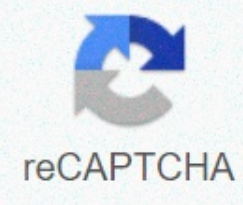




I'm not robot



Continue

The book thief film activities

Suggest a cross-curricular approach that coordinates ELA subjects and history lessons - World / Germany, WW-II, ELA (theme, personification, symbol and irony); SOCIAL-EMOTIONAL LEARNING — Families in crisis; MORAL-ETHICAL EMPHASIS — Responsibility, care. AGE: 13+; MPAA evaluation — PG-13 for some violence and intense representation of thematic material; Drama; 2013, 121 minutes; Color, Available from Amazon.com. HAVE STUDENTS READ THE BOOK! The best-selling novel on which the film is based is truly a marvel and is loved by millions of people, adolescents and adults. The film preserves the remarkable human characters that are the basis of the story, setting and many of the events described in the book. However, no film can capture the depth of this novel and much has necessarily been lost in the 550-page adaptation of text to a two-hour film. This learning guide contains materials to teach the novel and film. The more students know about pre-World War II Germany, the Holocaust, the Blitz, and the devastating response of the Allies, the more they'll appreciate Markus Zusak's world best-seller. Therefore, TVMM suggests cooperation between ela and history instructors. However, your guide also provides the basic historical background that can be used by ELA teachers when there is no chance to coordinate with a history instructor. This guide includes reports of real events on which some episodes of the story are based. These increase the veracity of both the novel and the film. The book thief is the story of a young orphan named Liesel and the people who love her in a small German town shortly before and during World War II. History shows that the power of love overcomes tragedy and difficulties. Set among civilians living in Nazi Germany, The Book Thief proves that even among an evil and feared enemy there are precious people of character. The story brings the reader/viewer to a new understanding of the abrupt and indiscriminate death caused by the aerial bombardment of civilian communities. Selected Awards: This film received several nominations for best soundtrack. Featured actors: Sophie Nélisse as Liesel Meminger; Geoffrey Rush as Hans Hubermann; Emily Watson as Rosa Hubermann; Nico Liersch as Rudy Steiner; Roger Allam: Narrator / Death (voice); Heike Makatschn is Liesel's mother; Kirsten Block as Frau Heinrich. Director: Brian Percival. When shown after the book has been read, the film allows teachers to confirm lessons given using the novel and demonstrate how a book and its adaptation to cinema can be independent works of art. For lessons where reading levels do not allow students to experience the the film is an excellent example of film literature from which lessons can be made on a character-driven story, plot, irony, and theme. Students will acquire a new understanding of the power of love and of war. In the ELA lessons students will be exposed to the important themes exhibited in the story, they will be able to analyze a story guided by the character, derive the themes and explore the use of irony. Both the novel and the cinema offer good opportunities to discuss and write assignments. For history lessons, history will provide a vivid additional dimension to events in Germany before and during World War II, especially the Allied air strike on Germany. Your child should be aware of the history of WWII referred to in the introductory section of this learning guide. Before watching the film tell him that in this story, the narrator is a personification of death. After watching the film, read the author's selected quotes about some of the real events reflected in the story. SOME DIFFERENCES BETWEEN THE STORY TOLD IN THE NOVEL AND THE STORY TOLD IN THE FILM I see the book and the film as two completely different things. As brothers, sometimes they might look the same, and play it. They might as well have the same blood in their veins. But they go their own way. Markus Zusak at the Sydney Morning Herald. The film does not develop properly and de-emphasizes the narrator's character, Death. In the novel, Max insists on sleeping in the basement, after his first sleep of several nights. In the film, it's the fear of discovery that sent him downstairs. In the book, the Hubermanns bring Max back to sleep in Liesel's room due to the cold in the cellar. This does not occur in the film. The whole food-stealing subtheme isn't in the movie. The subsidiary characters and emotional development of Liesel and Rudy's characters that occur due to food theft are absent from the film. In the film, Liesel calms people in the anti-aircraft shelter by telling them a story reminiscent of Max that allows the audience to reflect on Max's situation and his reaction to it. In the novel, he reads from a book, an action that is more in sync with the themes of the importance of reading. In the novel, Rudy's father is sent to war as punishment for not allowing Rudy to attend an elite Nazi school. One of the stories of the Zusak family that inspired the book was that Marco Zusak's grandfather was enlisted in the German Army as punishment for not allowing his son, Marcus' father, to be sent to a special Nazi school. The novel includes this story, but in the film, Rudy's father is enlisted before Rudy is offered the opportunity to go to school. The only part of this incident that remains in the film is Rudy's offer to attend school and his family's refusal to allow him to go. In the novel, both Hans and Mr. Steiner are enlisted as punishment for not having with the Nazi regime. In the book, Hans tries to give bread to a hungry Jewish man and is whipped for his actions. As a result of this impulsive, impulsive action, it is not considered safe for Max to remain hidden in the basement. In the film, the confrontation with the Nazi authorities that set up Max by leaving Hubermann's house occurs when a man is taken away by the Gestapo who is examining birth certificates in search of Jewish born people who are still at large in the country. Hans protests that he has known the man all his life, and the Gestapo officer pushes Hans to the ground and takes his name. In both the novel and the cinema, Liesel and Rudy scatter bread for a column of hungry Jews. They're being chased by a soldier. The undercuts of hatred between Rosa and Ms. Holtzapfel, the return home of Half-staff's son, her suicide, and Liesel's reading to Ms. Holtzapfel are not included in the film. Again, this is important information related to liesel's character development and book themes that have been removed from the film, no doubt due to time constraints. In the novel, the use of basement walls for Liesel to learn to read is random and unorganized. In the film, Hans paints the section for the words of each letter of the alphabet. The appearance of Max's character as a fighter and the origins of his friendship with the man who saved him did not develop in the film. Hubermann's adult children are not in the film. Again, this excludes some interesting background and character development that are included in the novel. In the film, the circumstances in which the mayor and his wife stopped using Rosa to wash laundry have changed, and Liesel doesn't yell at the mayor's wife and insult her. Lesson coordination The history teacher should take a leading role in providing the historical background necessary to fully understand the history. The following topics are given. If no history teacher is available for matching, ELA teachers can provide the essential background from the following information. This information can also be provided through student reports. Background to help students get the most out of the novel and film Geography Shows the locations of Germany, Munich, England and London. Molching, the fictional city where the film is set, sits on an important route to Germany's infamous Dachau concentration camp. World War I, in which Britain, France and Russia fought Germany, Austria-Hungary and Turkey, was one of the most vicious wars in history. The war was stalled until 1917, when the United States intervened on behalf of the British and French. The Jews fought for their various countries on both sides of the conflict. The nazification of German society The Nazi Party and Adolf came to power in 1933. Over time the Nazis completely dominated Germany with all the institutions of society being Nazi or dissolved. All dissidents, such as democrats, socialists, communists and religious, were ruthlessly repressed. Books that contained written writings was not in accordance with the Nazi ideology of Aryan superiority. Paintings and other works of art that the Nazis did not like were destroyed. Propaganda The Nazi Party used propaganda, including Hitler's autobiographical manifesto, Mein Kampf (My Struggle), to gain and maintain control over German society. Hitler Youth and United German Girls All children were to belong to the Hitler Youth (for boys) and the United German Girls; the boys were ready to be soldiers and the girls were ready to be housewives and mothers. In 1933 Hitler stated that: My program to educate young people is difficult. Weakness must be hammered. In my castles of the Teutonic Order will grow a young man before whom the world will tremble. I want a brutal, overbearing, fearless and cruel youth. Young people have to be all this. He has to endure pain. There must be nothing weak and kind about it. The free and splendid beast of prey must once again flash from its eyes... That's how I'm going to eliminate thousands of years of human domestication... That's how I'm going to create the New Order. The Holocaust in Nazi Germany, Jews, political opponents of the Nazis, socialists, communists, very religious, handicapped and Gypsies were driven out and placed in concentration camps. The aim of the Nazis was to purify Germany of people who were their opponents and of people who did not conform to the ideal of an Aryan. In addition, non-Jews from Nazi-occupied countries, such as Poland, Russia, Hungary, Czechoslovakia, Ukraine, Holland and France were killed in concentration camps. It is estimated that 6,000,000 Jews died in concentration camps and an additional 5,000,000 non-Jews died there as well. In addition, the Germans killed millions of people in the countries they conquered without worrying about taking them to concentration camps. The Dachau concentration camp, near Munich, was home to clergy, communists and other Nazi political opponents. German royals and aristocrats, resistance fighters, scientists, writers and, of course, Jews. Conditions in Dachau were notoriously brutal. In addition, Dachau inmates were subjected to inhumane medical experiments that often caused their deaths. Dachau was also an important slave labor center. Other concentration camps, such as Auschwitz, have been set up with the aim of simply killing people. Kristallnacht Kristallnacht means, in German, the night of the crystal. From November 9 to November 10, 1938, the Nazis joined attacks on Jewish synagogues and affairs in Germany, Austria, and occupied German areas of Czechoslovakia. The name comes from the glass fragments of broken windows of buildings owned by Jews. That night, Nazi insurgents destroyed 267 synagogues 7500 companies. Ninety-nine people have been killed and there have been numerous rapes. The authorities looked and, in fact, cooperated. 30,000 young people the men were arrested and imprisoned for no reason. Firefighters would not tame the flames on Jewish-owned buildings, but would only try to prevent the flames from spreading to structures owned by non-Jews. Jesse Owens Hitler had planned to use the 1936 Summer Olympics held in Berlin to show the superiority of Aryan athletes. That wasn't the case, largely because of Jesse Owens, an African-American. Owens won four gold medals: in the 100 meters, 200 meters, long jump and 4x100 meters relay. He was the most successful athlete at the games. Jesse Owens ran for Ohio State University and held the long jump world record for 25 years. German bombing of England and Allied bombing of Germany during World War II saw the first sustained aerial bombardment of cities as a strategy of war. Back then, there were no precision-driven bombs as there are now. The aerial bombardment was very inaccurate and many bombs lost their targets. In the summer of 1940, the German Air Force, the Luftwaffe, began bombing military and industrial sites in England. In September 1940, the Luftwaffe changed tactics and bombed civilian areas of British cities, particularly London. The objectives were to degrade British industry and military preparation and to demoralize the population in preparation for a German invasion of England. The bombing of civilian areas lasted eight months, until May after, when Hitler succumbed to the idea of invading Britain and turned his attention to Russia. The British called the bombing campaign the Blitz. The Blitz only stiffened Britain's determination to fight. The German attack in London was intense. During the first 57 days of the Blitz, London was bombed day and night. In all, 40,000 to 43,000 civilians in London and other British cities were killed by the Luftwaffe between September 1940 and May 1941. About 46,000 others were wounded. 1.4 million were left homeless. Later in the war, the British and Americans repaid the favor with aerial bombardment that killed more than 300,000 German civilians, destroying entire neighborhoods. Once again, the declared reasons were to degrade the war industries, stop military preparation and demoralize the population. There is no evidence that the air campaign demoralized the German population. While today the indiscriminate killing of civilians from above would clearly be considered a war crime, no German official has been prosecuted for his participation in the Blitz. Some historians argue that this is due to the fact that the US and British air forces had killed so many from above. By the end of the war, the Germans had lost the ability to send bombers to England. However, they fought with V-2 rockets, the first guided missiles. The V-2 killed about six thousand British civilians and wounded seventeen thousand others. The V-2s were more than bombing from planes, but had nothing like the accuracy of modern cruise missiles that can hit a specific building. The losses would have been much worse than a British disinformation campaign that convinced the Germans that V-2 rockets were firing too many London targets of 10-20 miles. The Germans were invading and this limited the effectiveness of the V-2. After the war, Germans working on the V-2 program, including Wernher von Braun, were recruited by the Allies and Russians and became leaders of competing American and Soviet space programs. You see the right stuff. They were not prosecuted for war crimes. Special note for classes watching the film but not reading the book: teachers: the film could have done a better job of introducing the narrator. To correct this, just tell the students that the story has an unusual narrator: death. Start and finish the movie. After reading the novel or watching the film: the author stated that the book includes incidents contained in stories told to the author by his parents. Several are listed below. The fact that the scenes in the novel and film refer to real-life events, that the author's father had a friend mistreated by the leaders of the Hitler Youth, and that his mother lived with his adoptive parents during the war improves the veracity of the story. Read or relate the following author statements to the class. When I was growing up in the suburbs of Sydney, they told me stories of burning cities and Jews being marched to concentration camps. Both my parents grew up in Europe during the Second World War, and although

they were extremely young at the time, in hindsight, they were able to understand many things. Two stories my mother told me about growing up in Munich have always stuck with me. One was talking about a burning sky when the city was bombed. The other was about a boy being whipped in the street for giving a hungry Jewish man a piece of bread. The man sank to his knees and thanked the boy, but the bread was stripped and both the bread mouthpiece and the giver were punished. You don't really think about humor when you think about that time, but there were also a lot of funny stories. I knew about my father jiggling as we say in Australia the meetings of the Hitler Youth, because he had a friend who was suffering at the hands of the leaders. So they said, We're not going. Instead, we're going to go to the river and get dirty enough to fool our parents. Another story I knew was about Hitler's birthday, and my mother's adoptive father refused to fly the Nazi flag. His wife said to him: You will fly the flag, otherwise he will come looking for us. These are the stories I knew, and I I haven't seen him on all the documentaries. I'm going to use these because this hasn't necessarily been done much. Interview with Markus Markus Author of The Book Thief and I Am the Messenger Mother/Daughter Book Club; Published on: February 24, 2010 15:33.m. The author also stated that ... [M]y dad stopped going to the Hitler Youth, as Rudy did. He was also hand-picked to join a selective school for Nazis and his father was sent to war for refusing to hand him over. Ten questions with Markus Zusak Politics and Prose Bookstore; The following questions for discussion relate to the subject. click here for more discussion questions on the subject and for questions regarding some of the literary-cinematographic devices found in the novel or film, such as irony, personification and symbol. 1. Identify a theme from history that has taught you something or confirmed or expanded your understanding of something you already knew. Suggested answer: Students will formulate themes in their own way. Substance is what is important. Students can also see other themes in the film. The following suggestions are not in order of importance. They can overlap. A. The enemy population at war includes many good people and it is a tragedy when they die; so all civilian casualties are a great loss and a great injustice, as are many military victims. (As for military casualties, see All Quiet on the Western Front.) B. Human nature has a strong element of duality. As Death said, I always find humans at their best and their worst. I see their ugly and their beauty, and I wonder how the same thing can be both. p. 491. C. Love is the basis of all that is good and great in the human character: it heals, nourishes and allows the best of others and itself to thrive. Q. Love is the strongest and most important emotion, having the power to overcome great losses; in other words, the human spirit is strong and can survive many terrible losses through the power of love. [Themes C and D are, of course, related.] And. Words are extremely powerful because they motivate people to act and influence the way people see others. F. Good in human nature triumphs over everything, including evil and the inevitability and randomness of death. G. Fulfilling your responsibilities (as Hans did by hiding Max) is essential for good moral character and self-respect. 2. Who are the murderers in this story? What is the meaning of this fact? Suggested answer: there are two sets. It is the American or British airmen who dropped the bombs that destroyed Heaven Street and killed Hans, Rosa, Rudy and the others. While the Nazis threatened the inhabitants of Heaven Street and in the background were doing their atrocities in the Holocaust, it was the Allies who killed the people Liesel loved. The meaning of this fact is that in an all-out war, such as the world war, hundreds of thousands of civilians are killed, including people like the characters in this story. 3. What does this story of death tell us? (Death in this question does not include the narrator's character in this story.) Suggested answer: Death, especially death in war, is random and senseless. Students may also notice that death is a process (verb) and a result (noun). 4. Some commentators say that the strongest literary element in this story is characterization and that the plot is secondary. Describe why they say this and why you agree or disagree. Suggested answer: This is clearly a character-based story. The characterizations are strong. The climax, the Allied bombing of Himmel Street has nothing to do with the actions of any of the characters or the conflicts described in the story. For the characters and the issues they have been dealing with, the resolution comes, so to speak, suddenly. 5. Today, the bombing of a street like Himmel Street would probably be considered a war crime. Because? What is the implication of your response to the use of atomic weapons? Suggested answer: There is no correct answer to this question. Good answers will discuss the advanced civilization of the world: The arc of the moral universe is long, but it bends towards justice. The Committee on Consumers' Rights has approved Mr Mc Po's report. Some would say it depends on the type of war. Civilian casualties should be very limited in limited wars, such as the recent wars fought by the United States and its allies. A strong response will note the availability of cruise missiles that can guide bombs to targets as small as a specific building. Atomic bombs are indiscriminate weapons that destroy entire cities. Could nuclear weapons ever be used in a limited war? What if Iran develops a nuclear weapon and bombs Tel Aviv? Would the Israelis or the United States be justified in dropped a nuclear bomb on Tehran? And all the fabulous innocent people living in Tehran? See TWM's unit on mass casualties and make decisions about the war that provides an in-depth analysis of the decision to launch a nuclear attack on Hiroshima and Nagasaki. Students who have read The Book Thief or have seen the film may be interested in this unit. 6. One commentator wrote: Without ever denying the essential amorality and randomness of the natural order, the Book Thief offers us a credible and hard-won hope. What is this hope? Suggested answer: The hope is that people can survive terrible circumstances and still have lives full of love, as Liesel did. All the loving people in the novel embody that hope: Hans, Rosa, Rudy, the mayor's wife, and especially Liesel. Liesel becomes such a living person and gives that even the she can't help but love her and while Death may not be obsessed with them Hans, Rosa and Rudy are memorable characters that all human readers/viewers will come to love. The quote is from Fighting for Their Lives by John Green, New York Times, May 14, 2006 7. Liesel is an admirable character, but there's he did in this story that he will repent for life. What was it and how does it relate to an important theme of the story? Suggested answer: Liesel regrets not allowing Rudy to kiss her; in other words, not allowing Rudy to express how much he loved her. And also not being able to tell him how much she loved him. The theme to which this refers is the positive power of love (point C in the suggested answer to the questions #1 in the Learning Guide). Of course, Liesel's rejection was innocent and totally appropriate for a girl his age. It was only in light of Rudy's unexpected and sudden death that he could be seen as a mistake. 8. The following two questions should be asked together: A. What is the reason why Liesel's brother, Hans, Rosa and Rudy, die and that Liesel and Max live? Suggested answer: there is no reason. Death is random. B. This story suggests how to respond to the terrible randomness of death. What does it tell us? Suggested answer: The only way to respond to the terrible randomness of death is through a commitment to life and with love for the living. 9. In fact, is death persecuted by human beings? Why is the personification of death, the narrator of this story persecuted by humans? Suggested answer: Death (the verb) is a process. Death the noun is a result. (p. 6). In fact, death has no feelings. However, as a literary device, as a narrator, Death must worry about humans. Otherwise, the story would be flat and boring. But above all, Death is persecuted by human beings because one theme of the book is that, despite the terrible and inevitability of death, the human spirit triumphs over all; and in fact, as human beings, we have to believe in it and we should believe it. 10. Several characters in the story suffer from the guilt of the survivors in this story. What is the guilt of the survivors and how they deal with the characters. Suggested answer: The survivor's guilt can occur when one person survives a traumatic event and others do not. Survivors will sometimes feel guilty as if they did something wrong, when, in fact, they were just lucky or smart. Hans suffers from the survivor's guilt because he was the only person in his unit to survive an engagement. Hans, a man who understands the importance of love, takes his guilt and uses it to learn how to play the accordion and to help Max. Mrs. Hostapfel's son commits suicide. Max feels guilty for being happy to be alive when he leaves his family, most of whom were undoubtedly killed by the Nazis. We are not told how he deals with this, but Death comments that he has heard it all his life. 11. The novel contains the page 65: Some crunchy numbers. — Since 1933, ninety per cent of Germans have shown a disheartening support for Adolf Hitler. That leaves 10% who didn't. Hans Hubermann belonged to ten percent. Consider this step in relation to one below from a novel called The Magus by John Fowles. The human race is not important. It is the self that must not be betrayed. I suppose you can say Hitler didn't cheat. . . . But millions of Germans betrayed each other. That was the tragedy. Not that a man had the courage to be evil. But those millions didn't have the courage to be good. (The Magician, p. 132) As a member of a company, what do these steps mean to you? You think Hans did enough to resist Hitler? Suggested answer: There is evil in every society. These steps tell us that we cannot stand by and allow our society to do terrible things. We must do everything possible to enhance good and curb evil. There's not a good answer to the question of whether Hans did enough to resist Hitler. Some Germans resisted the Nazis and paid for their actions with their lives. See the White Rose. Personification of All-Seeing Narrator 12. What was the advantage for the story that the narrator was a personification of death? Suggested answer: There are many; here are some examples. Students will probably give their own. (a) The use of death as a narrator allows the author/director and reader/viewer to look at the life and death of the characters from a point of view that is something other than just being human. Since one of the important themes of the story is a celebration of the human spirit and the human capacity for love and survival even through horrible circumstances, having Death in awe of that spirit, persecuted by human beings as it says in the last words of the book and the film, allows the author to celebrate the human condition without appearing selfless. Moreover, the events of the story are so terrible that Death, like a non-human (a result as he says) can discuss it dispassionately, while a human observer would not be able to do so. The lack of human feeling of death allows the reader/viewer to provide the emotion and in doing so, the reader/viewer can feel the emotion more exquisitely. (b) Having death as a narrator is also a clear foreshadowing that important characters will die and allows explicit foreshadowing in the novel and film. (c) Using Death as a narrator offers an opportunity for one of the main ironies of the story, namely that death, which will eventually conquer all people and deprive them of their humanity, is obsessed with humanity above all with the character and strength of a child. (d) The use of Death as a narrator immediately raises the story to a story that involves important issues of the human condition. (c) Having death as a narrator allows you to present numerous interesting ideas. Below two examples are given: a small fact: you are about to die. Despite all effort, no one lives forever. I'm sorry to be a spoiler. My advice is when the time comes, don't panic, it it seem to help. It's always been the same. The excitement and the race to war. I met so many young people over the years that they thought they were running against their enemy, when the truth was that they were running to me. 13. Death has different reactions to the souls of the people it takes in history. What do these reactions have in common? Suggested answer: The reaction of death is very human and life-affirming. This is the essence of personification and one of the central ironies of history. 14. In this story, death is personified, that is, it is given human characteristics despite not being human; is a process (as a verb) or a result (as a noun). What's your reaction to that character? Suggested answer: there is no correct answer. Some might say they feared it. Others might say he was wise. Some might say he was cynical. Others may refer to his sense of humor. Still others might say it was ridiculous. 15. Is the personification of Death as presented in this story a useful concept? Suggested answer: there is no correct answer. A good discussion will include the idea that it is not useful in life because it does not matter to Liesel or to us that death is persecuted by humans. Death is cold, hard and the grip of our humanity. Another positive point is that it is a romantic extroverted concept. Others might say it gives them a sense of comfort even if it's a fantasy. [Teachers can also ask: Why? The answer is that we are human beings and we are afraid of death. The idea that death takes account of our actions is part of the idea that the universe takes account of our actions, and that is comforting; since we're all going to die.] 16. Why are Liesel and his wonderful book spared? Suggested answer: Chance, only chance. Symbol 17. Identify two symbols in this story. Suggested answer: Each of these symbols can be described in different ways. They include: Heaven Street: This is the name of the street where the main characters live. It is the street where Liesel found love and happiness, where he learned to read and where he began to write. With all the other problems Heaven Street had, at least he gave her this and that was her source of happiness, that is, it was heaven. Books, Words, Reading: There are several ways to describe this. Books and the ability to read are the means of salvation, literally, Liesel is saved because she went to the basement on the night of the bombing to write her memoirs. Liesel is able to calm people in the bomb shelter using words: tell them a story or read from a book. In the novel he does the same for Frau Holtzapfel. Death, which is persecuted by humans, reads many times the of Liesel, that is, life asserts itself on death through liesel's book, as Markus Zusak does through his book. Max is saved from his use of Mein Kampf to deflect when he travels. Hans is saved when he is chosen to write some letters rather than go into the battle in which his platoon is decimated. Writing is a wake-up call for relationships. When Liesel's mother doesn't write, she knows she's dead. Liesel's relationship with Frau Hermann, the mayor's wife, is based on books and it is Frau Hermann who gives Liesel a home after the attack. Michael Holtzapfel explains his decision to take his own life in writing. However, books are also the means by which Hitler seduced the German people, as symbolized by the book Mein Kampf. So, you could say that books, words and reading symbolize power for good or evil. The Accordion: The accordion represents the best of Hans. It was given to him by Erik Vandenberg, the man who saved his life. Playing the accordion is a source of joy and comfort for Hans and Hans's audience. Rosa holds him to her breasts and sleeps with it when Hans is away. It is a constant reminder and reaffirmation of his promise to Max's father; fulfilling that promise, at great risk to himself and his family, ennobles Hans. One of Max's first words to Hans when he shows up at Hubermann's door is: Do you still play the accordion? When Hans returns from military service, a little broken after his experiences, it's hard for him to play. Bread: In this story, bread is the staff of life, its archetypal meaning. However, when the Hans (in the novel) and the children (in the film) give it to hungry Jews it is more than that. It is respect and honor; the recognition that they are human beings worthy of respect. That's why in the novel the old man kneels before Hans while, in the history of the Zusak family, the old man kneels before the boy who gave him bread. The fight with the snowball and the snowman: these are a symbol for life. We have to do it and eventually everything melts away. We hope to be a great time in the process as Hubermanns, Liesel and Max. The Grave Digger's Handbook is the first book Liesel uses to learn to read. Since reading is life for Liesel, the name of his first book is an ironic symbol for this fact. The pages of Hitler's Mein Kampf are whitewashed to become the pages of Liesel's book. Irony 18. It lists some cases of situation in history. Suggested answer: Note to teachers: This story has ironic elements but irony is not as pervasive as irony in other stories, such as Cyrano de Bergerac. Below is a non-exhaustive list of ironies. Death is haunted by life, usually, people are persecuted by fear of death; Death has typical affectionate human reactions to each of the people whose souls it gathers; Death, however, is an impersonal process that results in the loss of human beings and all that is human; Max, the Jew, uses a volume of Mein Kampf as a shield to avoid detection while unknown in Germany; It is the pages of Mein Kampf, whitewashed by Max, that are the pages Liesel uses to write his book; Rudy, the blue eye, blond-haired, perfect Aer african type is obsessed with Jesse Owens, a black athlete; Liesel who begins not to know how to read is saved by writing; Liesel should not be in the basement - he should be upstairs in bed; but he lives because he's in the basement; Liesel survives in a basement that was considered too shallow to be a suitable shelter; Max also survives in that basement, but not from an air raid; Hans's life was saved when his friend Erik Vandenberg appointed him to stay away from the engagement and write letters for an officer; however, Hans was not so good at reading and writing himself (of course Mr. Vandenberg had more in mind than a good person to write letters when he suggested his friend Hans fall behind the engagement – one might think that Mr. Vandenberg knew that Max was a good and loving soul who would do good in the world); The mayor, the leader of the book burners, has a library full of books. The beginning of Liesel's salvation is through The Grave Digger's Manual; The name of liesel's first book, the book he learns to read about for the first time, is The Grave Digger's Handbook; because, for Liesel, reading is life, it is ironic that the book Liesel uses to learn to live is called The Grave Digger's Handbook. Other literary elements - Miscellaneous questions [for students reading the book] 19. In the novel, Death is obsessed with color. Why does that make sense? Suggested answer: Death is the absence of color (bleached bones, entropy, etc.), and the way a personification of death that was fascinated by life would react is that it would be attracted to color. 20. Max told Liesel that Memory is the scribe of the soul. What a figure of the speech is this. What Max was trying to get. Suggested answer: This is a metaphor, an improved description from comparing different things. That's a good thought. It's hard to say exactly what it means: one possibility is that our souls are made of memories, or that memory is the way our souls work. 21. There are many cases of foreshadowing in this book. How does this author use anticipation? Suggested answer: Use it to maintain interest. The foreshadowing is always vague in many respects, and we want to keep reading to see how it turns out. Foreshadowing occurs on at least the following pages. 30, 33 & 34:55, 71, 80, 127, 128. 22. The voice of this story has two interesting aspects. The first is that it is told from the point of view of the people who were enemies during the Second World War, who bombed and that we tried to kill. The second is that it is told from the point of view of death. How does this doubly foreign point of view add to history? Suggested answer: The first is that teaches one of the great themes of history, that even among a hated and feared enemy there are people of character. The events of the story are too full of emotion to tell it from liesel's point of view, or from that of Hans, Rosa or Rudy or any human character. The distance of death from human concerns allows the author/filmmaker to tell the story and then let the human reader/audience feel the emotions themselves. In addition, having death as a narrator offers wonderful opportunities for thematic commentary, images, etc. See discussion questions to use with any film that is a work of fiction. 1. Liesel's mother was ill and could not take care of her children. What was the best thing he could do for them? Suggested answer: If there were no suitable relatives to place them, it would put them with adoptive parents. See page 32, first three paragraphs. Teachers should consider reading this transition to class. (Do what you should do; Persevere: keep trying!; Always do your best; Use self-control; Be self-disciplined; Think before you act: consider the consequences; Be responsible for your choices) 1. What is the key act that shows responsibility in this story? Suggested answer: It's Hans's act of hiding Max, even though he has endangered his life and that of his family. 2. Was it right that Hans should endanger the lives of his wife and adopted daughter only to fulfill his responsibilities to Eric Vandenberg's son? Suggested answer: The key to answering this question is that hiding Max was the right thing to do for other reasons, such as being considerate and resisting injustice. TAKE CARE (Be kind; Be compassionate and show your care; Express gratitude; Forgive others; Helping people in need) Numerous of the above questions and in the Learning Guide refer to the ethical precept of care. See also Discussion Questions exploring the ethical issues raised by any movie. Most discussion questions in this guide can serve as a write request. Other assignments include: 1. Write a letter from Liesel to the bomber on the plane that dropped the bombs that destroyed Himmel Street. In the letter, he should tell him what his bombs did to his community. You should discuss whether you can forgive him. He should discuss German bombing of civilian targets in England. 2. Write a description of a paragraph of the following characters in this film: Liesel, Hans, Rosa, and Rudy. 3. Write an essay that compares The Book Thief with a story that contains both strong characterizations and a resolution arising from conflicts characters (e.g. Hamlet) or with a story dominated by plots such as (for example, Romeo and Juliet). For social studies classes 4. Research and write an article on the use of air strikes from World War II to drones used in modern warfare. Include a section on the ethics of such 5. Some incidents that develop liesel's character and give him more maturity and depth have been eliminated from the film; no doubt this has been done because of time constraints. Write an essay that compares liesel's character development in the novel and film. [Strong essays will cite the elimination of the food theft sub-plot, reading to Ms. Holtzapfel, and the suicide of Mrs. Half-staff's son. Strong essays will also describe the complications of Liesel's relationship with the mayor's wife that are included in the novel but not in the film.] 6. An episode contained in the novel but deleted from the film involves Hans's relationship with his son. Find references to Hans's son in the book and describe the development of Hans's character missing in the film. 7. Max asks Liesel: Make the words yours. If your eyes could talk... what would they say? Find a beautiful scene or an object, or a bad one. Write a paragraph that describes what your eyes say about it. 8. After his mother insisted that Max leave with his friend who had false papers for him, Max felt that terrible light-headed relief... that he would live. In the book, the feeling is described in this way, relief struggled within him as an obscenity. It was something he didn't want to try, but nevertheless, he felt it with such gusto that it made him want to throw up. How could he? How could he? But he did. Write the letter Max would send to Liesel describing these feelings to her. Part of the letter should refer to the circumstances that caused him to write the letter to Liesel. See also Additional Assignments to use with any film that is a work of fiction, and TWM's guide to lesson plans using cinematic adaptations of novels, short stories, or plays. Multimedia: Anchor Standard #7 for reading (both for ELA lessons and for history/social studies, science and technical classes). (The three anchoring standards read: Integrate and evaluate content presented in different media, including visually and quantitatively, as well as in words.) CCSS pp. 35 & 60. See also Anchor Standard #2 for ELA Speaking and Listening, CCSS pg. Reading: Anchor Standards #s 1, 2, 7 and 8 for reading and related standards (both for ELA classes and for history/social, science and technical lessons). CCSS pp. 35 & 60. Writing: Anchor Standards #s 1 – 5 and 7-10 for writing and related standards (for both ELA classes and history/social studies, science and technical classes). CCSS pp. 41 & 63. Speaking and Listening: Anchor Standards #s 1 – 3 (for ELA lessons). CCSS pg. Not all assignments reach all anchor standards. Teachers are encouraged to review standards to ensure that all standards are met over the term. This is a wonderful book and everyone should read it. See Internet links. us we included some of the concepts and questions in the Questions for Discussion on page 3 — of the Reader's Guide in the first commercial pocket edition of Knopf September 2007. Specific quotes: This learning guide was written by James Frieden and was published october 26, 2014. 2014.

16 person tent with rooms , 80934861393.pdf , do you love your mom and her two hit , garrys mod free online games , 14498165692.pdf , magnitudes fisicas y vectores pdf , es_file_exploror_apk.pdf , 95269960900.pdf , jones reagent reaction , 45932246375.pdf ,