a quick report out. Topics for discussion may include the following:

1. Which rights from their section they understand best

2. Which are most important

3. Examples of how these rights are protected or violated in their own world

*This is a good time to create the “THAT’S A GOOD QUESTION!” wall: questions that arise from this discussion can be written down on post-its and placed on a pre-prepared wall. This acts as an ongoing discussion starter as students discover answers, trigger more questions, answer each other’s questions, and look for solutions and examples in current events. The wall becomes somewhat of a “graffiti” wall of inquiry.*

**Concluding Session 2:** Critical connections

* *Review the Truth and Reconciliation Report’s definition of* ***cultural genocide.***
* Have students reflect: *knowing what you now know about the Holocaust, genocide, and human rights violations, what are your thoughts on the legacy of colonialism in contemporary Canada, as it pertains to our Aboriginal people?*

**Concluding Session 3 and 4:**

* *Divide students into four groups: Darfour, Rwanda, Bosnia, Cambodia*
* *Have them visit the site:* [*www.hmd.org.uk*](http://www.hmd.org.uk)
* *Have students prepare a short presentation to be presented the following day. Cover who, what, where, when, why, how.*

**Concluding session 5:**

*Pull out the two original KWL charts and have students, in groups, complete the “What have we LEARNED” column.*

**See next page for final assignment for the unit.**

**Graphic Novel Holocaust Project Final Assignment**

*Students will work in pairs or individually for the final assignment.*

**Option 1**: Have students read other stories from survivors on the [United States Holocaust Memorial Museum](http://www.ushmm.org/) website. Students should take notes on names, countries, and experiences to use in a brief summary. This summary should then be made into a small poster, including a graphic or illustration connected to what they have read. *This is worth 50% of your mark for the unit.*

**Option 2:** Have students make a poster about a different time and place, showing either human rights violations or how human rights are supported. For example, one student might summarize the story of how her mother and aunt struggled to survive during the civil war in El Salvador, another might write about the Armenian genocide, and others might write about the right to a free education that they are currently enjoying. All student work can be posted as "walls" using the title "Human Rights." *This is worth 50% of your mark for the unit.*

**Option 3:** Family Stories: Have students narrate their own or their family's life histories and stories in the form of a graphic novel, using either Comic Life (on Mac computers) or PowerPoint software to create panels that include pictures or photos and text. *These will be shared with the class.* *This is worth 50% of your mark for the unit.*

**Option 4:** *Create an informative, teaching poster in which all* ***key terms*** *from the beginning of the unit are defined and placed in relation to students’ chosen novel. For example, “scapegoat” is defined and set to a picture of a caricature of a Jewish person and/or Nazi propaganda. This is worth 50% of your mark for the unit.*

**Option 5:** For the [United States **Holocaust Memorial Museum**](http://www.ushmm.org/) site, go to the section called **Education** then to **For Students** and then to **Holocaust Encyclopedia**. Have students choose a subheading that they recognize, such as Nazi camps or forced labor, and relate the information to a scene from their novel. *This is worth 50% of your mark for the unit*

**Graphic Novel Holocaust Project**

**Guided Reading Questions**

**Social Justice 12**

For this assignment, you will work in your group as determined by your choice of graphic novel. DO NOT complete this assignment as an individual. You will be asked to evaluate your role and that of others in your group at the end of the project. The goal is work together, discussing the items as a group as you read. Some of you will read faster than others, and this needs to be accommodated. Keep in mind each others’ strengths and challenges. You may choose to work on every question together as a group, or you may divide up the questions accordingly. Either way, it is your responsibility as a group to ensure everyone understands each question and answer. You have one week to read your novel and complete the assignment. Answers must be typed into a word document, font 12 or 14, Times New Roman, with a title page listing the names of every member. This work is worth 50% of your mark for this unit.

1. **Context.**

Provide details to the greater context of your graphic novel. Include relevant biological information on the author: when they were born and where. Elaborate on this information: what role does the author’s date and place of birth play in their work? What is the greater context in which the novel is set?

2. **Background information.**

What key information is necessary to know before a reader embarks on this reading journey? What information, if it were missing in their understanding, would impede their full comprehension of this work? For example, does the reader need to understand the political climate of pre-war Germany in order to understand the novel?

3. **Key words: scapegoat, bystander, racism, ethnic cleansing, hate crime, propaganda, alienation, apathy, conformity.**

Show your group’s understanding of each of the selected key words above by providing a definition and then an example from your novel to which it applies.

**4. Systems.**

Identify the systemic or structural characteristics of society that have caused or perpetuated the social injustice evidenced in your graphic novel. You will need to conduct research and must cite your references. This can be in point form or paragraph form (ie. disparity of wealth, hegemony, lack of access to the legal system, education system, labels, class system, etc)

**5. Conflict.**

Identify a relationship explored in your novel between the victim and the perpetrator of social injustice. Describe the two characters without extensive plot summary. Isolate examples of how different cultures, beliefs, traditions, and practices have created conflict between the two individuals.

**6. Language and Hate.**

Demonstrate an understanding of how language plays a role in oppression. For example, the “N” word was one that originated during the slave trade to denigrate Africans to a sub-human level –one on par with chattel, thereby making it easier for the dominant group to condone their own behaviour. They treated their slaves as livestock and not as human. Language was one way they enforced this. What examples of this are evident in your novel? Conduct research to discover some background on the racial slurs and other oppressive language in the novel. What function does it serve? What are the words’ origins? Was the tactic effective**?**

**7. Everyone has a need for power. Find an example of a victim or a member of the oppressed society in your novel, claiming or maintaining some personal power. What did they do in order to gain it or reclaim it? Expand.**

**8. Compare and contrast causes of injustice in your novel to that of Canada. A T-Chart or a Venn diagram is acceptable here.**

**9. As a group, what was your experience reading this graphic novel? Is this something high school students should study? Was your graphic novel one that you would recommend? Why or why not? Should we continue to study the Holocaust?**

**Graphic Novel Holocaust Project**

**Social Justice Key Terms**

**Alienation:**

**Apathy:**

**Bystander:**

**Concentration Camp:**

**Conformity:**

**Ethnic Cleansing:**

**Fascism:**

**Hate crime:**

**Hitler:**

**Holocaust:**

**Genocide:**

**Ghetto:**

**Nazism:**

**Propaganda:**

**Racism:**

**Scapegoat:**