

Teacher's Guide: Introduction

Target Audience:

Grades 8-12

Curriculum Connections:

American History, World History, Holocaust and Genocide Studies, Government, Psychology, Sociology, Literature and Language Arts

Suggested Topics:

The Holocaust in France, Aid and Rescue, Children in the Holocaust

Potential Themes:

Self-Reliance, Identity, Coping with Loss, Struggle to Survive, Courage to Care

Time Requirement:

Three 45-minute class periods

Context and Goal of *One Man, Two Voices*

“The study of history always begins with fragments.” This premise, put forth by Alexandra Zapruder in her thought-provoking Introduction in *Salvaged Pages: Young Writers' Diaries of the Holocaust* is the impetus for the *One Man, Two Voices (OMTV)* resource.

By pairing Peter Feigl's wartime diary (1942-1944) with his post-war video testimony (1997), and then by arranging and layering an assortment of other primary sources, including a number of recently discovered and previously unpublished letters, forms, and photos, this presentation model strives to provide students a broader perspective and additional context for Peter's war-time experiences. Used in conjunction with one another, these key pieces of historical evidence offer students an authentic opportunity to engage in historical inquiry *and* humanize history in order to make meaningful connections and form a lasting understanding that, indeed, history happens to people.

Learning Objectives

- To develop an appreciation for the importance of using a variety of primary sources in an interdisciplinary way to enrich content understanding while also humanizing history.
- To become familiar with aspects of the Holocaust in France, 1940-1944, through use of a variety of primary sources relating to the experiences of war-time diarist and Holocaust survivor Peter Feigl.
- To use viewing skills and strategies to examine and comprehend clips of Peter Feigl's visual history testimony.
- To practice close reading of Peter Feigl's diary text.
- To use context clues and other available resources as strategies to understand primary sources.
- To brainstorm ways to exhibit 'upstander' behavior in one's local and global communities.

McRel National Standards Addressed

- Recognize different types of primary sources and the motives, interests, and bias expressed in them
- Uses a variety of primary sources to gather information for research or to gain historical perspective
- Uses viewing skills and strategies to understand and interpret visual media

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McRel National Standards Addressed (cont'd)

- Uses context to understand figurative, idiomatic, and technical meanings of terms
- Uses specific strategies (close reading, rereading, using context clues, etc.) to clear up confusing parts of a text
- Understands influences on a reader's response to a text
- Understands that a variety of influences contribute to human development, identity, and behavior

Common Core Standards Addressed

College and Career Readiness (CCR) Anchor Standards for Reading

Key Ideas and Details

1. Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.
2. Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.
3. Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

Craft and Structure

4. Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.
5. Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of text (e.g. a section, a chapter, scene, or stanza) relate to each other and the whole.
6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

7. Integrate and evaluate content presented in diverse formats and media, including visually and quantitatively, as well as in words
8. Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.

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Common Core Standards Addressed (cont'd)

College and Career Readiness (CCR) Anchor Standards for Speaking and Listening

Comprehension and Collaboration

2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.
3. Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.

College and Career Readiness (CCR) Anchor Standards for Language

Vocabulary Acquisition and Use

4. Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.
5. Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Prior Knowledge and Teacher Preparation

Since some knowledge of Holocaust history is desirable in conjunction with the use of the *One Man, Two Voices* resource, ideally this instructional model exists within a larger Holocaust unit. However, to ensure that context is available, this resource is fully integrated with customized Context Clues, which include applicable vocabulary and recommended contextual articles and maps.

Prior to implementing the lesson, teachers are encouraged to learn about the topic of young people's wartime diaries by first reading the *Introduction* in *Salvaged Pages: Young Writers' Diaries of the Holocaust* by Alexandra Zapruder (2002, Yale University Press), and then gaining familiarity with Peter's life and his diaries by reading "Chapter 3: Peter Feigl" in the same text.

Organization of *One Man, Two Voices*

Please note that the use of the term 'card' as follows was originally used for the downloadable Power Point version of this resource where each Power Point slide was referred to as a 'card' for students to examine. In the online version of the resource, the term 'slide' or 'screen' more accurately describes what students are viewing.

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Organization of *One Man, Two Voices* (cont'd)

This resource contains 12 'cards' divided into three segments:

Cards 1 and 2 – *Card 1* is an introduction to primary sources through activities that emphasize the nature of visual history testimony and diaries, *Card 2* is a pre-diary, pre-journey context to orient students to the place, time, and circumstances of Peter's war-time diary.

Cards 3 through 11 – selected text, sometimes purposely vague or cryptic, from Peter's diary entries appears as the featured text of each card and additional primary source material, including Peter's testimony, is also included.

Please note that the various primary sources have been **ordered specifically** so that they clarify and/or complicate the meaning of the original featured diary text, so following the existing order and structure will lead students to best understand how the various primary sources connect to each other and to the whole of Peter's wartime journey.

Card 12– a conclusion, post-diary context, and an image and text credit page

OWL Primary Sources Analysis Strategy for Cards 3-11

Since this resource is about analyzing a collection of primary source documents to more fully understand Peter Feigl's wartime experiences, it employs a strategy referred to as **OWL** (Observe-Wonder-Learn) for Cards 3-11 to encourage students' engagement through close reading of and analytical thought about the selected diary text as well as the subsequent primary source materials contained within each card. Therefore, each card features a link to a downloadable OWL Guide, its use dependent on an individual teacher's instructional goals.

For example, if available time is limited, teachers may utilize *One Man, Two Voices* as an instructor-led multimedia presentation and employ the OWL strategy as a verbal prompt, i.e. after projecting each of the Cards 3-11 onto the screen, do a close read of the card's diary text, and then solicit answers for the first two questions, "What do you **O**bserve?" and "What do you **W**onder?" followed by an examination of the rest of the evidence supplied and conclude each card with the final question, "What did you **L**earn?" In this scenario, to solicit more participation, teachers may ask individual students to serve as class recorders for the observations, questions, and conclusions that result from the class' examination of each card.

If more class time is available, Cards 3-11 were designed for cooperative/jigsaw learning, whereby a group of students could, after thorough examination and discussion of the evidence, become the "class experts" on the contents of a particular card in order to teach it to the rest of the class.

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Clips and Transcripts

If time allows, it is effective to show testimony clips twice because of the brevity of many clips, the potential complexity or unfamiliarity of words or concepts, the presence of classroom distractions or noises, and the different rates at which students process information. In addition, the transcripts for the testimony clips are available, but it is strongly recommended that students initially view the clips without the aid of transcripts so that they can pick up on the nuances of meaning Peter conveys through non-verbal communication.

Context Clues

Each card contains a set of Context Clues containing pertinent vocabulary and concepts from the various primary sources that are attached to that one particular card. It is recommended that for Cards 3-11, students *first* examine the featured diary text to generate their observations and questions about the text itself before they access the Context Clues and the other primary sources that are associated with a card.

Pedagogical Philosophy

This resource reflects a pedagogical philosophy which may be unfamiliar to some instructors. *One Man, Two Voices* was created to model the premise: "*The study of history always begins with fragments.*" Therefore, just as detectives and archaeologists often must start an investigation with nothing but a shred or a shard, students start here with almost nothing— just unfamiliar words in a mostly unknown context, requiring that they build knowledge and context to create meaning as they proceed through the model.

Assessment

How to assess student work is up to individual instructors and depends on how much of the resource is implemented. For example, teachers may choose to have students hand in their completed OWL guides for a completion grade or they may do a more comprehensive assessment such as having students demonstrate their ability to synthesize the activity's information by having them, in conclusion, choose two or more of Peter's diary entries to rewrite, expanding them to include newly learned facts.

Teacher's Guide: Suggested Procedures Cards 1 and 2

Materials for Card 1:

- Primary Source Analysis I Activity
- Clip 1: Introduction
- Primary Source Analysis II Activity
- Primary Source Comparison Activity
- Card 1 Context Clues

Card 1

Before showing or projecting anything for students, print and hand out (for work individually or in pairs) **Primary Source Analysis I Activity**.

Without giving any hints as to what they are viewing, have students complete the activity and share their answers. This activity is meant to introduce students to the concept of examining a primary source to ascertain information from and about it without specifically knowing what they are looking at.

Afterwards, project Card 1 onto a screen.

Inform students that the image contained on the activity that they just completed is a photograph of two pages from Peter Feigl's *first* diary, which he started August 27, 1942, and ended Monday, February 1, 1943. The entries represented in the photo were written at the end of 1942 and the beginning of 1943. The left-hand side is written in French and the right-hand side in German, reflecting the ease with which Peter used both languages as a result of his life experiences, which students will better understand as they progress through *One Man, Two Voices*.

Then show **Clip 1: Introduction (1:43)** which represents the very beginning of Peter's visual history testimony. *After* playing the clip through once, hand out to students **Primary Source Analysis II Activity** in order to share their observations and conclusions about the characteristics and purposes of visual history testimony as a primary source.

Lastly, have students complete the **Primary Source Comparison Activity**, ideally with a partner or within a group. This exercise is intended to get students to think about what is similar and different about writing a diary versus giving testimony, the two featured primary sources of this resource. Bring closure to Card 1 by sharing ideas about the usefulness of each medium to convey a life story.

Card 1 Context Clues are available as needed to familiarize students with various terms associated with the materials utilized in this resource.

Transition

Tell students that Peter Feigl is an example of a person who both wrote a diary "in the moment" and then gave his testimony over fifty years later. Therefore, his purpose for keeping a diary and for giving testimony may have been quite different, and teachers may choose to explore those potential differences. This discussion serves as a good reminder to students that human beings, no matter the method that they use to tell their stories, are not generally one-dimensional, fixed, or stationary in their thinking nor are life's situations static, so what individuals and groups may have thought or done at one time during

Teacher's Guide: Suggested Procedures Cards 1 and 2

Materials for Card 2:

- Peter's Journey, 1940—1944, Map/ Timeline
- Clip 2: Summer Camp
- Activity 1
- Clip 3: Father's Handkerchief
- Clip 4: Handkerchief's Significance
- Clip 5: Diaries
- Card 2 Context Clues

Transition (cont'd)

the Holocaust, they may not have thought or done at another time, let alone fifty years later.

Card 2

Project Card 2 onto a screen.

Teachers may wish to distribute copies of **Peter's Journey, 1940—1944, Map/ Timeline** for students' reference as they are likely to have little context for the setting of Peter's diary. The map, a department map of France, is intended to provide a brief, general orientation of the dates and places in Peter's journey as referred to in Card 2 through Card 11. For example, in **Clip 2: Summer Camp (1:58)**, Peter explains how he came to be at the children's home in the summer of 1942, which is also represented as Point 3 on the map/timeline.

Activity 1 is designed to be used in conjunction with **Clip 3: Father's Handkerchief** and **Clip 4: Handkerchief's Significance** since the two clips poignantly describe the last time Peter ever saw his father. Literally days after this final meeting, his parents were arrested and Peter started his diary. The image on this card is that of the first pages of Peter's first diary and the translation corresponds to the hand-written text on the left-hand side of the image.

After watching Clip 4, students should speculate as to why Peter may have chosen this moment in time to begin a diary, encouraging students to think on their earlier ideas about why people keep diaries.

End with the very brief **Clip 5: Diaries (0:31)** to frame Peter's specific reason for keeping a diary. Re-emphasize that because Peter wrote the diary over a course of two years and in a number of settings and circumstances, his reasons for writing from beginning to end may have evolved or changed just as he did. A number of context clues in the diary, including a gradual diminution of references to or about his parents, support this supposition.

Card 2 Context Clues are available to help maximize students' comprehension of Peter's first four testimony clips which are being used to preface and contextualize the beginning of his diary.

Teacher's Guide: Suggested Procedures Cards 3 through 11

The following is a step-by-step model of the intended procedure for Cards 3-11. However, it is recognized there are multiple ways to approach this resource with students. How closely to follow the suggested procedure, how much of this resource to utilize, and how deeply to delve into it are all at the discretion of individual instructors based on instructional goals and available class time.

Materials for Card 3:

- OWL Guide (optional)
- Card 3 Context Clues
- Swiss Red Cross Letter (Original)
- Swiss Red Cross Letter (Translation)
- Mrs. Cavailhon's photo
- Clip 6: Eluding Arrest
- Mrs. Cavailhon's Oral History Transcript (Translated)

Card 3

Project Card 3 onto a screen.

Ask students to read the provided diary text several times. Solicit responses as to what they **observe** about the text. At first, students might be very literal in their observations but will gain a sense of thinking more critically as they progress through the cards.

After students complete their observations about the text, the second step in the OWL process is to **wonder** about the text. This time solicit their questions or theories. For example, in the second entry, students might wonder who *Mrs. C.* is and what (*3 gen.*) means. A student might hypothesize that *cert.* means a certificate.

At some point after the **Observe-Wonder** steps, provide access to the **Card 3 Context Clues**, where among the supplied vocabulary are definitions for *gen.*, *Mrs. C.*, and *cert.*, all of which students will might have earlier wondered about.

In addition, the Context Clues offer hints about unfamiliar concepts or terminology found in the remainder of Card 3's primary sources—those which students have yet to encounter. For example, the next primary sources to be examined on Card 3 are the **Swiss Red Cross Letters**, which ideally should be projected or supplied to students so they can first see the copy of the original and then the English translation. Using the English translation and the Context Clues will help students as they encounter a number of unfamiliar words and place names (Auch, Château de Montéléone, Gers, Unoccupied Zone of France, etc.).

After students have read the text of the Swiss Red Cross Letter, solicit answers and opinions as to how this primary source document intersects with and further illuminates the diary text. By using the Context Clues, students will now be able to comprehend that *Sec. Suisse* in the diary entry is a French reference to the Swiss Red Cross Assistance to Children Organization, who authored the letter they are examining. Some students will make the connection that this is a copy of the actual letter that Peter refers to in his diary entry when he wrote, "It was the Sec. Suisse which wrote to her that they had come for you. I thought I would go mad."

Teacher's Guide: Suggested Procedures Cards 3 through 11

Card 3 (cont'd)

The contents of Card 3 include multiple references to the woman who runs the children's home at Château de Montéléone: referred to alternately as Directress and Mrs. C. To both give a face to the name Anna Marie Cavailhon who emerges as a compassionate, admirable figure in Peter's story *and* to demonstrate the importance of photos as primary sources, **Mrs. Cavailhon's photo** is the next layer of meaning for students.

To add the next layer of meaning and understanding to the diary text, students will view **Clip 6: Eluding Arrest (1:16)** where Peter explains how it was that he initially avoided being arrested when his parents were. Again, refer students to the Context Clues to help them with any unfamiliar terminology they may encounter in the clip. After playing the clip, have students go back to the diary text to see where they can now add details that they didn't have before.

The last piece of evidence, **Mrs. Cavailhon's Oral History Transcript**, is an extraordinary addition. In 1985 when she was 82, Mrs. Cavailhon was persuaded to give testimony about events during the war. Given orally in French, her testimony was translated for this project. On Page 2 of the transcript, she describes her recollection of Peter's encounters with the French gendarmes. Her memories of the event are quite similar to his although there are some differences. Ask students to think about what might contribute for the different way people remember the same event(s).

[NOTE: when students examine Mrs. Cavailhon's testimony transcript, they may notice that she ends her recollection of Peter (Pgs. 2-3) by saying, "Unfortunately, at the very same time when he was to board at the port of Marseille, he was arrested by the Germans and I never saw him again." Teachers are advised to make sure students note the line for future reference since Peter's trip to Marseilles is featured in a later card.]

To conclude Card 3, solicit answers to the last question in the OWL process: What did you **learn**? The amount of information that students should be able to volunteer will help drive home the point of *One Man, Two Voices* as an educational resource: the study and comprehension of both an individual and collective history requires that we make use of a variety of sources, each of which provides us with a vital perspective and new information.

Card 4

Project Card 4 onto a screen.

After students examine the diary text and complete the OW steps ("What do you Observe?" and "What do you Wonder?"), allow them access to the **Card 4 Context Clues**.

Materials for Card 4:

- OWL Guide (optional)
- Card 4 Context Clues

Teacher's Guide: Suggested Procedures Cards 3 through 11

Materials for Card 4 (cont'd):

- Clip 7: Parents' Fate
- Convoy 28

Card 4 (cont'd)

Play **Clip 7: Parents' Fate (1:32)**.

Afterward, share the document **Convoy 28**, which is in reference to the specific convoy on which Peter's parents were deported to Auschwitz. Their names can be found on Page 3 of the document, in the second column towards the bottom. It is important to help students make the connection after viewing the document that Peter's parents were murdered at Auschwitz the day of the convoy's arrival, which would have been September 6, 1942, corresponding to the *first* entry on Card 4, virtually the very beginning of his diary. But Peter did not know it yet, and as he says in his testimony, he really didn't know until late 1946 or 1947 that they had been sent to Auschwitz. It is poignant to point out to students that long after his parents were murdered, he still clung to the belief and hope that they were alive and faithfully continued his diary for them, although there are noticeably fewer references to them in his second diary than his first.

A purely hypothetical question to potentially pose: *If Peter had known, how might it have affected his desire to continue his diary? How might it have affected his outlook and life in general?*

To conclude Card 4, solicit answers to the last question in the OWL process: What did you Learn?

Materials for Card 5:

- OWL Guide (optional)
- Card 5 Context Clues
- French Emigration Request (Original)
- French Emigration Request (Translated)
- Deputy Prefect's Request (Original)
- Deputy Prefect's Request (Translated)
- Prefect's Response (Original)
- Prefect's Response (Translated)

Card 5

Project Card 5 onto a screen.

After students complete the OW steps ("What do you Observe?" and "What do you Wonder?"), allow them access to the **Card 5 Context Clues**, and share with them in order the three primary sources: **French Emigration Request, Deputy Prefect's Request, and Prefect's Response**.

One thing to point out for students is that Peter wrote on his emigration request form to the Quakers that his religion was Catholic. Allow students to struggle with this perplexing fact but don't yet answer it. Is Peter really Catholic or did he just write it on his form? Why is he under threat of arrest and deportation if he is Catholic? Let these questions percolate with students until Card 6. Another thing that students may note on the emigration request form is that Peter put "Destination Unknown" for his parents, reinforcing the fact that on October 8, 1942, when he filled out the form, he had no idea that they had already been deported and murdered. Additionally, ask what it might mean for Peter's chances to immigrate to America that, according to his answers on the Emigration Request, he already has a grandmother, uncle, and aunt in the U.S. *plus* he has a Visa application affidavit on file at the U.S. Consulate's office.

Teacher's Guide: Suggested Procedures Cards 3 through 11

Card 5 (cont'd)

The second document is a copy of the request letter the Deputy Prefect of the Gers department sent, as a result of a request by the Quakers, to the Prefect asking if would be permissible for Peter to stay at the children's colony until he leaves for the United States.

The third document is the Prefect of Gers' response, granting permission for Peter to stay at the children's colony at Château de Montéléone until he leaves for America. Have students refer to the original letter in French to see if they can read/recognize any of the handwritten French words added after the document was typed. Make sure students early on make the connection that almost all the documents included in the activity are copies of the actual ones that Peter references in his diary entries. The three primary sources are the evidence and explanation for Peter's expressed relief in his diary entry that he's "allowed to go outside."

To conclude Card 5, solicit answers to the last question in the OWL process: What did you Learn?

Materials for Card 6:

- OWL Guide (optional)
- Card 6 Context Clues
- Clip 8: Baptism
- Clip 9: Children's Transport
- Letter to Quakers (Original)
- Letter to Quakers (Translated)
- Clip 10: Fate of Children's Transport

Card 6

Project Card 6 onto a screen.

After students complete the OW steps, allow them access to the **Card 6 Context Clues**.

During the OW phase, draw attention to the *Friday, October 23, 1942*, entry where Peter writes that Mrs. Cavailhon was told by the Quakers that if he is Catholic, he probably can't go to America on the ship. If it doesn't come out in student discussion as a Wonder question, ask students: if Peter is Catholic, why would that fact matter to the Quakers? Conversely, if Peter is Catholic, why is he being pursued by the *gendarmes* at all?

Play **Clip 8: Baptism (1:01)** where Peter goes back in time to 1936 to explain why his father had him baptized Catholic.

After Clip 8, students will understand that Peter is indeed Catholic, but it still doesn't answer the two questions: Why does it matter to the Quakers if he is Catholic and why doesn't his Catholicism protect him from the French *gendarmes*?

Play **Clip 9: Children's Transport (1:49)** where Peter sheds more light on the trip he was to take, including why he was almost left off the Quakers' list and how Mrs. Cavailhon pleaded for him to be included.

Teacher's Guide: Suggested Procedures Cards 3 through 11

Card 6 (cont'd)

Then, have students examine the document **Letter to Quakers** illustrating how Mrs. Cavailhon desperately—and successfully—made the case for Peter to be included in the children's transport. This remarkable letter clearly surfaces for students the underlying Nazi racial ideology and its implications for Peter when Mrs. Cavailhon wrote, "Should he be considered catholic or Jewish? When the gendarmes came here to pick him up and I showed them his baptismal certificate, the gendarmes told me that this was worthless and that this child was Jewish, of the Jewish race and only the race mattered. It would be sad indeed if he were to be considered Jewish by those searching for him and catholic at the very time when he might be saved as a Jew."

Before playing Clip 10, solicit possible meanings to his last diary entry on Card 6, which includes the words: "Good-bye ship." There are several possible scenarios students might suggest. First, some students influenced by Mrs. Cavailhon's testimony transcript from Card 3 may think that he was arrested by Germans and that is why he bid farewell to the ship. Second, some students may think that because he was Catholic, he couldn't go because the Quakers were only evacuating Jewish children to America. Third, some students will bring up that Peter also wrote in his diary entry "...when the ship *was* to sail," which implies the ship never actually sailed.

Play **Clip 10: Fate of Children's Transport (1:24)**, in which students will learn what happened to the ship and why.

Before concluding this card, refer back to Mrs. Cavailhon's oral history testimony that incorrectly stated Peter had been arrested. Engage in a brief discussion with students about how it was that she could have been mistaken. (*Sample answers: She may have confused Peter with someone else, remembered incorrectly, or may have carried the faulty information with her for all those years.*)

It would be a good opportunity to remind students that this is another reason we employ multiple sources—rarely can a single primary source be the definitive source.

To conclude Card 6, solicit answers to the last question in the OWL process: What did you Learn?

Materials for Card 7:

- OWL Guide (optional)
- Card 7 Context Clues

Card 7

Project Card 7 onto a screen.

After students complete the OW steps, allow them access to the **Card 7 Context Clues**.

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Materials for Card 7 (cont'd):

- Les Caillols Group photo
- Peter at Les Caillols photo
- Mr. and Mrs. Brémond (photo)
- Clip 11: Waffen SS

Card 7 (cont'd)

Project on the screen for them the **Les Caillols Group photo** of Peter with other students at Les Caillols and see if they can pick out Peter. He is kneeling, far left, in the middle row.

Then, project the second **photo of Peter at Les Caillols**. Ask students if or how these pictures influence their perceptions of Peter and/or his environment/circumstances. Also included for reference is a **photo of Mr. and Mrs. Brémond**. Why is it meaningful to include such visual evidence?

Play **Clip 11: Waffen SS (2:05)** in which Peter shares a remarkable story that fully illuminates the meaning of the diary text, "Mr. Brémond sent me to La Rouvière because I talked to the Germans."

To conclude Card 7, solicit answers to the last question in the OWL process: What did you Learn?

Materials for Card 8:

- OWL Guide (optional)
- Card 8 Context Clues
- Clip 12: Arrival at Le Chambon
- Les Grillons, 1943 photo
- Peter in School, 1943 photo
- Daniel Trocmé photo
- Clip 13: People of Le Chambon

Card 8

Project Card 8 onto a screen.

After students complete the OW steps, allow them access to the **Card 8 Context Clues**.

Play for students **Clip 12: Arrival at Le Chambon (2:09)**. Students should understand that there is both Daniel Trocmé, the young man who meets Peter at the train and becomes his "den father" at Les Grillons, a children's home several miles from Le Chambon, and as well as André Trocmé, Daniel's cousin, who was the pastor of Le Chambon and one of the spiritual leaders of the resistance effort there.

After playing Clip 12, project onto the screen some images of Peter's time at Les Grillons near Le Chambon. Ask students to try to pick Peter out in the first two photos. The first photo is of him in a group in front of **Les Grillons in 1943**. Peter is in the dark suit, second row, far left. The second photo is Peter in his improvised classroom at Collège Cévenol (**Peter in School, 1943**). He is seated back left with his head resting on his left hand. The third is a **photo of Daniel Trocmé**, who was arrested in a raid on June 29, 1943, and deported to Majdanek, where he was murdered.

Complete this card by showing **Clip 13: People of Le Chambon (2:11)**.

Note to students that in both clips, Peter uses the expressions "Later I found out..." and "discovered later," phrases which again serve to emphasize the difference between the two methods of telling one's story. His diary is like a snapshot of a moment in time because Peter had a very immediate and limited

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Card 8 (cont'd)

view of what was going on due to his circumstances, his age, and times he lived in. Peter's testimony, however, reveals the additional knowledge, insight, and wisdom that he has acquired in the intervening years.

To conclude Card 8, solicit answers to the last question in the OWL process: What did you Learn?

Materials for Card 9:

- OWL Guide (optional)
- Card 9 Context Clues
- Clip 14: Collège Champollion in Figeac
- Clip 15: Reoccupation of Figeac

Card 9

Project Card 9 onto a screen.

After students complete the OW steps, allow them access to the **Card 9 Context Clues**.

Draw students' attention to the date, January 1, 2, and 3, 1944—almost a year later and in a different location in France. It also marks the beginning of Peter's second diary. His first diary was taken from him, presumably by Daniel Trocmé, in February 1943 for fear it would fall into the wrong hands. It is interesting to share with students at this point that Peter's first diary eventually came back into his possession almost fifty years later!

Then, view **Clip 14: Collège Champollion in Figeac (:51)**, where Peter sheds light on how he acquired his false name, Pierre Fesson, and why he ended up at the boarding school in Figeac.

Following Clip 14, if students haven't already mentioned it, point out examples from the diary text that indicate an increasingly frustrated tone and also the clues that indicate the danger is closing back in on Peter again.

Then, play **Clip 15: Reoccupation of Figeac**.

To conclude Card 9, solicit answers to the last question in the OWL process: What did you Learn?

Materials for Card 10:

- OWL Guide (optional)
- Card 10 Context Clues
- Map

Card 10

Project Card 10 onto a screen.

After students complete the OW steps, allow them access to the **Context Clues for Card 10**.

Then, project onto the screen the hand-drawn illustration (**Map**) and solicit opinions as to what it is and what it represents. Tell students that it is a picture of the map that Peter drew in his diary, opposite his Monday, May 22, 1944 entry.

Teacher's Guide: Suggested Procedures Cards 3 through 11

Materials for Card 10 (cont'd):

- Clip 16: Escape
- Swiss Interrogation Report (original)
- Swiss Interrogation Report (Translated)
- Peter in Geneva, 1944 photo

Card 10 (cont'd)

Play **Clip 16: Escape (5:01)**. Solicit reasons from students why Peter might have drawn the map opposite of his diary entry that recounted the escape event.

Afterwards have students examine the document entitled **Swiss Interrogation Report**. One place to draw students' attention is to the questions about relatives and friends in Switzerland where Peter wrote: "None," and in the question about potential sponsors in Switzerland, Peter wrote "Mr. Gersonde." Ask students to think about the kind of commitment it would require to sponsor a refugee, particularly one who was not necessarily friend nor relative.

Lastly, project the photo that the Swiss authorities took of Peter upon his arrival in Switzerland (**Peter in Geneva, 1944**). It is interesting to place the photo of him from 1942 at Les Caillols beside this photo and to have students take a few moments to reflect on how much has happened in Peter's life in his journey from Les Caillols to Geneva and if they think the two photos in any way reflect that.

To conclude Card 10, solicit answers to the last question in the OWL process: What did you Learn?

Materials for Card 11:

- OWL Guide (optional)
- Card 11 Context Clues
- Activity 2
- Clip 17: The Gersonde Family
- Clip 18: Response to Freedom

Card 11

Project Card 11 onto a screen.

After students complete the OW steps, allow them access to the **Card 11 Context Clues**.

Hand out **Activity 2** and then play **Clip 17: The Gersonde Family (1:35)**. Have students respond to the questions on the activity, predicting how Peter will adjust to his freedom in Switzerland.

Solicit opinions prior to playing **Clip 18: Response to Freedom (1:45)**.

End this card (and the diary section of the *One Man, Two Voices* resource) by completing the last question in Activity 2 and again sharing answers.

[Note: Teachers may wish to provide some additional information here so that students begin to recognize the potential for psychological trauma that many survivors understandably faced, particularly those who had been children at the time of their experiences.]

Teacher's Guide: Suggested Procedures Card 12

Materials for Card 12:

- Card 12 Context Clues
- Quakers' Letter to OSE (original)
- Quakers' Letter to OSE (Translated)
- Clip 19: Departure
- Biography of Peter Feigl
- Clip 20: Message to the Future

Card 12

Project Card 12 onto a screen and provide students access to the **Card 12 Context Clues**. The card provides post-diary, post-war context to serve as the conclusion for the *One Man, Two Voices* educational resource.

Have students examine the **Quakers' Response Letter to OSE**, apparently written in response to an earlier request for information by the OSE (Children's Aid Society) as to the whereabouts of Peter Feigl. Amid the general chaos of the post-war period, at the time this letter was written, neither rescue agency (the Quakers nor the OSE) knew that due in part to their humanitarian efforts, Peter had been safe in Switzerland for over a year. Then draw students' attention to the images on the top third of the card. Solicit opinions as to what these images represent.

Afterwards, play **Clip 19: Departure (0:56)** where Peter discusses how and why he left Switzerland and came to the United States.

Before concluding, it is recommended that instructors distribute and have students read the two-page **Biography of Peter Feigl** that was drawn from his full-length testimony in order to fill in any gaps since the activity itself was intended to provide only that part of Peter's story that added meaning to the original diary entries.

As a closing activity, have students read the famous quote from Pastor Martin Niemöller in the middle of Card 12 and solicit opinions as to what it means.

Play **Clip 20: Message to the Future (2:45)**. Discuss with students why they think the clip's content and Peter's delivery of it have such emotional resonance and power.

Conclude by keying off of Peter's closing words to brainstorm possible ways that students feel they could "get involved" and become 'upstanders' in their school, community, and world. Teachers are encouraged to leave the list up as a visual reminder to students as to their own ideas about how to make their world a better place.