

English 10H
Summer Reading Assignment

Night
by Elie Wiesel

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Due: Thursday, September 17th, 2026

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 9/17 and 9/18. 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 Wiesel'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 Thursday, 9/17 and Friday 9/18, 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. 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.

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

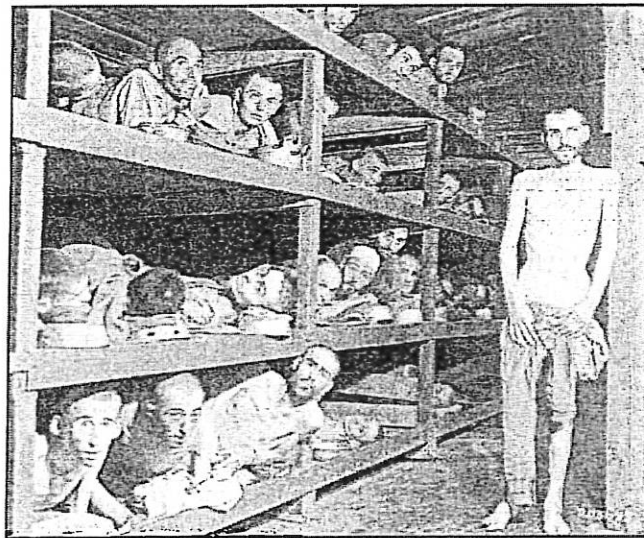
did survive. As a response to their trauma, many survivors remained silent about their experiences for years or even decades. Fabio Girelli-Carasi, a scholar of Holocaust literature, writes that for survivors, “silence has often been proposed as the only adequate response.” However, as time passed, some 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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10H Summer Reading Reference Sheet:

In case you don't remember these terms, here is a refresher...

Pathos: Pathos is one of the three main modes of persuasion in writing and speech, alongside ethos and logos. Pathos appeals to the audience's emotions, trying to evoke feelings such as pity, sympathy, anger, or happiness to persuade them. Writers use pathos to connect with readers on an emotional level, making their arguments or stories more compelling.

Example:

In Harper Lee's novel *To Kill a Mockingbird*, pathos is used when Atticus Finch gives his closing argument in Tom Robinson's trial. He appeals to the jury's sense of justice and humanity, trying to evoke feelings of empathy for Tom Robinson, who is falsely accused of a crime because of his race.

Repetition: Repetition is a writing strategy where words, phrases, or sentences are repeated to emphasize a point, create rhythm, or make an idea more memorable for the reader. Writers use repetition to highlight important themes, build suspense, or reinforce a message.

Example:

In Martin Luther King Jr.'s "I Have a Dream" speech, the phrase "I have a dream" is repeated multiple times to emphasize his vision for equality and justice. This repetition strengthens the emotional impact of his message and helps the audience remember his key ideas.

Diction:

Diction refers to the writer's choice of words and style of expression in a piece of writing. It is an important writing strategy because the specific words an author selects can create mood, reveal character, convey tone, and influence how readers interpret the text. Diction can be formal or informal, simple or complex, abstract or concrete, depending on what the writer wants to achieve.

Example:

In *To Kill a Mockingbird* by Harper Lee, diction is used to reflect the Southern setting and the innocence of Scout, the narrator. For example:

"Maycomb was an old town, but it was a tired old town when I first knew it."

The words “tired old town” and the simple, straightforward phrasing reflect Scout’s youthful perspective and the slow, sleepy atmosphere of Maycomb, Alabama. This choice of words helps readers feel the town’s character and sets the tone for the story.

Figurative Language: Figurative language is a writing strategy where writers use words or expressions with meanings different from their literal interpretation. It includes techniques like similes, metaphors, personification, hyperbole, and symbolism to create vivid images, express emotions, or make comparisons. Figurative language helps readers understand concepts in imaginative ways and adds depth to writing.

Example:

In William Shakespeare’s play *Romeo and Juliet*, Shakespeare uses a metaphor when Romeo says: “But, soft! What light through yonder window breaks? It is the east, and Juliet is the sun.”

Here, Romeo is not saying Juliet is literally the sun. Instead, he uses figurative language (a metaphor) to compare Juliet’s beauty and brightness to the sun, emphasizing how important and radiant she is to him.

Imagery: Imagery is a writing strategy that uses descriptive language to create vivid pictures in the reader’s mind. By appealing to the five senses (sight, sound, smell, taste, and touch) imagery helps readers experience scenes, emotions, and settings more deeply.

Example:

In the opening of *Of Mice and Men* by John Steinbeck, imagery is used to describe the natural setting: “The water is warm too, for it has slipped twinkling over the yellow sands in the sunlight before reaching the narrow pool. On the sandy bank under the trees the leaves lie deep and so crisp that a lizard makes a great skittering if he runs among them.”

This passage uses imagery to appeal to the senses of sight (“yellow sands,” “sunlight,” “leaves lie deep and so crisp”) and sound (“a lizard makes a great skittering”), helping readers picture and feel the peaceful beauty of the setting.

Found Poem:

A found poem is a type of poetry created by taking words, phrases, or passages from other sources—such as books, newspapers, advertisements, or speeches—and rearranging them into a new poetic form. The writer selects and organizes this existing language to highlight certain themes, images, or emotions. Found poems often reveal new meanings or perspectives by placing familiar words in a fresh context.

Sample Found Poem

Prose Selections from Chang-rae Lee’s “Coming Home, Again”

From that day, my mother prepared a certain meal to welcome me home. It was always the same. Even as I rode the school’s shuttle bus from Exeter to Logan airport, I could already see the exact arrangement of my mother’s table.

I knew that we would eat in the kitchen, the table brimming with plates. There was the *kalbi*, of course, broiled or grilled depending on the season. Leaf lettuce, to wrap the meat with. Bowls of garlicky clam broth with miso and tofu and fresh spinach. Shavings of cod dusted in flour and then dipped in egg wash and fried. Glass noodles with onions and shiitake. Scallion-and-hot-pepper pancakes. Chilled steamed shrimp. Seasoned salads of bean sprouts, spinach, and white radish. Crispy squares of seaweed. Steamed rice with barley and red beans. Homemade kimchi. It was all there—the old flavors I knew, the beautiful salt, the sweet, the excellent taste. (p. 5)

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I wish I had paid more attention. After her death, when my father and I were the only ones left in the house, drifting through the rooms like ghosts, I sometimes tried to make that meal for him. Though it was too much for two, I made each dish anyway, taking as much care as I could. But nothing turned out quite right—not the color, not the smell. At the table, neither of us said much of anything. And we had to eat the food for days. (p. 6)

You can find the full essay at http://readwritethink.org/lesson_images/lesson998/ComingHomeAgain.pdf

Found Poem Based on the Prose Selection

My mother prepared
A certain meal
To welcome me home.
We would eat in the kitchen
Table brimming
Kalbi, leaf lettuce to wrap the meat
Garlicky clam broth with miso and tofu and fresh spinach
Shavings of cod
Scallion and pepper pancakes
Chilled steamed shrimp
Steamed rice.
The old flavors I knew
Beautiful, salt, sweet, excellent.
I wish I had paid more attention.