English 10H
Summer Reading Assignment

Night: Elie Wiesel

Teachers: Ms. Horal Behrhof
Mrs. Scibilia

Due: Tuesday, September 16, 2025

Welcome to English 10H. We will be starting our year studying several Holocaust texts. In preparation for that, your summer reading assignment will be to read the autobiographical account, *Night*. You will be expected to complete the following assignments as well as prepare for a socratic seminar to be done in class on 9/16. Please see the page on socratic seminar for details on that portion of the assignment. You have been provided with some background information on the Holocaust that might add to your understanding of the text and time period being studied. The summer reading will count as a unit test grade. **All submissions should be typed and submitted electronically in addition to a printed copy.** Each part will be graded out of 20 points.

Part 1: Choose ten excerpts from *Night* by Elie Wiesel that illustrate how he uses writing strategies to convey the horrors of the Holocaust. An excerpt could be a short paragraph to a page.

Writing Strategies:
Find 2 excerpts that use **pathos** (appeals to the emotions of the reader).
Find 2 excerpts that use **repetition**.
Find 2 excerpts that use powerful **diction** (word choice).
Find 2 excerpts that use **figurative language** (metaphors, similes, personification).
Find 2 excerpts that use **imagery** (vivid description that appeals to the reader's senses).

Part 2: For all of the above ten excerpts, you will need to answer the following:

Page number(s)
Give **2 quotes** of the writing strategy being used in the excerpt with citations (Wiesel 2).
Explain in a brief paragraph (5-7 sentences) the impact and significance of the writing strategy on Elie Wisel's story. How does the writing strategy help the reader understand the pain he was experiencing?

Part 3: Write a journal entry from the perspective of a Jewish prisoner during the Holocaust. Choose one of the writing strategies that you saw Elie Wiesel use and model it in your writing. For example, if you decide to use repetition as your writing strategy, repeat the word "hunger" throughout your journal entry. The journal entry should be 2-3 paragraphs.

Part 4: Found Poem Write a found poem reflecting the tone and mood of the book *Night,* using excerpts, phrases, and vocabulary pulled from the text.

> *A "found poem" is one that is created using only words, phrases, or quotations that have been selected and rearranged from another text. To create found poems, students must choose language that is particularly meaningful or interesting to them and organize the language around a theme or message.*

Choose a selection from the book that you found particularly powerful, moving, or interesting. This selection should be 3-6 pages in length. Be sure to indicate the pages you have chosen. From this selection make a list of 50-100 words or phrases that stand out to you. Arrange your words in a manner that flows as a form of poetry. You may cut unnecessary words as needed or make any minor changes needed to create your poem. You can change punctuation and alter the words to make them fit together (such as changing the tenses, possessives, plurals, and capitalizations.) Pay attention to line breaks, layout, and other elements that will emphasize important words or significant ideas in the poem. Look over your list and think about the tone that the details and diction convey. Choose a title that reflects the ideas conveyed in your poem. At the bottom of your poem indicate the chosen pages, and in 3-5 sentences reflect on the meaning of the poem you've created and how it accurately reflects the tone/mood of *Night*.

Part 5: Socratic Seminar: On Tuesday 9/16 and Wednesday 9/17 we will be conducting a Socratic seminar in class to discuss the book *Night.*

> *The Socratic seminar is a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others.*

Please keep in mind that this is an autobiographical account, these were and are real atrocities that happened to real people. During your reading, take notes and be prepared to discuss the following elements. Your notes on the criteria listed below will be collected and graded upon completion of the seminar discussion.

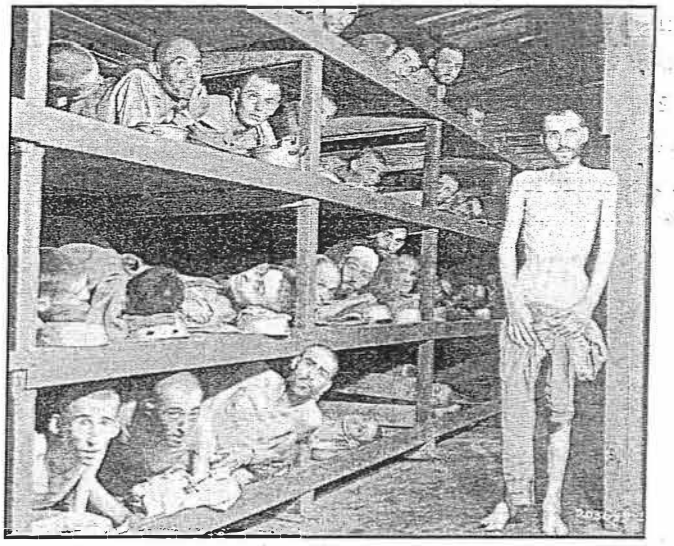
- Identify and discuss **3 symbols and/or motifs** in the book.
- Craft **10 questions** based off of the text. These may be questions you have and are looking for an answer to, or they may be questions you would pose to a class were you the seminar leader. These should be open ended questions requiring " " " "
  more than a mere yes or no answer.
- Establish **5 takeaways**. These should be 5 things that made you think, moments that stopped you in your tracks, themes developed, or things you learned through your reading. Two to three sentences for each takeaway response.
- Track **2 characters** from the beginning of the book until their end. Analyze their growth/development, events that they endure, and the changes experienced in the relationships established between them and other characters. At least 5 sentences for each character response.

English 10H summer Reading Reference sheet

Holocaust Writings: How Does One Say the Unspeakable?

We live our lives through words. You are now *reading*. Perhaps you are sitting in a *chair*. The room may be filled with *students*. But sometimes words fail. For what word can one use to describe the killing of six million Jews, the attempted **genocide** of a people, a culture, a faith? Winston Churchill called it "a crime without a name." Others call it *Shoah*, the Hebrew word for "disaster." But the word that most use is **Holocaust**.

During World War II, Adolf Hitler, the Führer of Germany and leader of the **Nazi** party, set out to create a greater German Empire led by a pure "master" race. His plan led to the systematic extermination of Jews, as well as the murder of other "undesirables" such as gypsies and homosexuals. Early in the war, Jews were rounded up, stripped of their rights and property, and forced to live in **ghettos**. Later, Jews faced a far worse fate. Nearly 2,700,000 Jews were sent to **extermination camps**—such as Treblinka and Chelmno—where they were immediately killed. Millions of others were sent to **concentration camps**—such as Dachau, Buchenwald, and Auschwitz—where they were either killed or used as slave labor. The life expectancy of a Jew working in Auschwitz was only a few months, and the vast majority of prisoners who escaped the gas chambers and shooting squads died of starvation, exhaustion, or disease. In the end, two-thirds of Jews living in Europe before World War II had perished.



It seems miraculous that anyone survived the camps. Yet several hundred thousand people did survive. As a response to their trauma, many survivors remained silent about their experiences for years or even decades. Fabio Girelli-Carasi, a scholar of Holocaust literature, writes that for survivors, "silence has often been proposed as the only adequate response." However, as time passed, some survivors began to share their stories. For many, this was a matter of great urgency. The Nazis had tried to hide the evidence of their crimes, and beginning in the 1950s, various fringe groups denied that the Holocaust ever happened. Primo Levi, author of *Survival in Auschwitz*, painfully ends the preface to his memoir with this sentence: "It seems to me unnecessary to add that none of the facts are invented."

Thus, a major concern of Holocaust survivors was to provide undeniable eyewitness documentation of the horrors of the concentration camps. But there was a second concern: How was one to truly convey these experiences? Many have commented on the insufficiency of language to describe the Holocaust. A given word can no longer signify what it once did in such a mad and brutal context. After numerous revisions and translations to his memoir, *Night*, Elie Wiesel wrote, "And yet, I still wonder: Have I used the right words?"

Language will always fall short, but nonetheless, Holocaust writers have strived to make use of the only tools available to them: words.

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