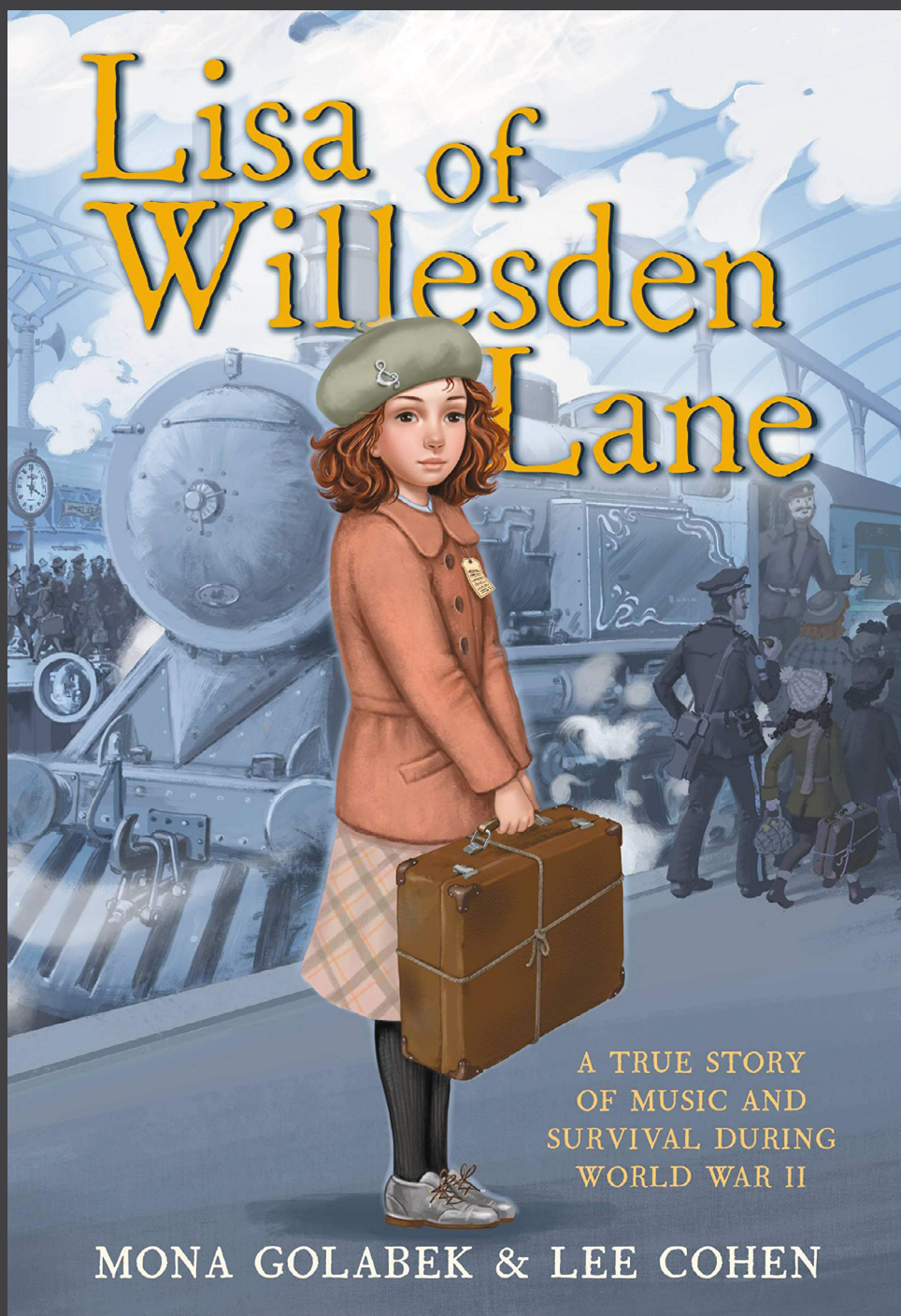


TEACHING WITH TESTIMONY GUIDE FOR

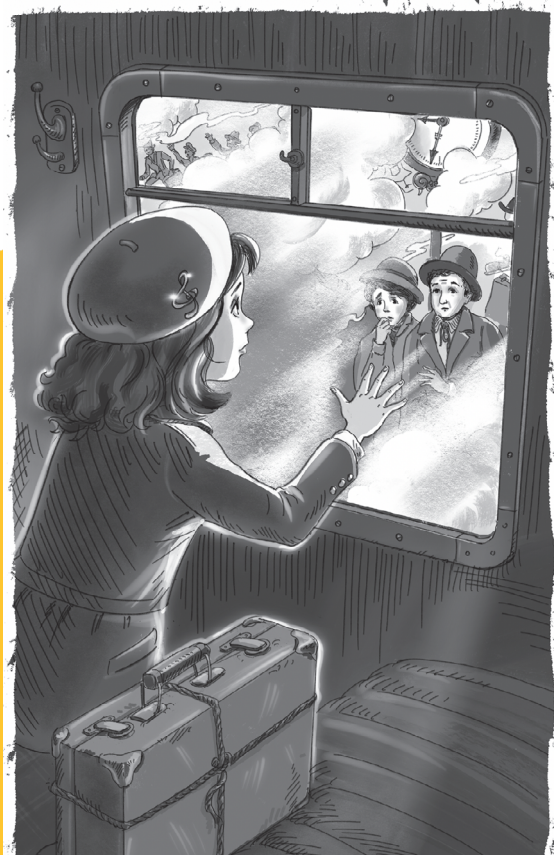


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Lisa of Willesden Lane: A True Story of Music and Survival During World War II, is the inspirational story of 14-year-old Holocaust survivor Lisa Jura, who dreams of becoming a concert pianist. But pre-World War II Vienna is a dangerous place for Jewish people like Lisa and her family. In order to keep Lisa safe her parents, decide to send her to London via the *Kindertransport*, a rescue effort for children.

But everything in London is different for Lisa, especially the home she lives in with other refugee children on Willesden Lane. While she longs to be reunited with her family, Lisa holds on to her music, which becomes a beacon of hope for all her peers.

This true story of hope, survival, and determination is a compelling tribute to a gifted young girl who escaped the Holocaust to become a concert pianist against all odds.



ATTRIBUTIONS

About the Authors



Mona Colabek is a Grammy-nominated recording artist, an internationally celebrated concert pianist, and the star of a one-woman show, *The Pianist of Willesden Lane*. She travels the world, sharing the inspirational story of her mother, Lisa Jura.

Lee Cohen is a journalist, screenwriter and poet.

About the Book

Fourteen-year-old Lisa Jura was a musical prodigy who hoped to become a concert pianist. But when Hitler's armies advanced on pre-war Vienna, Lisa's parents were forced to make a difficult decision. Able to secure passage for only one of their three daughters through the Kindertransport – a rescue effort that relocated Jewish children to Great Britain – they chose to send gifted Lisa to London for safety. Living in a home for refugee children on Willesden Lane, Lisa felt the weight of her parents' choice and yearned to be reunited with her family. But despite her circumstances, Lisa created a new life for herself, and her music became a beacon of hope for all the children of Willesden Lane.

A true story of courage, survival, and the power of music to uplift the human spirit, this compelling tribute to one special young woman and the lives she touched has been adapted into four editions spanning grade levels K-12 and includes a new author's note, archival photos, and a reader's guide.

USC Shoah Foundation - The Institute for Visual History and Education holds the world's largest collection of preserved digital testimonies of genocide survivors and witnesses. IWitness, the Institute's award-winning educational website, makes over 3500 of these testimonies available to teachers and students through innovative testimony-based resources. Educational programs reach teachers and students in a variety of settings, cultures, and contexts, harnessing the power of the stories of witnesses to genocide and other crimes against humanity to encourage critical thinking, self-reflection, while helping students discover their own place in history and the profound impact that their words and actions can have on the lives of others.

Find additional testimony-based resources, lessons, activities, digital tools, and other resources for multiple grade levels, languages, subject areas, and topics at thewillesdenproject.org

NOTE FROM THE AUTHOR

Nearly thirty-five years ago, I awoke to the day that changed my life.

I had been engaged to make my debut playing the Piano Concerto in A minor by Edvard Grieg. My mother, Lisa, had dreamed of making her debut many years earlier in Europe performing the very same piece.

Memories came flooding back, memories of everything my mother had told me when I was a little girl and she taught me the piano. During my lessons, she would tell me stories about her life – her childhood in the enchanting city of Vienna, her ride every Friday on the trolley to her piano lesson, and her dream to become a great pianist.

I also remembered her description of the terrible night of *Kristallnacht* in 1938 and the desperation of her parents to save their three daughters.

Above all, I remembered the precious words her mother, my grandmother Malka, said to her at the Vienna train station when she boarded the *Kindertransport* to go to London – “Lisa, hold on to your music, it will be your best friend, and I will be with you always through the music.”

That day, my dream to share my mother’s story was born.

I didn’t know how I would do it but I was certain I would persevere until I achieved my goal. I had a fire in my heart. I knew with utter certainty that if I could somehow get my mother’s story out there, I could inspire others to the powerful messages of her story – what do you hold onto when faced with enormous challenges, how do you keep promises to those you love dearly and those who have sacrificed so much for you, and what is our real purpose on this earth?

I tell my mother’s story because we must remind ourselves of man’s humanity to man.

I tell my mother’s story because I believe one story, one dream, can change our life and inspire us to do better, to aspire us to achieve the highest values within ourselves.

I tell my mother’s story because my grandmother’s words are engraved on my heart and it is my greatest privilege to pass them on to you.

I hope that everyone who has a dream will never forget that your passion, your story can overcome all obstacles and you have it within yourself to inspire others and to make a better world for all.

From my heart to yours,

A handwritten signature in dark ink, reading "Hana Solabek". The signature is fluid and cursive, with the first name "Hana" and last name "Solabek" clearly distinguishable.

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bottom-right to return.

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Teaching with Testimony Guide

The Teaching with Testimony Guide provides a unique, meaningful, and flexible approach for teaching *Lisa of Willesden Lane*. It leverages the power of story and music to reach young people globally and contribute to their development as empathetic, knowledgeable, and resilient individuals. This resource is developed as part of **The Willesden Project**, an initiative of Hold On To Your Music Foundation and USC Shoah Foundation, with support from the Koret Foundation. The Willesden Project offers a groundbreaking, unique constellation of educational elements—rooted in testimony, technology and music—to open students’ hearts and minds, and expand the ways in which they learn about the history of the Holocaust and related themes.

Through specially curated audio-video testimony from survivors and witnesses of the Holocaust, this learning experience presents students with themes and topics connected to Lisa Jura’s story as retold by Mona Golabek, her daughter. It draws on learners’ curiosity to delve into the history, their experience to consider universal themes, and their cognitive skills and socio-emotional aptitudes to widen their perspective. It is from this foundation that learning is expanded and allows students to develop lasting academic and social-emotional skills.

GUIDING PRINCIPLES FOR EFFECTIVE TEACHING WITH TESTIMONY IN THE PRIMARY CLASSROOM

The Guiding Principles for Effective Teaching with Testimony in the Primary Classroom guide is intended to help educators to teach with testimony responsibly and effectively in their classrooms using the IWitness (iwitness.usc.edu) testimony-based lessons, activities and guiding principles for introducing young learners to Holocaust/genocide education. [Download Guiding Principles for Effective Teaching With Testimony](#)



UNIT DESIGN

Grade Level: 3-5

All testimony-based resources and activities focus on the following learnings that should be displayed and reviewed periodically as students move through the text:

ENDURING UNDERSTANDINGS

LITERATURE/HISTORY/TESTIMONY

Stories transcend generations, conveying meaning and purpose about events of the past that help us to better understand ourselves and others today.

MUSIC

Music is a universal language that has the power to inspire us.

ESSENTIAL QUESTIONS

- How do stories from the past and other places relate to our current lives? What are some ways people show courage and hope?
- How can music inspire us?
- What lessons can we take from Lisa Jura's story that can be applied to the needs of the world today?

KNOWLEDGE AND COGNITIVE SKILLS

Through the study of relevant topics, both historical and thematic, present in *Lisa of Willesden Lane*, students will acquire historical knowledge and develop their skills in



critical thinking, historical thinking, music appreciation and synthesis. The interactive activities will develop students' transliteracies – “the ability to read, write and interact across a range of platforms, tools, and media...”

Newman, Bobbi. “What is Transliteracy?” Libraries and Transliteracy. Retrieved from <https://librariesandtransliteracy.wordpress.com/what-is-transliteracy/>

SOCIAL-EMOTIONAL SKILLS

The power of Lisa Jura's story, aligned with testimony, will cultivate empathy, resilience and a sense of belonging. Promoting these social emotional skills will enable students to be #StrongerThanHate.

STANDARDS-BASED

All activities are aligned with the established standards for Common Core, National Core Arts Standards, and CASEL's Social and Emotional Framework in the USA and National Curriculum in England Framework Key Stages 1 and 2.

ECHOES & REFLECTIONS RESOURCES: BUILDING YOUR OWN BACKGROUND KNOWLEDGE FOR TEACHING ABOUT ANTISEMITISM AND THE HOLOCAUST

Echoes & Reflections is dedicated to reshaping the way that teachers and students understand, process and navigate through the events of the Holocaust. They provide dynamic classroom materials and professional development geared to middle and high school teachers and students. Although these resources are geared to an older audience, you may wish to visit their website to learn more about the origins of antisemitism and the prevalent role it played in Nazi Germany prior to reading *Lisa of Willesden Lane* with your students. <https://echoesandreflections.org/about/>



ECHOES & REFLECTIONS

TEACHING THE HOLOCAUST. INSPIRING THE CLASSROOM.

Pre-Reading Activities – Historical Contextualization

Providing students with a strong historical contextualization of the events in *Lisa of Willesden Lane* will enable them to more deeply understand the circumstances, time period and perspectives presented in the reading.

READING JOURNAL

Have students keep a dedicated ongoing journal for *Lisa of Willesden Lane* where they will annotate background information and include responses to readings and testimony.



[CCSS.ELA-LITERACY.CCRA.R.1](#) | [CCSS.ELA-LITERACY.CCRA.R.2](#) | [CCSS.ELA-LITERACY.CCRA.R.3](#)

ORIENTATION OF TEXT

Begin by providing each student with their own copy of *Lisa of Willesden Lane*. Make sure students are acquainted with how the book is organized. Ask students to examine the front and back cover, and then to spend a few minutes to flip through the pages and jot down in their reading journals things that they notice about the inside of the book. Once students have oriented themselves, provide students an opportunity to share their notes with the whole class as you list their responses on a chart (e.g., table of contents, fourteen chapters, Epilogue, *Kindertransport* map, photographs, historical timeline of the Holocaust). This discussion time provides an opportunity for you to introduce the book's genre (biographical narrative), clarify any questions that may arise, and to point out any aspects of the book that students may not have noticed.

A **biographical narrative** is a story that relates the key events and facts about a person's life from a first-person perspective. Authors of biological narratives typically choose people or characters that have personal significance to them. In this case, the author Mona Golabek is telling the true story of her mother, Lisa Jura.

[CCSS.ELA-LITERACY.CCRA.R.5](#)



HISTORICAL CONTEXTUALIZATION

Many students will have determined the setting of the story after previewing the book – Europe during World War II. The following resources will help them to continue to build on their observations to extend their knowledge and deepen their historical understanding.

LISA OF WILLESDEN LANE DESCRIPTIONS OF HISTORICAL EVENTS, HISTORICAL TIMELINE, AND KEY TERMS:

The table below lists where historical events are introduced in the book to support students' understanding of Lisa Jura's circumstances during World War II. Additionally, a Historical Timeline of the Holocaust and further information about the Holocaust can be found in the back of the book and a glossary of key terms is provided in the appendix to help students build their vocabulary as they read the story.

[CCSS.ELA-LITERACY.CCRA.R.2](#) | [CCSS.ELA-LITERACY.R.3](#) | [CCSS.ELA-LITERACY.CCRA.R.7](#)

Description of Historical Event	Chapter and page #
<i>What is Nazism?</i>	Ch. 1 p. 6
<i>What was the Kindertransport?</i>	Ch. 2 p. 14
<i>How did World War II Begin?</i>	Ch. 3 p. 35
<i>Quakers</i>	Ch. 5 p. 57
<i>Winston Churchill</i>	Ch. 6 p. 67
<i>What Were Concentration Camps?</i>	Ch. 6 p. 69
<i>What was the Allied Invasion of Europe?</i>	Ch. 12 p. 113
<i>What was the Holocaust?</i>	Ch. 12 p. 117

IWITNESS INTERACTIVE TESTIMONY-BASED ACTIVITIES

Testimony-based resources available through IWitness allow students to engage with first-hand accounts connected to the historical events in the story. Testimony deepens students' understanding of the human experience of the events by providing a personal perspective for building their historical background embedded throughout this guide.

IWITNESS ACTIVITY: LISA OF WILLESDEN LANE – [“AND REMEMBER THAT I LOVE YOU”](#)

Introduce the book *Lisa of Willesden Lane* by first completing this pre-reading lesson activity with your students to help build their background knowledge and themes for making personal connections to the story.

(Level: 3-5; Language: English)



In this activity, students will read an excerpt from *Lisa of Willesden Lane* to consider how individuals can be a source of inspiration and motivation. Students will review the definition of inspiration and interpret a quote from the biographical narrative to develop a deeper understanding of the concept. Then, they will consider how the quote “You must promise me...that you will hold on to your music. Please promise me that.” relates to them and reflect on who/what inspires and motivates them. As a final project, students will construct a simple origami box and enclose their reflections within. This activity is recommended as a pre-activity to reading *Lisa of Willesden Lane*. Download the Teacher Guide and Student Handout for “*And remember that I love you*”

KEY TERMS: Provide students with a copy of the handout for reference through the reading available in the Appendix.

Reading Activities & Routines

FINAL PROJECT – STARTING AT THE END

As you guide students through *Lisa of Willesden Lane*, it is important to recognize the enduring understandings and relevance of the biographical narrative that can help them in uncovering their personal stories to be told and preserved through recording their own testimony.

ENDURING UNDERSTANDINGS:

- Stories transcend generations, conveying meaning and purpose about events of the past that help us to better understand ourselves and others today.
- Music is a universal language that has the power to inspire us.

FINAL PROJECT: TELLING MY STORY THROUGH TESTIMONY

Lisa of Willesden Lane presents the story of Lisa Jura and the powerful inspirational role music played in her life connected to the events of the *Kindertransport* during the Holocaust. In this culminating project, students will reflect on their own life and the important people, places, memories, and family traditions that make up their own unique story from which they will record their own testimony. See teacher handout in the Appendix.

[CCSS.ELA-LITERACY.CCRA.SL.4](#)

INQUIRY-BASED JOURNALING – TEXT-HEAD-HEART (THH)

Establish a reading routine to deepen engagement with the reading, improve comprehension and strengthen meaningful discussions, by having students complete the Inquiry-Based Journal **Text-Head-Heart** student handout for each of the four reading sections.

To familiarize students with this routine, distribute the handout Inquiry-Based Journal **Text-Head-Heart** located in the Appendix. It is suggested that you model and provide guided practice for students for the first journal following the Reading 1 section (Chapters 1-4).

Inquiry Based Journaling - Text-Head-Heart (THH) STUDENT HANDOUT

To improve your understanding of the reading and strengthen discussions, think beyond the lines of the text by responding to each of Text-Head-Heart sections associated with the reading. Then, practice writing at least one question from the reading that you are still wondering about.

IN THE TEXT:
What is this about? What does the author want me to know?

HEAD: WHAT'S IN YOUR HEAD?
What surprised me? What changed, challenged, or confirmed my thinking?

HEART: WHAT'S IN YOUR HEART?
How did this text make me feel? What did this text help me to learn about myself or others? What did I take to heart? How will this help me be better?

MY QUESTION(S):
I wonder why... I wonder how... I wonder what... I wonder who... I wonder where...

Adapted from: *Disruptive Thinking: Why How We Read Matters* by Kyleene Beers and Robert E. Probst.

the willesden project
a global education initiative

Teaching with Testimony Guide for *Lisa of Willesden Lane*

Text: What is this about? What does the author want me to know?

Head: What surprised me? What changed, challenged, or confirmed my thinking?

Heart: How did this text make you feel? What did I learn about myself or others?
What did I take to heart? How will this help me be better?

Adapted from: *Disruptive Thinking – Why How We Read Matters* by Kyleene Beers and Robert E. Probst.

[CCSS.ELA-LITERACY.CCRA.W.9](#) | [CCSS.ELA-LITERACY.CCRA.W.10](#)

Reading 1 (Chapters 1-4 pgs. 1-51)

Leaving – Becoming a Refugee

THEME

In Chapters 1-4, students will recognize that sometimes individuals leave all they know, not because they want to, but because of the threat of persecution, oppression, and even death. Ask students to share their ideas about the following questions in relation to **leaving**: *What does it mean to leave? Why do people become refugees?*

SECTION SUMMARY

In this section we meet Lisa Jura, a fourteen-year-old music prodigy living in prewar Vienna when her family and neighbors experience unfair and cruel treatment because they are Jewish. Wishing to keep their children safe, Lisa's parents, Malka and Abraham, choose to send their daughter to safety in England on the *Kindertransport*. Lisa arrives at Bloomsbury House in London as a refugee and is quickly placed as a housemaid to a rich family in the countryside. Although she was treated kindly, Lisa soon realizes that she will be unable to realize her dreams of becoming a concert pianist if she remains there. Lisa resourcefully returns to Bloomsbury House, surprising Mr. Hardesty with her courageous and unexpected return to London. He places Lisa in a hostel with other Jewish child refugees at 243 Willesden Lane. Lisa quickly adjusts to her new home, where she has a piano to play and is able to make new friends with the other children.

ESSENTIAL QUESTIONS

Display the essential questions and ask students to keep these questions in mind throughout the reading of Chapters 1-4 and consider how their responses connect with the concept of **leaving and becoming a refugee**.

- How do stories from the past and other places relate to our current lives?
- How can music inspire us?
- What lessons can we take for Lisa Jura's story about leaving and becoming a refugee that can be applied to the world today?

SUPPLEMENTARY DISCUSSION QUESTIONS

The following discussion questions can be used to foster further conversations or writing with students tied to the theme of leaving.

- What changes are taking place in Vienna, and what is the impact on Lisa and her family?
- When Lisa's parents decide to send her to England on the *Kindertransport*, what were their other options? Did they make the right decision? How so?
- What role does music play in Lisa's life?

TESTIMONY QUICKWRITE

To anchor students' overall understanding of this reading section, they will watch a clip of testimony and complete a quickwrite. Introduce Ruth Sadovnik by sharing her brief biography. Then have them watch the clip and in their journals respond to the question: *What are Ruth's memories of leaving her family?* Ask volunteers to share their responses.



See the Biographies document in the Appendix to learn more about Ruth Sadovnik (1:43).

[Click Here to Access Clip](#)

MUSICAL EXPERIENCE

Play "[Clair de Lune](#)" (played by Mona Golabek) as students respond to the quickwrite.

READ CHAPTERS 1-4

There is real value when the entire class is reading the same book together; it fosters a sense of community as they discuss and explore their ideas from the text and cultivates



a love for reading. Reading an entire book takes time, and therefore having a dedicated block of time set aside each day for uninterrupted time to read is important for students to experience. Ideally, every student should have their own copy of the book, which can be read as a whole-class learning experience or in small groups. (see the Inquiry-Based Journal Text-Head-Heart student handout in the Appendix).

INQUIRY-BASED JOURNAL – TEXT HEAD HEART (THH)

TEXT-HEAD-HEART (THH): At the conclusion of reading Chapters 1-4, have students pause and reflect on each chapter and complete the Inquiry-Based Journal Text-Head-Heart. For this first journal, model for students how they might respond to each of the sections in relation to their own emotions and reactions to the text related to the concept of **leaving**. Then, have students share their ideas with a partner, or as part of a whole class discussion.

IWITNESS ACTIVITY

“EVERY PIECE OF MUSIC TELLS A STORY” - To introduce students to the music referenced throughout this section of reading, assign this activity. Students will analyze musical compositions, played by Lisa’s daughter, Mona Golabek, that played a key role during turning points in Lisa’s life. This activity deepens students understanding of the history surrounding Lisa’s story and asks them to consider how music has impacted their own lives.



Have students complete the Consider section and the first part of Collect, where they engage with a clip of Mona Golabek playing the musical piece “Moonlight Sonata” by Beethoven. Students can return to the activity after the reading of each section to complete the connected questions. *Note: This activity can also be done before or after reading the book.*



READING JOURNAL ENTRY

JOURNAL ENTRY: (CONNECTION TO SELF – CHERISHED POSSESSIONS) As Lisa took her seat on the train, she opened the envelope her mother had given to her to hold on to. Inside the envelope was a photograph of her mother Malka standing proud at Lisa's last music recital at school. On the back of the photograph she had written, *from the mother who will never forget you.* (p.19) Lisa cherished this photograph that she brought with her to England. In this activity students will consider how items become cherished possessions and the special meaning they have. Direct students to respond in their journals to the prompt: *What is one item of importance that you hold dear? What special meaning does it hold and why?* Draw the item and describe what it means to you.

READING 1 (CHAPTERS 1-4) – HISTORICAL CONTEXT

LISA OF WILLESDEN LANE HISTORICAL EVENTS: As students read Chapters 1-4, make sure to examine the vignettes that provide historical context for bringing us deeper into the story as they learn more about What is Nazism? (p.6), What was the *Kindertransport*? (p.14), and How did World War II Begin? (p.35).

Reading 2 (Chapters 5-8 - pgs. 52-87)

Belonging

THEME

In Chapters 5-8 students will recognize that shared interests, values, and goals can build a sense of **belonging**. Ask students to share their ideas about the following questions in relation to the theme of belonging: *What does it mean to belong? How can we help others feel a sense of belonging?*

SECTION SUMMARY

In this section, Lisa settles into her new life at 243 Willesden Lane, and feels a sense of belonging with new friends who are just like herself. Lisa also begins her strenuous work in a garment factory sewing men's pants and continues to explore ways to get her sister Sonja out of Vienna. Eventually, a Quaker family agrees to sponsor Sonja who arrives on a *Kindertransport* as Britain declares war on Germany. As the London Blitz begins Lisa decides to organize a little music concert on New Year's Day to give other refugees hope during the difficult time. Mrs. Cohen encourages Lisa to audition for The London Royal Academy of Music. Despite Lisa's initial hesitation, she agrees, in order to keep her promise to her mother, "to make something of herself."

ESSENTIAL QUESTIONS

Review the essential questions with students and consider how they may connect with the theme of belonging. Ask them to keep these questions in mind through the reading of Chapters 5-8.

- How do stories from the past and other places relate to our current lives?
- How can music inspire us?
- What lessons can we take for Lisa Jura's story about belonging that can be applied to the world today?

SUPPLEMENTARY DISCUSSION QUESTIONS

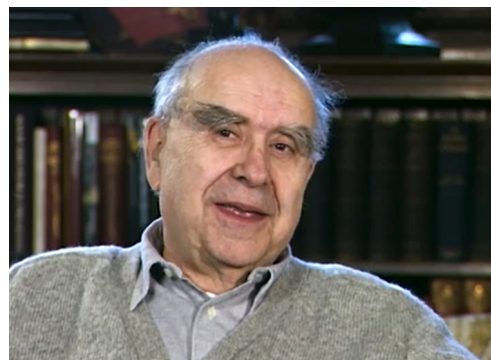
The following discussion questions can be used to foster further conversations with students tied to the theme of belonging.

- What were some of the challenges Lisa faced as a refugee in a new country?
- How did Lisa's music bring the children of Willesden Lane closer?

TESTIMONY QUICKWRITE

Bloomsbury House is a place that helped many child refugees find a new home, a place to belong during the war, such as Lisa Jura. In this section of the text, Bloomsbury House assures Lisa that her sister is on the list for coming to England on the *Kindertransport*. Bloomsbury House is also where Lisa is able to receive mail and correspond with her family back in Vienna through letter writing.

To focus students on the concept of belonging, have students watch the following testimony describing Bloomsbury House from a survivor's perspective. Introduce the survivor by sharing their short biography. Then, have them watch the clip and respond to the following question in their journal: How did the Bloomsbury House and/or 243 Willesden Lane create a sense of "belonging"? Have students take turns sharing their responses with a partner or ask for a few volunteers to share their responses with the whole class.



See Alfred Bader's biography in the Biographies document in the Appendix.

[Click Here to Access Clip](#)

MUSICAL EXPERIENCE

Consider playing “[Grieg Piano Concerto in A Minor, 2nd Movement \(Excerpt\)](#)” (played by Mona Golabek and the Chicago Youth Symphony) as students respond to the quickwrite.

READ CHAPTERS 5-8

Read this section with the whole class, or in small groups (see the Inquiry-Based Journal Text-Head-Heart student handout in the Appendix).

INTERVIEWS WITH CHILDREN OF WILLESDEN LANE

Lisa Jura’s daughter and author of the book, Mona Golabek, interviewed several surviving residents of the Willesden Lane hostel, Gina Kampf (Schwartz) Dennis “Gunter” Schwarz, and Martin Lewis. Have students listen to the clip of their recollections about their theme at the hostel and bonds they created. Then, ask students to share what surprised them or what new understanding became clear.



[Click here](#) then click “Testimony Clips” under “Learning Materials” to access the clip.. Excerpted from the forthcoming documentary, MONA/LISA, Alex Rotaru, director, Lee Cohen, producer.

INQUIRY-BASED JOURNAL – TEXT HEAD HEART (THH)

TEXT-HEAD-HEART (THH): At the conclusion of reading Chapters 5-8, have students pause and reflect on what they have read in each of the chapters and complete the Inquiry-Based Journal Text-Head-Heart in relation to their own emotions and reactions to the text related to the concept of **belonging**. Then, have students share their ideas with a partner, or as part of a whole class discussion.

IWITNESS ACTIVITY

“EVERY PIECE OF MUSIC TELLS A STORY” - To introduce students to another selection of music referenced in the book, assign or continue the activity.

Have students complete the second section of Collect titled “Grieg Piano Concerto in A Minor” where they engage with a clip of Mona Golabek playing the musical piece. They can return to the activity after the reading of each section to complete the connected questions. *Note: This activity can also be done before or after reading the book.*



READING JOURNAL ENTRY

JOURNAL ENTRY - MUSIC AND BELONGING: Have students write a brief response to the prompt: *How does Lisa’s piano playing contribute to a sense of “belonging” in the story for herself and others? Explain with details.*

JOHNNY “KING KONG”: In this section, Johnny “King Kong” and Lisa connect with one another, Johnny through poetry, and Lisa through music (p.72). Have students create a **found poem** or **blackout poem** that captures how their relationship created a sense of belonging as revealed in Chapter 6. Students can choose between the two poetry styles and create individually or with a partner, which they can read to their classmates and/or to be displayed.

Blackout Poetry stems from found poetry and is characterized using a black pen or marker where the poet takes existing text and redacts words until a **blackout poem** is formed. The remaining words then become the poem.

~~Always~~ I see the faces
~~The faces~~ at the station
~~The faces~~ at the station
~~Are~~ dimming before my eyes...

~~Always~~ I hear the voices
~~The voices~~ that are calling
That are calling out to me
~~But~~ I cannot answer.

~~My~~ mother, ~~my~~ father,
~~My~~ sister, ~~my~~ brother
They are here now
~~Always~~
~~My heart is with them~~

Found Poetry involves students writing down words, quotations, and phrases they find from other sources of texts such as their journal entries, *Lisa of Willesden Lane* book, classroom charts, etc. that are particularly meaningful or interesting to them and related to the theme of **belonging**. Students then select the words or phrases they want to use and arrange to form a **found poem**.



CONNECTION TO SELF: Direct students to respond in their reading journal to the quote: “Make us proud of you.” *From Malka to Lisa*. Write and/or draw about the special meaning the quote holds for you and why.

Letter writing plays an important role in these chapters. The letters between Lisa and her mother brought them closer to each other and contribute to Lisa’s sense of connection and belonging with her family. See the “from Malka to Lisa – Letter Writing Activity” in the Appendix.

LETTER TO A LOVED ONE: Direct students to write a letter to a parent(s), sibling, grandparent, a loved one, a friend or someone who contributes to their sense of connection and belonging. Students may include details describing their everyday life; explaining how they are physically and/or emotionally doing; describing favorite memories; qualities they admire about the individual; discussion of upcoming events; past and present accomplishments; etc. Have students obtain a stamp from a trusted adult and help in mailing the letter to the individual to whom they wrote.

LETTER FROM A LOVED ONE: As a way of connecting students and family, consider asking parents/guardians to write a letter to their child using the same prompts from above and using the language they are most comfortable with. Encourage that loved one to include in the letter what they are proud of regarding their child. Have parents seal



the letter and either give to the student's right way or give the letter to the teacher who will give it to the student at the end of the unit. You may wish to provide time for parents/caregivers to complete their letters during a time designated for parent conferences, Back-to-School Night, or other school in person or virtual functions when a number of families/caregivers are gathered together.

READING 2 (CHAPTERS 5-8) – HISTORICAL CONTEXT

LISA OF WILLESDEN LANE HISTORICAL EVENTS: As students read Chapters 5-8, make sure to examine the vignettes that provide historical context for bringing us deeper into the story as they learn more about the Quakers (p.57), Winston Churchill (p.67), and What Were Concentration Camps? (p.69).

Reading 3 (Chapters 9-12 pgs. 88-119)

Perseverance and Resilience

THEME

In Chapters 9-12 students will recognize that obstacles in life will always occur and is how we cope with conflict which leads to a stronger, resilient individual. **Resilience** is defined as “an ability to recover from or adjust to misfortune or change” and **perseverance** is defined as “The continued effort to do or achieve something despite difficulties or failure.” Ask students to share their ideas about the following questions in relation to their own understanding of **perseverance and resilience**: *What does it mean to persevere? What does it mean to be resilient? How are they different?*

SECTION SUMMARY

Lisa picks up her application from the Royal Academy of Music and begins deciding on the pieces of music she will play for the audition. After the American naval base of Pearl Harbor is bombed, the United States joins in the war efforts. The ladies from work pitch in and buy Lisa a beautiful dress to wear for her audition. On audition day she noticed she was the only one who was not accompanied by a parent. As she played for the judges, she imagined she was playing for her parents and her sisters although they were far away. Lisa lifts everyone's spirits at 243 Willesden Lane after being accepted in the Royal Academy of Music. She leaves her factory job to play piano at the Howard Hotel. The war ended and everyone waits anxiously to hear news of their families and loved ones.

ESSENTIAL QUESTIONS

Review the essential questions with students and consider how they may connect with the theme of **perseverance**. Ask them to keep these questions in mind throughout the reading of Chapters 9-12.

- How do stories from the past and other places relate to our current lives? How can music inspire us?
- How can music inspire us?
- What lessons can we take from Lisa Jura's story about perseverance and resilience that can be applied to the world today?



SUPPLEMENTARY DISCUSSION QUESTIONS

The following discussion questions can be used to foster further conversations with students tied to the themes of resilience and perseverance.

There are many examples of Lisa's resilience and perseverance during the war.

- What are some examples of Lisa's resilience in the story?
- What are some examples of Lisa's perseverance in the story?

TESTIMONY QUICKWRITE

To focus students on the concept of resilience and perseverance, they will watch a clip of testimony and create a quickwrite. Introduce Vera Gissing by sharing her brief biography. Then have them watch the clip and in their journals, respond to the question: How was Vera able to **persevere** or be **resilient** in her situation? Have students take turns sharing their responses with a partner or ask for a few volunteers to share their responses with the whole class.



See Vera Gissing's biography in the Biographies document in the Appendix.

[Click Here to Access Clip](#)

MUSICAL EXPERIENCE

Play ["Moonlight Sonata" \(played by Mona Golabek\)](#) as students respond to the quickwrite.

READ CHAPTERS 9-12

Read this section with the whole class, or in small groups (see the Inquiry-Based Journal Text-Head-Heart student handout in the Appendix).

INQUIRY-BASED JOURNAL – TEXT HEAD HEART (THH)

TEXT-HEAD-HEART (THH): At the conclusion of reading Chapters 9-12, have students pause and reflect on what they have read and complete the Inquiry-Based Journal Text-Head-Heart in relation to the concept of **Persevering and Resilience**. Then, have students share their ideas and question(s) with a partner, or as a whole class discussion.

IWITNESS ACTIVITY

“EVERY PIECE OF MUSIC TELLS A STORY” - To introduce students to another selection of music referenced in the book, assign or continue the activity.

Have students complete the second section of Collect titled “Grieg Concerto Cadenza” where they engage with a clip of Mona Golabek playing the musical piece. They can return to the activity after the reading of each section to complete the connected questions. *Note: This activity can also be done before or after reading the book.*



READING 3 (CHAPTERS 9-12) – HISTORICAL CONTEXT

LISA OF WILLEDEN LANE HISTORICAL EVENTS: As students read Chapters 9-12, make sure to examine the vignettes that provide historical context for bringing us deeper into the story as they learn more about What was the Allied Invasion of Europe? (p.113), What was the Holocaust? (p.117).

Reading 4 (Chapters 13, 14 & Epilogue pgs. 120-50)

Triumph

THEME

In Chapters 13, 14 & the Epilogue, students will recognize that personal goals, inspiration, support and shared interests with family friends, and community contribute to one's ability to overcome and triumph over the most challenging times. Ask students to share their ideas about the following questions in relation to **triumph**: *What does it mean to triumph?*

SECTION SUMMARY

After the war, Lisa moved in with the Quaker woman Mrs. Canfield to make room for the younger children who had been displaced during the war. She was reunited with her sisters Rosie and Sonja, but her parents did not survive the Holocaust. Lisa kept her promise to her mother to make something of herself as she made her debut at the Grand Royal Hall, and the children of Willesden Lane and women from the factory came to cheer her on.

ESSENTIAL QUESTIONS

Review the essential questions with students and consider how they may connect with the theme of **triumph**. Ask them to keep these questions in mind throughout the reading of Chapters 13, 14, and the Epilogue.

- How can stories and events from the past and other places relate to our current lives?
- How can music inspire us?
- What lessons can we take for Lisa Jura's story about triumph that can be applied to the world today?

SUPPLEMENTARY DISCUSSION QUESTIONS

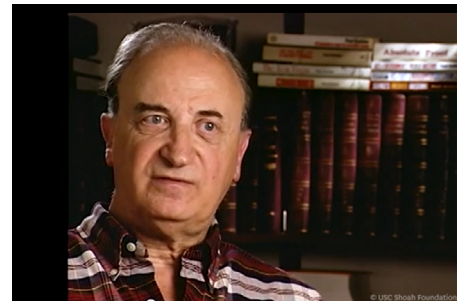
The following discussion questions can be used to foster further conversations with students tied to the theme of belonging or be used for more informal writing about their thoughts and reflections about what they are reading. We always want to be mindful and provide a balanced approach writing doesn't overtake the aesthetic experience we strive of increasing and joy with the reading itself.

Music plays an important role throughout Lisa's life.

- How does music help her during difficult times?
- What helps you during difficult times?

TESTIMONY QUICKWRITE

To focus students on the concepts of overcoming obstacles and triumphing, they will watch a clip of testimony and complete a quickwrite. Introduce Paul Kuttner by sharing his brief biography. Then, have them watch the clip and, in their journals, respond to the question: What triumph does Paul Kuttner describe? How was it accomplished?



See the Biographies document in the Appendix to learn more about Paul Kuttner.

[Click Here to Access Clip](#)

MUSICAL EXPERIENCE

Consider playing "[Rachmanioff Prelude in C# Minor](#)" (played by Mona Golabek) as students respond to the quickwrite.

READ CHAPTERS 13 -14 AND EPILOGUE

Read this section with the whole class, or in small groups (see the Inquiry-Based Journal Text-Head-Heart student handout in the Appendix).

INQUIRY-BASED JOURNAL – TEXT HEAD HEART (THH)

TEXT-HEAD-HEART (THH): At the conclusion of reading Chapters 13 & 14 and the Epilogue, have students pause and reflect on what they have read and complete the Inquiry-Based Journal Text-Head-Heart in relation to the concept of **triumph**. Then, have students share their ideas and question(s) with a partner; or as a whole class discussion.

IWITNESS ACTIVITY

“EVERY PIECE OF MUSIC TELLS A STORY” - To introduce students to another selection of music referenced in the book, assign or continue the activity.

Have students complete the second section of Collect section titled “Chopin and Rachmanioff” where they engage with a clip of Mona Golabek playing the musical piece and the Consider section titled “Music Connection” where they will be asked to choose an artistic response to the music featured throughout the book. They can return to the activity after the reading of each section to complete the connected questions. Note: this activity can also be done before or after reading the book.



READING 4 (CHAPTERS 13-14 & EPILOGUE) – HISTORICAL CONTEXT

LISA OF WILLESSEN LANE HISTORICAL EVENTS: After completing the book, you may want to have students look at Lisa Jura’s family photographs, Historical Timeline, and A Deeper Look: Understanding the Holocaust located in the back of the book.

Standards

COMMON CORE ANCHOR STANDARDS

WRITING

CCSS.ELA-LITERACY.CCRA.W.9

Draw evidence from literary or information texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.CCRA.W.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.

READING

CCSS.ELA-LITERACY.CCRA.R.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.

CCSS.ELA-LITERACY.CCRA.R.2

Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.

CCSS.ELA-LITERACY.CCRA.R.3

Analyze how and why individuals, events, or ideas develop and interact over the course of a text.

CCSS.ELA-LITERACY.CCRA.R.6

Assess how point of view or purpose shapes the content and style of a text.

CCSS.ELA-LITERACY.CCRA.R.7

Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

SPEAKING AND LISTENING

CCSS.ELA-LITERACY.CCRA.SL.1

Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.



CCSS.ELA-LITERACY.CCRA.SL.2

Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.

CCSS.ELA-LITERACY.CCRA.SL.4

Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.

CCSS.ELA-LITERACY.CCRA.R.5

Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

NATIONAL CURRICULUM STANDARDS FOR SOCIAL STUDIES (EARLY GRADES)

HISTORY -TIME, CONTINUITY, & CHANGE

d. Identify and use various sources for reconstructing the past, such as documents, letters, diaries, maps, textbooks, photos, and others.

NATIONAL CORE ARTS STANDARDS

MUSIC/RESPONDING

Anchor Standard 7 Perceive and analyze artistic work

Anchor Standard 8 Interpret intent and meaning in artistic work.

CASEL'S SOCIAL EMOTIONAL LEARNING (SEL) FRAMEWORK

SOCIAL AWARENESS - CORE COMPETENCY AREA

The abilities to understand the perspectives of and emphasize with others, including those from diverse backgrounds, cultures, and contexts.

Appendix – Teacher Handouts

TEACHING WITH TESTIMONY GUIDE FOR *LISA OF WILLESDEN LANE*

USC Shoah
Foundation

 **Hold On To
Your Music
FOUNDATION**

Brief Histories – Kindertransport

TEACHER HANDOUT

SETTING THE STAGE

On November 9 -10, 1938, Jewish homes, shops, and houses of worship were destroyed during Kristallnacht (The Night of Broken Glass). The Nazi-sponsored violence occurred throughout Germany and in the German annexed territories of Austria and Sudetenland (in Czechoslovakia). Following Kristallnacht, and after a debate in the British House of Commons, Great Britain agreed to help an unspecified number of orphans and child refugees. The children had to be under the age of 17 and would have to travel as unaccompanied minors. Organizations in Great Britain helped prepare for the arrival of the children, which became known as the *Kindertransport* (Children's Transport).

KINDERTRANSPORT

The first *Kindertransport* left Berlin, Germany on December 1, 1938, and arrived in Harwich, Great Britain on December 2, 1938. Most children travelled by train by train to ports in Belgium and the Netherlands, where they boarded a ship for Harwich. Some children travelled by plane from Czechoslovakia to Great Britain. Transports continued to leave from major cities such as Berlin, Vienna, and Prague, until September 1, 1939, the day World War II began. The last transport left from the Netherlands on May 14, 1940 – four days after the Nazi invasion of the Netherlands.

Once the children arrived in Great Britain, they were sent to live with foster families. If no family had been found for them, the children were sent to hostels, boarding schools, or farms. Between 9,000 to 10,000 children were saved, including 7,500 Jewish children.



Above: Refugee girl, part of a Children's Transport (*Kindertransport*), shortly after arrival in Harwich, Great Britain, December 2, 1938. Credit: Bibliotheque Historique de la Ville de Paris. Image Provided By: U.S. Holocaust Memorial Museum

AFTERMATH

When the children left their homes, they believed the separation from their family members would be temporary and they would eventually return home to their families. However, most family members left behind in Nazi-occupied Europe were killed during the Holocaust.



TESTIMONY

USC Shoah Foundation's Visual History Archive preserves over 54,000 testimonies of Holocaust survivors and witnesses, including a dozen curated clips that discuss the *Kindertransport* appropriate for this age range. Since 2013, USC Shoah Foundation has been exploring the use of audiovisual testimony of survivors and witnesses of genocide in primary education that helps situate students from being passive learners to more actively engaged citizens. Testimony provides a developmentally appropriate path for students to strengthen their capacity for perspective taking, empathy, and historical understanding as they uncover the personal stories that are relevant to their daily lives. Guiding Principles for Effective Teaching with Testimony in the Primary Classroom can be found [here](#).

Final Project – Telling My Story Through Testimony

TEACHER HANDOUT

PROJECT DESCRIPTION

Throughout this unit of study, students learned about the true story of Lisa Jura and became familiar with the format and purpose of testimony as they have learned about the personal stories of survivors of the Holocaust. The *Telling My Story Through Testimony* culminating project is an opportunity for students to reflect on their own life and think about the people, important places, memories, and family traditions that make up their own unique stories. Students will collaborate with a partner in recording their own testimony that will be preserved in a 1 -2-minute video interview format.

Throughout the reading of *Lisa of Willesden Lane*, students focused on enduring understandings using the power of story and music to explore past events and lessons that they can apply to their own lives.

ENDURING UNDERSTANDINGS:

- Stories transcend generations, conveying meaning and purpose about events of the past that help us to better understand ourselves and others today.
- Music is a universal language that has the power to inspire us.

STUDENT PREPARATION

In preparation for assigning the final project, *Telling My Story Through Testimony*, ask students to describe in their own words what testimony is and in what ways testimony helped them to better understand *Lisa of Willesden Lane*.

TESTIMONY is a record of a person's story about an event or experience witnessed first-hand and preserved through audio, video or written text.

Next, ask students to reflect on the testimony they watched as well as the quickwrites from their reading journal and what they learned from the personal stories of Ruth Sandovnik, Alfred Bader, Vera Gissing and Paul Kuttner. You may want to revisit the biographies that



are in the Appendix as well. Ask students to discuss/share how the testimonies were similar and different and what made each of their personal stories unique.

Tell students that for this final project, they will work with a partner and interview one another to create their own testimony. Review the Final Project rubric, project description and student planning sheets located in the Appendix.

1. Review the rubric and project criteria for this final project assignment with students
2. Display the questions student planning sheet. Tell students they will use this to identify the questions they want to ask and share in their testimony.
3. Display the response student planning sheet. Tell students they will use this to respond to the questions they have identified for their interview.
4. Display the interview student handout. Tell students they will use this sheet to record their final questions and responses, which will also be used to rehearse their testimony.
5. Tell students they will work with a partner to rehearse both roles (interviewer and interviewee) and prepare for recording their testimony. You may want to model this for students and/or have volunteers' model this for the class once they have completed their interview planning sheets.
6. Share with students how you want them to record their testimonies on camera. You may wish to use a video response tool such as Flipgrid (flipgrid.com), student chrome books, or another tool you are familiar with.
7. Consider sharing your own recorded testimony and/or your own questions and responses about your life which gives students a glimpse of your life outside of school that promotes a "safe space" for a mutual exchange of ideas, questions and stories that cultivates a deeper sense of connection and engagement.
8. Let students know that as a culmination to the project, you will provide a time to showcase, reflect and celebrate each student testimony.

Registration Information and Educator Quick Tips

TEACHER HANDOUT

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IWITNESS

STEP 1 – Educator Registration

1. Type iwitness.usc.edu in Chrome or Firefox
2. Click *Register Now*
3. Scroll down and Click on *Educators Register Now*
4. Fill out all required information
5. Read and check *Terms of Use and Community Guidelines*
6. Click *Submit*
7. Use your new User Name and Password to log in
8. You will be taken to your Dashboard

STEP 2 – Creating a Student Group

1. Click *My Dashboard*
2. Click *Students and Groups*
3. Click *Make a Group* in the upper right corner
4. Enter a name for this group (ex: Period 1: World History)
5. Click *Make this Group*
6. Copy the key code (*Students will need the key code to enroll in your IWitness Group*)

STEP 3 – Assigning Activity to Group

1. Click *Activities*
2. Search for title
3. Click desired IWitness activity to open
4. Click *Actions*
5. Choose *Assign*
6. Check the box next to group
7. Set due date

STEP 4 – Student Registration

1. Type iwitness.usc.edu in Chrome or Firefox
2. Click *Register Now*
3. Scroll down and Click on *Student Registration*
4. Type the *Key Code* provided by your teacher
5. Follow your teacher's instructions to create your *User Name*
6. Create a *Password* connected to digital access at school
7. Read and check *Terms of Use and Community Guidelines*
8. Click *Submit*
9. Use your new *User Name* and *Password* to log in
10. From *My Dashboard*, click *Activities* then *My Assigned Activities*



Appendix – Student Handouts

TEACHING WITH TESTIMONY GUIDE FOR *LISA OF WILLESDEN LANE*

USC Shoah
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Glossary of Key Terms

STUDENT HANDOUT

discrimination – Unfair treatment of one person or group of people because of the person or group's identity.

Holocaust – A time in history when Jewish people and others were harmed by government run by the Nazi Party.

Judaism – A religion practiced by the Jewish people.

Kindertransport – The *Kindertransport* was a plan to take children by train across Europe to the safety of Britain following *Kristallnacht*, “The Night of Broken Glass.” Over 10,000 children, mostly Jewish, were rescued because of the *Kindertransport*.

Kristallnacht – On the night of November 9 and 10, 1938, mobs of citizens and Nazi police destroyed Jewish businesses and set synagogues on fire in Austria and Germany. These attacks became known as *Kristallnacht*, the “Night of Broken Glass.”

Nazi party – The Nazi party gained power in Germany after World War 1. Their leader, Adolf Hitler, was a powerful dictator who hated Jewish people. The Nazi party passed laws that made it very difficult for Jews to take part in daily life.

refugee – A refugee is a person who is seeking a safe haven after being forced to flee violence, persecution, or war.

synagogue – A building or place of meeting for worship and religious instruction in the Jewish faith.

My additional words:

Inquiry-Based Journaling - Text- Head - Heart (THH) **STUDENT HANDOUT**

To improve your understanding of the reading and strengthen discussions, think beyond the lines of the text by responding to each of Text-Head-Heart sections associated with the reading. Then, practice writing at least one question from the reading that you are still wondering about.



IN THE TEXT:

What is this about? What does the author want me to know?



HEAD: WHAT'S IN YOUR HEAD?

What surprised me? What changed, challenged, or confirmed my thinking?



HEART: WHAT'S IN YOUR HEART?

How did this text make me feel? What did this text help me to learn about myself or others? What did I take to heart? How will this help me be better?

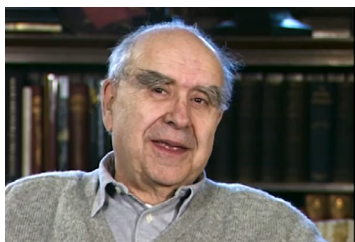
MY QUESTION(S):

I wonder why...? I wonder how...? I wonder what...? I wonder who...? I wonder where...?

Adapted from: Disruptive Thinking – Why How We Read Matters by Kylene Beers and Robert E. Probst



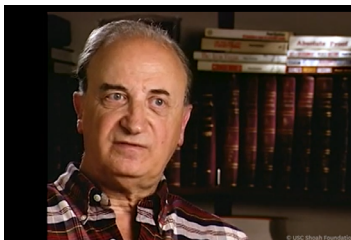
Ruth Sadovnik (born Ruth Haas), daughter of Gustav and Martha, was born on November 21, 1927 in Berlin, Germany. Ruth had an older sister, Jeannette. Ruth's father was a doctor and chemist, and her mother was a homemaker. On January 30, 1933, Adolf Hitler, the leader of the Nazi party, was appointed chancellor by German President Paul von Hindenburg. Hitler and the Nazis were antisemitic and xenophobic, and life quickly began to change for Ruth's family and for German Jews. Ruth attended public school until 1937; after that, she was forced to attend a school for Jewish children. In July 1939, Ruth was sent on a Kindertransport (children's transport) to England, where she lived with an elderly Jewish couple, Mr. and Mrs. Levine. Ruth learned to speak English by using a German-English dictionary and looking up words in German and then reading them in English. Ruth's parents and sister immigrated to the United States in 1941, and Ruth joined them in 1945. She married her husband, Morris, in 1948, and they had one son, Alan. This interview was conducted on December 12, 1995, in Little Neck, New York.



Dr. Alfred Bader was a Kindertransport child. He was born in 1924 in Vienna, Austria and passed away in 2018 in Milwaukee, USA. His father Alfred had Czech Jewish roots, his mother Elisabeth belonged to the Hungarian- and Christian - noble family called Serenyi. Aged 14, at the end of 1938, Alfred left Nazi controlled Austria thanks to the Kindertransport program and arrived in Great Britain, from where he was later moved to Canada. He studied chemistry and in 1951 co-founded the Aldrich Chemical Company, which was in 1975 merged with Sigma Chemical Corporation into an industrial giant called Sigma-Aldrich. He retired in 1991. Alfred Bader was an art collector and a major philanthropist. He was proud of his heritage; in 1994 he founded the Alfred Bader award, a prize for young Czech chemists under 35 years given by the Czech Chemical Society. The interview was recorded on April 9, 1997.



Vera Gissing was born in Prague, Czechoslovakia on July 4, 1928. She grew up in a Jewish family. In 1939, when Vera was 11, she and her sister Eva were sent on the Kindertransport -- a rescue mission to save Jewish children. Vera and Eva would be separated at the station where Vera was met by her enthusiastic foster mother. Vera and her foster sister became great friends; her foster sister taught her English after she dropped out of school. Later, Vera was sent to Southport to live with another loving family. Eva eventually wrote to Vera gently explaining that their parents died during the Holocaust. After the war, Vera went back to Czechoslovakia and lived with her aunt, who was filled with survivor's guilt. Vera would experience antisemitism firsthand at school but had loving friends who helped her with the difficulties she faced. Vera graduated from college and moved to London with her family. Vera was interviewed on October 25, 1996, in Wargrave, England, United Kingdom.



Paul Kuttner, son of Paul and Margaret, was born in Berlin, Germany on September 20, 1922. Paul had an older sister, Anne Marie. The family were non-observant Jews, however, like all Jews in Germany, their lives drastically changed once the Nazis were elected to power in 1933. In 1939, Paul left for England on a Kindertransport (children's transport). Upon arrival in England, he was interned as an enemy alien. After spending two months in an internment camp on the Isle of Man, Paul was released. In 1944, Paul trained to be a social worker and worked at the Bloomsbury House, the headquarters for most refugee work in England. Both of Paul's parents died in concentration camps. His sister used false papers and hid in Berlin throughout the war. Paul continued to work at Bloomsbury House until 1947, when he immigrated to New York. For over thirty years, Paul worked in publishing. He married twice and had one son, Stephen. This interview was conducted in Jackson Heights, New York, on September 25, 1996.

From Malka to Lisa

Letter Writing Activity

STUDENT HANDOUT

Letter to a Loved One: Letter writing plays an important role in Chapters 3-5. The letters between Lisa and her mother Malka, contribute to Lisa's sense of belonging by connecting her to her family.

Directions: Write a letter to a parent(s), a loved one, a friend or someone who contributes to your sense of connection and belonging. You may include details describing your everyday life; explaining how you are doing physically and emotionally; describing favorite memories; qualities you admire about the recipient of your letter; discussion of upcoming events; past and present accomplishments; etc.

***Be sure to obtain a postage stamp and mail this letter to the individual to whom you wrote.**

***Handwritten letters delivered to a loved one provides a deeper personal connection. Also, people who receive actual letters tend to save them as cherished memorable keepsakes.**

HOW TO FORMAT A LETTER

DATE AND LOCATION

Since people cherish letters a memorable keepsake, it's good to have a reminder of when and where the letter was written.

GREETINGS (END IT WITH A COMMA)

"Dear" is a traditional greeting for a loved one.

OPENING

This can include general small talk in the opening lines, questions you might have for the reader, etc.

BODY

Include details describing your everyday life at the moment; an explanation of how you are physically and/or mentally; description of some favorite memories; qualities you might admire about the person to whom you are writing; a discussion of upcoming events; past and present accomplishments; etc.



CONCLUSION

Here you can ask questions you might have for the recipient (with a suggestion to write back to you) as well as a final warm wish for the recipient.

GOODBYE

“Love” or “Hugs” and your signature.

P.S.

This means “Post Script” and is often used for afterthoughts or funny occurrences- it is not an expectation with every written letter.

THE ENVELOPE

STAMP (Upper Right Corner)

WRITER'S RETURN ADDRESS

(Upper Left Corner)

First and Last Name

House Number and Street Address

City, State, and Zip Code

DELIVERY ADDRESS (Center of Envelope)

Recipient's First and Last Name

House Number and Street Address

City, State, and Zip Code

Final Project Guidelines – Telling My Story Through Testimony

STUDENT HANDOUT

WHAT IS TESTIMONY?

Testimony is a record of a person's story about an event or experience witnessed first-hand and preserved through audio, video, or written text.

PROJECT DESCRIPTION

Throughout this unit of study, you learned about the true story of Lisa Jura and became familiar with the format and purpose of testimony that will help guide you in creating your own 1 to 2-minute video testimony with a partner using the following steps:

TESTIMONY PROJECT STEPS

1. Review the rubric and project criteria for this final project assignment.
2. Use the question student planning sheet to decide on what questions you want to ask about yourself and share in your testimony.
3. Once you've decided on the questions, provide responses for each of your questions on your planning sheet.
4. Record your final questions and responses on the interview planning sheet.
5. Work with a partner to rehearse both roles (interviewer and interviewee) and prepare for recording your testimony. Help your partner do the same. Share with students how you want them to record their testimonies on camera. You may wish to use a video response tool such as Flipgrid (flipgrid.com), student chrome books, or another tool you are familiar with.
6. Now that you are prepared, record your testimony on camera using a video response tool such as Flipgrid (flipgrid.com), chrome book, or another tool your teacher suggests. You may need more than one take to get it just right.
7. Help your partner do the same.
8. Share your testimony. Your teacher will provide a time to showcase, reflect and to celebrate each student testimony. examples or write your own in the space provided.

Telling My Story Through Testimony – “Questions” Planning Sheet

STUDENT HANDOUT

DIRECTIONS

Use this planning sheet to help you identify the **questions** you would like to be asked and included in your testimony. You may highlight or underline questions that you would like to include from the examples or write your own in the space provided.

<p>Questions to Ask About Myself</p> <p>Examples: What is your name? What is your age? When were you born? Where were you born?</p>	<p>Questions About My Family</p> <p>Examples: What are the names of your parents and siblings? What is a favorite family story you like to tell? What is a favorite holiday or tradition you like to celebrate?</p>
<p>Questions to Ask About My Childhood</p> <p>Examples: What is a favorite childhood memory? Do you have any pets? What do you like to do for fun? What are your unique talents?</p>	<p>Questions to Ask About My School</p> <p>Examples: What is the name of your school? How do you get to school? What grade are you in? What are your favorite subjects in school? Who is your teacher?</p>
<p>Questions About My Goals and Aspirations</p> <p>Example: What goals and aspirations do you have for the future? What inspires you to follow your dreams?</p>	<p>Questions About a Person Having a Positive Influence on My Life</p> <p>Example: Who is a person who has had the most positive influence on your life? What did they do to influence you?</p>
<p>(Optional) Other Questions I Want to Include:</p>	

Telling My Story Through Testimony – “Response” Planning Sheet

STUDENT HANDOUT

DIRECTIONS

Once you have chosen the questions you want to ask yourself, use this planning sheet to write the **responses** to your questions in the space provide that you would like to share in your testimony.

Response to Questions About Myself	Response to Questions About My Family
Response to Questions to Ask About My Childhood	Response to Questions to Ask About My School
Response to Questions About My Goals	Response to Questions About Positive Influence
(Optional) Response to My Other Questions	

Telling My Story Through Testimony – Interview Planning Sheet

STUDENT HANDOUT

DIRECTIONS

Once you have chosen the questions you want to ask yourself, use this interview planning sheet to organize and write the final interview questions and responses you will include in your 1 – 2-minute testimony. Practice the interview with your partner several times before you record your final testimony.

This interview is taking place on _____ in _____
date location, city, state, country

Questions About Myself

1. (Interviewer) My Question:

My Response:

2. (Interviewer) My Question:

My Response:

3. (Interviewer) My Question:

My Response:

Questions About My Family

4. (Interviewer) My Question:

My Response:



5. (Interviewer) My Question:

My Response:

Questions About My Childhood

6. (Interviewer) My Question:

My Response:

7. (Interviewer) My Question:

My Response:

Questions About My School

8. (Interviewer) My Question:

My Response:

9. (Interviewer) My Question:

My Response:



Questions About My Future Goals

10. (Interviewer) My Question:

My Response:

11. (Interviewer) My Question:

My Response:

Questions About the Most Influential Person in My Life

12. (Interviewer) My Question:

My Response:

13. (Interviewer) My Question:

My Response:

Optional Question

14. (Interviewer) My Question:

My Response: _

Telling My Story Through Testimony – Final Project Rubric

HANDOUT

	CRITERIA	POINTS POSSIBLE	TOTAL
PREPARATION	<p>The testimony is well planned, rehearsed and follows the project directions.</p> <p>1 _____ 2 _____ 3 _____ 4 _____ Beginning Developing Proficient Accomplished</p>	4	
CONTENT	<p>The testimony includes a variety of information that is related to the topic and includes descriptive details.</p> <p>1 _____ 2 _____ 3 _____ 4 _____ Beginning Developing Proficient Accomplished</p>	4	
DELIVERY	<p>The testimony is recorded and is communicated in a way that is easy for the audience to understand.</p> <p>1 _____ 2 _____ 3 _____ 4 _____ Beginning Developing Proficient Accomplished</p>	4	
COLLABORATION	<p>Partner supported one another throughout all steps of the project.</p> <p>1 _____ 2 _____ 3 _____ 4 _____ Beginning Developing Proficient Accomplished</p>	4	
	COMMENTS		
	TOTAL	16	

TEACHER NOTE: You may use this template to assess student's work or modify the template based on the needs of your class