

NEBRASKA STORIES OF HUMANITY INQUIRY #2

CREATING MEMORY THROUGH ARCHIVAL WORK

HOW SHOULD NEBRASKANS REMEMBER THE HOLOCAUST AND OTHER HUMAN CATASTROPHES?

Social Studies Standards	<p>SS HS 4.2.a (US) Identify and evaluate how considering multiple perspectives facilitates an understanding of history.</p> <p>SS HS.4.3.b (US) Interpret how and why marginalized and underrepresented groups and/or individuals might understand historical events similarly and differently.</p> <p>SS HS.4.5.c (US) Select, organize, and corroborate relevant historical information about selected topics in U.S. History. For example: Compare the sources and determine an initial answer to the inquiry.</p> <p><i>See also:</i> Interdisciplinary Learning Suggestions on p. 4.</p>		
Assessment	<p><i>NOTE:</i> Instructors should create an assessment tool that aligns with the language of the standards and the learning outcomes included in the standards. For further considerations, please see the Hess Cognitive Rigor Matrix (Tool 4) for additional guidance.</p>		
Compelling Question	<p><i>How should Nebraskans remember the Holocaust and other human catastrophes?</i></p>		
Staging the Question	<p>Have students reflect on a piece of paper over the following questions: (1) “What does it mean to remember something?”, (2) “Are there historical moments that are important for us to remember?”, and (3) “As a community, how do we go about remembering something?”</p>		
Supporting Question 1	Supporting Question 2	Supporting Question 3	
How can primary sources be used to create memory?	How can an archive be used to create memory?	How can creative works help us remember the Holocaust?	
Formative Performance Task	Formative Performance Task	Formative Performance Task	
<p>Students will follow a modeling activity that examines a primary source.</p> <p>Students will generate questions that can be answered by additional primary sources.</p>	<p>Students will use an archive to find additional relevant sources.</p> <p>Students will organize evidence that helps answer the questions that the class generated.</p>	<p>Students will propose a creative work that expresses an argument.</p>	

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Featured Sources		Featured Sources	Featured Sources
Letter from Rosa and Moritz Stern to Flora Gottlieb, December 12, 1940 Letter from Rosa Stern to Beate Stern (Bea Karp), [December 1941]		Nebraska Stories of Humanity, Digital Archive: Bea Karp	Bea Karp and Deborah Pappenheimer (2014). My Broken Doll: A Memoir of Survival of the Vichy Regime.
Summative Performance Task	ARGUMENT: Students will write an argumentative statement (creative statement) as to how their creative work answers the compelling question.		
Taking Informed Action	UNDERSTAND: Students will construct a creative work that advocates for the survivor stories and primary sources that they have been examining. The creative work can be artwork (sculpture, paintings, drawing, sketching, performance art), dance, writing (short story, poem), or filmmaking. ACT: Students should share their creative works with members outside of their classroom. The students' work can be shared with the rest of the school community in a display or exhibit. The students can also share their work during a community event that the school hosts (i.e. parent-teacher night, sports game, theater production, Holocaust commemoration).		
Extension (Optional)	<p>The sources and activities in this Inquiry only focused on a single Holocaust survivor and her daughter who lived in Nebraska. To extend this lesson, students could explore stories from other Holocaust survivors who settled in Nebraska, a liberator featured in the website, or another survivor's story not necessarily from Nebraska.</p> <p>Below are links to lesson plans designed for the Holocaust Memorial Center Zekelman Family Campus for the Project Focused Inquiry - Holocaust Survivor Art. These lessons are part of the C3 Teachers Inquiry project. The titles of the lessons are based on the supporting questions.</p> <ol style="list-style-type: none"> (1) How do works of art represent Holocaust survivor's life circumstances? (2) What can Holocaust survivor art tell us about the life circumstances of the artist? (3) How do first-hand accounts of Holocaust survivors provide an understanding of specific events of the Holocaust? <p>Students can continue to examine creative works inspired by the Holocaust and continue to develop their argument of how the Holocaust should be remembered.</p>		

**Featured sources are suggested and links are provided. We apologize in advance for any inconvenience should these links not function properly. Please try [Search](#) in the NE Stories of Humanity or contact bdotan2@unl.edu.*

Overview of Inquiry

The purpose of this inquiry is for students to learn about the Holocaust and how historical memory is constructed. Through the reading and examination of primary sources and secondary creative sources, students will practice constructing memory and contemplate how they should remember the Holocaust. At the end of this inquiry, students will be able to produce a creative work that communicates their interpretation of a Holocaust survival story.

This inquiry focuses on examining primary sources from Bea Karp (a Holocaust survivor) and secondary creative works from Deborah Pappenheimer (daughter of Bea Karp). Primary and secondary sources come from the [Nebraska Stories of Humanity](#), a digital archive. [Bea Karp's contribution](#) to the archive includes documents, letters, messages, newspaper articles, photographs, postcards, telegrams, and testimony. [Deborah Pappenheimer's contribution](#) includes paintings inspired by her mother's survival stories and artifacts.

The inquiry is expected to take between three to five class periods of 50 minutes each. It may take longer depending on whether the teacher wishes to commit to the "Summative Performance Task" and "Taking Informed Action" activities. For further considerations, please see the [Hess Cognitive Rigor Matrix Tool 4](#) for additional guidance.

This inquiry is designed for a high school U.S. history course and highlights the following standards:

Nebraska High School US History Standards

- SS HS 4.2.a (US) Identify and evaluate how considering multiple perspectives facilitates an understanding of history.
- SS HS.4.3.b (US) Interpret how and why marginalized and underrepresented groups and/or individuals might understand historical events similarly and differently.
- SS HS.4.5.c (US) Synthesize historical information to create new understandings.

C3 Framework

(C3 Framework organizations and standards can be found at <https://www.socialstudies.org/standards/c3>)

- D1.4.9-12 Explain how supporting questions contribute to an inquiry and how, through engaging source work, new compelling and supporting questions energy.
- D1.5.9-12 Determine the kinds of sources that will be helpful in answering compelling and supporting questions, taking into consideration multiple points of view represented in the sources, the types of sources available, and the potential uses of the sources.
- D2.His.5.9-12 Analyze how historical contexts shaped and continue to shape people's perspectives.
- D2.His.12.9-12. Use questions generated about multiple historical sources to pursue further inquiry and investigate additional sources.
- D2.His.16.9-12 Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.
- D3.3.9-12 Identify evidence that draws information directly and substantively from multiple sources to detect inconsistencies in evidence in order to revise or strengthen claims.
- D4.3.9-12 Present adaptations of arguments and explanations that feature evocative ideas and perspectives on issues and topics to reach a range of audiences and venues outside the classroom using print and oral technologies (e.g., posters, essays, letters, debates, speeches, reports, and maps) and digital technologies (e.g., internet, social media, and digital documentary).

Interdisciplinary Learning Suggestions

Although this inquiry lesson focuses on Nebraska history standards, there are several other disciplinary standards that connect to the activities. Whenever possible, a teacher should seek to partner with other teachers to create interdisciplinary units of learning. In the spirit of promoting interdisciplinary learning, this guide provides advice below.

Language Arts

- The activities and purpose in this inquiry connect to Nebraska Language Arts standards (2021) sections Reading Informational Text and Writing (9-12 grades). As students complete analysis of primary sources in their history class, they can bring their notes into a Language Arts class where they will compose “grammatically correct multi-paragraph compositions” (LA.10.W.1) or “use a recursive writing process to develop, strengthen, and produce writing” (LA.10.W.2).
- If a teacher requires their students to complete the Taking Informed Action section of this inquiry, students could create a short story or poetry. A Language Arts teacher could provide students with lessons on reading and examining prose and poetry and assist with the creation of written creative work.

Physical Education

- If completing the Taking Informed Action, students’ creative work could be an interpretive dance. Courses like Introduction to Foundations for Physical Education contain standards which can connect to creative works. In PE, students can “analyze and improve performance of self and/or others in a selected skill using movement concepts and principles (e.g. force, motion, rotation)” (PE.HS.1.2.b). Students can create interpretive movements that represent the forced migration of people during the Holocaust. This is not role playing but using movement as a creative act to communicate an emotion, feeling, or argument.
- There are also high school classes that focus on Dance, Hip Hop Dance, and Dance Performance. All of these courses could be beneficial sites of collaboration to help students interpret primary source analysis into physical movement.

Fine Arts

- The connection between “Taking Informed Action” and Art standards is obvious. Like all teachers, a Fine Arts teacher may struggle to fully immerse their students into their standards because of a lack of time. A social studies teacher can provide the deep context needed to understand an artist’s historical moment or the interpretation behind an artist’s work.
- If completing the Taking Informed Action, Fine Arts teachers can assist with the “design of a personal artist statement” (FA 12.2.2.a).

Technology

- The creative work students produce for the Taking Informed Action could be a documentary, short film, website, or digital presentation. Technology and Media teachers can assist with creating and modifying animations, creating projects that use graphics, audio and video, and produce presentations meant for a variety of audiences.

Staging the Compelling Question (20-25 minutes)

Have students create a three-column table on a piece of paper and write one of the following questions at the top of each column: (1) “What does it mean to remember something?”, (2) “Are there historical moments that are important for us to remember?”, and (3) “As a community, how do we go about remembering something?”

Students will spend time free writing under each column and then share their notes with a partner, small group, or whole class. The teacher should consider splitting the writing and reflecting into three parts; for instance, students can spend 3-5 minutes answering the first question and then share their thoughts with their classmate(s). After sharing, students will then reflect on the second question. Chunking the activity in this way allows for the teacher to give additional instructions and more time to reflect on themes that emerge from the students’ writing.

Memory and Remembering		
What does it mean to remember something?	Are there historical moments that are important for us to remember?	As a community, how do we go about remembering something?

After the students have had time to reflect over the questions in the table, ask them to spend a few minutes reflecting over the compelling question; **“How should Nebraskans remember the Holocaust and other human catastrophes?”** This reflection should be done in writing, especially in a class notebook, journal, or portfolio. Students will be returning to this reflection in later assignments so make sure that the reflections are available to students later.

Additional tips to consider:

- If students are struggling with the concept of memory, ask them, “What is something that you never want to forget? What is something that you and your family should always remember?”
- If students are struggling with thinking about a historical memory, give them a description about a local news story or local Holocaust organization. For instance, is there a local monument being debated? Is there a location or building that is being named or renamed?
- If students are not familiar with the Holocaust or other human catastrophes, please review the materials on preparing students for learning about the Holocaust through the links on the main page in this web section “Learn.”
- Students can also contribute to the descriptions by giving their own interpretation.
- As an interdisciplinary connection, an English teacher can provide additional personal non-fiction stories that relate to the Holocaust. Examining these additional stories can provide students with more opportunities to explore the concept of memory. They can be purchased online or found in your local library. From the Nebraska Stories of Humanity collection in transcription: [My Broken Doll](#) by Bea Karp as told to Deborah Pappenheimer

OR

Middle School: *Anne Frank’s Diary*; *Rena’s Promise: A Story of Sisters in Auschwitz* by Rena Komreich Gelissen

High School: *Night* by Elie Wiesel; *All But My Life*, by Gerda Weissmann Klein

First Column (50 minutes)

Supporting Question 1 and Featured Sources

The supporting question asks, “*How can primary sources be used to create memory?*” This supporting question connects the examination of primary sources to the creation of historical memory.

To answer this question, students will examine two primary sources from the Nebraska Stories of Humanity archive. To introduce students to primary source analysis, all students will analyze the same two primary sources. For the purpose of this guide, we are going to use [Letter from Rosa and Moritz Stern to Flora Gottlieb, December 12, 1940](#) and [Letter from Rosa Stern to Beate Stern \(Bea Karp\), \[December 1941\]](#). A teacher may wish to use different sources from [Bea Karp](#), or one of the [other Holocaust survivors/liberators](#).

To assist in the examination of primary sources, this guide relies on resources from the [National Archives Document Analysis](#), or using the Stanford History Education Group (SHEG) [“Evaluating Sources”](#) materials.

Formative Performance Task

Students will use a document analysis tool from the National Archive Document Analysis to examine two letters from the Holocaust time period. This guide recommends first examining the sources together as a class to all students to understand strategies at work and hear about common misconceptions.

Use the following sequence for this task:

1. Ensure students have the [Analyze a Writing Document](#) resource from the National Archives. Once students have the document, go over the sections and clarify what students need to complete.
2. Project the first letter onto a whiteboard: [Letter from Rosa and Moritz Stern to Flora Gottlieb, December 12, 1940](#). If you do not have the technology to project, try to ensure all students have a copy of the letter. The intent will be for students to follow along with the analysis.
3. Respond to the prompts of the Analyze a Writing Document and write the answers onto the whiteboard projection. When writing the responses, identify evidence that explains your answer. For example, when identifying that this primary source is a letter, you may point out that the top part of the document has an address and has an opening salutation to Fiona, which are components of a letter. “What were additional formalities of a letter in this time period?” Another example is to underline sections of the letter to answer prompts like “What is the content?” and “Why did the author write it?” To support the answer to these questions, you may underline sentences like, “I ask you once again with all my heart for help so quickly you can.” The point of doing this analysis is to show students that they can pull meaning from the source, and support that understanding with evidence.
4. As you go through the Analyze a Writing Document resource, you can ask students to think for 1 to 2 minutes and give responses to what should be underlined/highlighted as evidence. Students can help contribute to the whiteboard analysis by giving their insights. If a student identifies a sentence as being evidence, ask the rest of the class if they agree, or if there are other sections that should be noted.

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5. End the first analysis by asking students, “How reliable is memory constructed with one primary source?” Likely students will realize that multiple sources are better when constructing a historical memory. Transition to examining the second primary source: [Letter from Rosa Stern to Beate Stern \(Bea Karp\), \[December 1941\]](#). Examine the second primary source in the same way as the first.
6. As a result of the first column activities, students should have analysis completed for two primary sources. Based on this analysis, ask students to write questions framed by the theme of memory and the Holocaust. As an extension, students can create a class list of questions and thematically organize them. To go further, students can vote on which questions they would be most interested in examining. These questions could be used to structure a gallery of students’ questions.
7. The teacher should collect students’ questions because they will be used in the second column activity. This can be done by collecting them on paper or having them submitted on a classroom management platform (i.e., Canvas, Google Classroom). You can also ask students to generate an illustration with their questions. For instance, students can write their questions onto a whiteboard, which all other students will be able to see.

Additional tips to consider:

- Depending on your students’ familiarity with examining primary sources, you may feel it best to have them examine the materials on their own, but the teacher is encouraged to exemplify how to examine sources with the students. When sources are examined as a group, students benefit from seeing strategies at work and misconceptions can be identified and resolved.
- If you want your students to go more in depth with their primary source analysis, you could rely on history thinking skills, like those found in the [Stanford History Education Group](#) (SHEG). For example, students could focus their time on examining the source through lenses of contextualization or corroboration. These are advanced skills and should be taught in a scaffolded manner to beginners. High school students, especially those in Advanced Placement classes, would benefit from learning in depth analysis strategies.
- The National Archive Document Analysis tools also includes a Spanish setting. If you wish work on analysis with ELL students, consider rewriting the letters and use simpler English, or focus on specific sentences from the letter. You can also ask ELL students to examine photographs and resources with less text.
- The National Archive Document Analysis tools also have a differentiated set of resources for younger students. One of the best ways to accomplish this for the students is to add scaffolding and models for students. If some of your students are struggling, work closely with them in small groups while your other students independently analyze other sources.

Second Column (50 - 75 minutes)**Supporting Question 2 and Featured Sources**

The supporting question asks, *“How can an archive be used to create memory?”* This supporting question connects the use of archives to preserve and create historical memory.

To answer this question, students will utilize [Nebraska Stories of Humanity, Digital Archive: Bea Karp](#). Within this archive, students will find documents, letters, messages, newspaper articles, photographs, postcards, telegrams, and testimony. The teacher will lead students through the archive and teach how to identify relevant materials and complete an examination. Teachers can specifically use the [NE Stories SEARCH](#) tools, or the [NE Stories BROWSE](#) tools. Students will rely on their experience examining primary sources from the first column activities.

At the end of the second column activities, students will submit their primary source analysis into a classroom repository. A major goal of this IDM is to show students that by working as a group, they can analyze large amounts of items to answer complex questions.

Formative Performance Task

Students will use a document analysis tool from the National Archive Document Analysis to examine two letters from the Holocaust time period.

Use the following sequence for this task:

1. Ensure students have access to the [Nebraska Stories of Humanity, Digital Archive: Bea Karp](#) and the [National Archive Document Analysis webpage](#). Once students have these two online resources, spend a few minutes making sure they understand what an archive is.
2. This may be the students first time exploring this digital archive, or any archive at all, so it is likely you will need to spend some time showing students how to navigate. You could project the website onto a whiteboard or screen and show students how to find the materials. You could also record yourself navigating the website and ask students to watch the video. Record yourself using screencastify, OBS studios, or Google “recording software for teachers. There should be YouTube videos explaining how to make simple recordings.
3. Once students understand how to find materials, begin asking them to choose materials to examine. There are many items in Bea Karp’s archive. The guide advises assigning archive items to students or creating a method which ensures that students do not pick the exact same materials. There can be some overlap, but the goal is to ensure that a broad sample of archive materials is examined. You will also need to determine how many sources students should examine. This is completely up to teacher discretion. The teacher will want to ensure that materials are being examined closely and sincerely; you will need to determine how long that will take your students.
4. Once students have selected their materials, they will use the [National Archive Document Analysis webpage](#) to select the appropriate resource to examine the primary source. The majority of Bea Karp’s resources will be photographs or written documents.

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5. As students complete their analysis, they should turn their work into a classroom repository. The goal is to fill this repository with analysis generated by the students, which they can later return to when completing the summative performance task and taking informed action. These analysis sheets will also be useful for assessment purposes.
6. Connecting to the first column activities, students should write down which question or questions the primary source they analyzed answers most directly. The teacher can help organize the primary source analysis work by arranging them with their corresponding questions. The teacher, with the assistance of students, could create a shared Google Doc or Google Sheets which match questions with appropriate sources.
7. To end the activity, ask students to reconsider the compelling question of this Inquiry; ***“How should Nebraskans remember the Holocaust and other human catastrophes?”*** Students should look at their original answer and write any adjustments they feel are needed. If time allows, you can ask students to share revisions, or lack thereof, and ask for their reasoning. This reflection should be done in writing, especially in a class notebook, journal, or portfolio. Students will be returning to this reflection in later assignments so make sure that the reflections are available to students later.

Additional tips to consider:

- The Nebraska Stories of Humanity archive contains a plethora of materials. This can be overwhelming for students. The teacher should spend time navigating the website and determining the best way to share information with students.
 - For English Language Learners and students with special needs, consider limiting the number of webpages they would need to navigate. You can also choose resources for students to examine, instead of relying on them to find them.
 - Use more imagery and tone tools for students who need additional support. For instance, by using [Plutchik’s Wheel of Emotions](#) a teacher can help students examine the tone or emotions expressed in a primary or secondary source. Consider language options or translations of this tool for non-native speakers.
- The second column set of activities is basically an open-ended workday where students will be analyzing different sources. Once the teacher explains how to find sources and submit primary source analysis, this activity could be stretched to multiple days. Such activities are good for students since they teach independence. The teacher’s role will shift towards being more of a guide, and ensuring students are effectively completing the assignment.
- The second column activities present multiple opportunities for differentiation. If you have students who struggle with open-ended activities, arrange them into small groups that will work more closely with you. You can also hand pick resources that you think will be best for students. If you have students who are comfortable with being independent, they can complete their own analysis while you work more closely with students who need more direction.
- As an interdisciplinary connection, a technology teacher may appreciate the opportunity to collaborate on helping students utilize an online resource. Students could learn how to navigate the archive in a technology class and learn how to utilize the other functions of the Nebraska Stories of Humanity website (i.e., interactive map, resource metadata).

Third Column (50 minutes)

Supporting Question and Featured Sources

The supporting question asks, **“How can creative works help us remember the Holocaust?”** This supporting question connects creative works to the preservation of memory and the history of the Holocaust.

To answer this question, students will utilize [Bea Karp and Deborah Pappenheimer \(2014\). My Broken Doll: A Memoir of Survival of the Vichy Regime](#). Deborah Pappenheimer is the daughter of Bea Karp, the main historical character of this Inquiry, who created artwork based on her mother’s survival stories and artifacts.

Formative Performance Task

Use the following sequence for this task:

1. Ensure students have the [Analyze an Artwork](#) resource from the National Archives. Once students have the document, go over the sections and clarify what students need to complete.
2. Project onto the whiteboard one of the pieces of art found in [Bea Karp and Deborah Pappenheimer \(2014\). My Broken Doll: A Memoir of Survival of the Vichy Regime](#). Similar to the first column activity, you will work with students to examine one of the pieces of art. The intent is for students to follow along with your analysis.
3. Respond to the prompts of the Analyze an Artwork resource and write the answers onto the whiteboard projection. When writing in responses, identify evidence that explains your answer. For example, if answering the prompt, “list the people, objects, and activities you see,” you might write “letters or writing” next to objects. You can circle or mark the areas on the whiteboard where the painting is being projected to ensure all students see the letters or writing. Ask students what these letters or writing represent? Ideally, they will lean into their analysis of primary sources to make connections between the paintings and the letters in the Bea Karp archive. The point of this analysis is to show students that they can pull meaning from the source, but they will need to support that understanding with evidence.
4. There are six paintings created by Deborah Pappenheimer for students to analyze. The teacher can decide to let students review all of them or examine only one or two. Regardless, students should be responding to the prompts found in the Analyze an Artwork resource and share their analysis with the teacher. The analysis of secondary source artwork can be submitted into the same repository as the primary source analysis from the second column activities.
5. Once students have had time to examine the paintings, ask them to answer the question, **“What does Deborah Pappenheimer’s artwork convey about what should be remembered about the Holocaust?”** After a few minutes of writing, reflecting, or talking with small groups/partner, ask students to share their thoughts with the whole class.
6. To end the activity, ask students to return to their response to the compelling question, **“How should Nebraskans remember the Holocaust and other human catastrophes?”** Based on their examination of secondary source creative works, ask students to revise their statement to consider how creative work can be used to remember the Holocaust and/or other human catastrophes. Students should lean on the evidence that they have collected and justify their arguments with rationale from the analysis of secondary source artwork. Students' responses can be turned in and assessed.

Additional tips to consider:

- The third column activities are focused on creative work analysis. If the teacher wishes to extend the art analysis activity, then they consider using the lesson plans that are copied in the extension section of the Inquiry on the second page of this guide.
- As an interdisciplinary opportunity, a teacher working with art standards or creative works may wish to partner with you. Fine Arts and Language Arts teachers likely have standards which would allow them to collaborate on the third column activities. These teachers could also bring in additional creative works for students to examine.
 - For instance, art teachers may appreciate having a social studies teacher assist them with standards that possess language like; “Analyze and interpret works of art from a variety of contemporary, historical, cultural contexts, time periods, and cultural settings” (FA 12.2.4.b). Or “Connect images, objectives, and a personal work of art to convey a story, familiar experience, or connection to the world” (FA 12.2.4.d).
 - In your social studies classroom, have your students create portfolios that organize their notes of primary sources. These portfolios can then be brought into different classes to be used for the creation of creative works.
- To support student analysis, the teacher can utilize the work of some students to help others. For instance, as students begin turning in their art analysis, the teacher can start utilizing student products as peer examples. As an additional activity, the teacher can provide several exemplars and ask students to answer the question, “what does this analysis do well.”

Summative Performance Task (50 minutes)

At this point in the inquiry lesson, students have examined primary sources, utilized a digital archive, and examined secondary source creative works. Using these sources, students will construct an argument about how to use creative works to answer one of the questions. In their argument they will need to produce a creative work to respond to one of the questions they designed from the first column activity. Students will propose a creative work and explain how it answers that original question. The creative piece can be artwork (sculpture, paintings, drawing, sketching, performance art), dance, writing (short story, poem), filmmaking, or any other medium the teacher deems creative. It is up to the teacher if they would like students to produce creative work.

The argument will be supported by primary and secondary source analysis that the students completed in the first, second, and third column activities. Also, students may need help selecting from the questions that the class produced in the first column activity. They may wish to answer a question that they generated or might answer any of the other questions. It would be up to the teacher if the students could answer the same questions (if students partake in the “Taking Informed Action,” then answering the same question could be a way of organizing the gallery).

This “Summative Performance Task” should be assessed. This guide suggests using standards-based grading, which is the strategy of using language from standards to guide the assessment. For example, using the standard “synthesize historical information to create new understandings” can guide the evaluation of the “Summative Performance Task.” The teacher will need to decide what meets “adequate” or “proficient.”

Determining satisfactory work can be difficult. To assist in determining “quality work,” ask students to be part of their own assessment process. Develop a rubric or create self-criteria for the students. These can include - “does not meet standard, developing, proficient, and advanced.” From these categories, ask students what it means to create new understanding and how they can demonstrate success of that action. Based on this discussion, students can help the teacher create a rubric. If done well, students can even self-assess or peer-assess.

Additional tips to consider:

- The teacher may wish to place parameters around the argumentative statement. Word count, number of sources consulted, and quotation limits can all be utilized. The teacher may decide that no restraints would serve their class better.
 - If time allows, ask your students what they think would be satisfactory for an argumentative statement. Leading the conversation, a teacher can have the students create the rubric for them.
- If the teacher decides that they want their students to produce creative work, this guide suggests that the teacher ensures the creative work is doable within their expected timeframe. For example, students might argue that a full-length movie should be made of Bea Kamp's story. They will unlikely be able to do such a project given the school timeline and resources. A more feasible creative work would be for students to create a 3-to-5-minute documentary which communicates the argumentative statement while sharing primary and secondary source analysis.
- If you are concerned about assessment, or need rubrics and/or guides, ask other teachers what they use for creative works. Other teachers will likely be happy that you are using similar rubrics and guides to parallel expectations for students.

Taking Informed Action

If students completed the "Summative Performance Task," then they should have an argument for producing a creative work. As part of the "Taking Informed Action," students will produce the creative work that they argued for as part of their "Summative Performance Task" and submit it to the teacher. The creative work will be organized with the other students' products and be assembled into a creative showcase or art exhibit.

The creative work can be paired with an artist or creative statement which summarizes the work. Such a statement would reference the materials and stories which inspired the creative work. A teacher could require students to use their response from the summative assessment activity or require students to write a "100-word artist statement."

When To Host an Art Gallery or Creative Showcase

- Holocaust Memorial Date
- School Events (i.e., sporting events, art festivals, concerts, theatrical performances, academic competitions)
- Parent-teacher conferences
- Community Event (i.e., fairs, county or city gatherings, sporting events, museum or library events).

Taking Informed Action Requires an Audience

- The creative showcase will be publicly accessible beyond the members of the classroom. Make the showcase available to the rest of the school by displaying the creative work in an accessible gathering place.
- Consider consulting resources from organizations like National History Day and Science Fair. Both organizations have online resources which describe how to organize large scale academic showcases.

Organizing the Creative Showcase

- Students producing creative works and organizing them into galleries or showcases can be a time-consuming undertaking for a single teacher. This guide advises partnering with another educator to divide the burden. If you have a curriculum partner, you can split the duties required.
- Reach out to your community! Ask parents and community members for assistance. A simple email requesting help will likely lead to a few individuals volunteering their time.

Additional Ways for Students to Take Informed Action

- For students to feel more engaged with the creative showcase, they should be asked the question, “why is it important that we share the memory of the Holocaust?” Students can have an in-class discussion or dialogue to explore the importance of sharing the memory and organize their ideas into major categories. Based on the major categories’ students develop, ask them to describe who would best benefit from attending the creative showcase?
- Students can be part of creating themes that will organize the showcase. Students can create different sections and organize their creative works based on the theme. Students can write joint artistic statements about why creative works were organized in a certain way.
- Students can be asked to invite members of the community that would benefit from seeing the showcase. Invitations can be accomplished through email, phone calls, letters, postcards, signage, or in person.

Sources for Nebraska Stories of Humanity Inquiry #2

- Analyze an Artwork*. (2018, December 18). National Archives.
<https://www.archives.gov/education/lessons/worksheets/analyze-an-artwork-intermediate>
- Document Analysis*. (2016, August 15). National Archives.
<https://www.archives.gov/education/lessons/worksheets>
- Analyze a Written Document*. (2017, March 1). National Archives.
<https://www.archives.gov/education/lessons/worksheets/analyze-a-written-document-novice>
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