

A Teacher's Guide
for
Nora Krug's
Belonging: A German Reckons with History and Home

Prepared by
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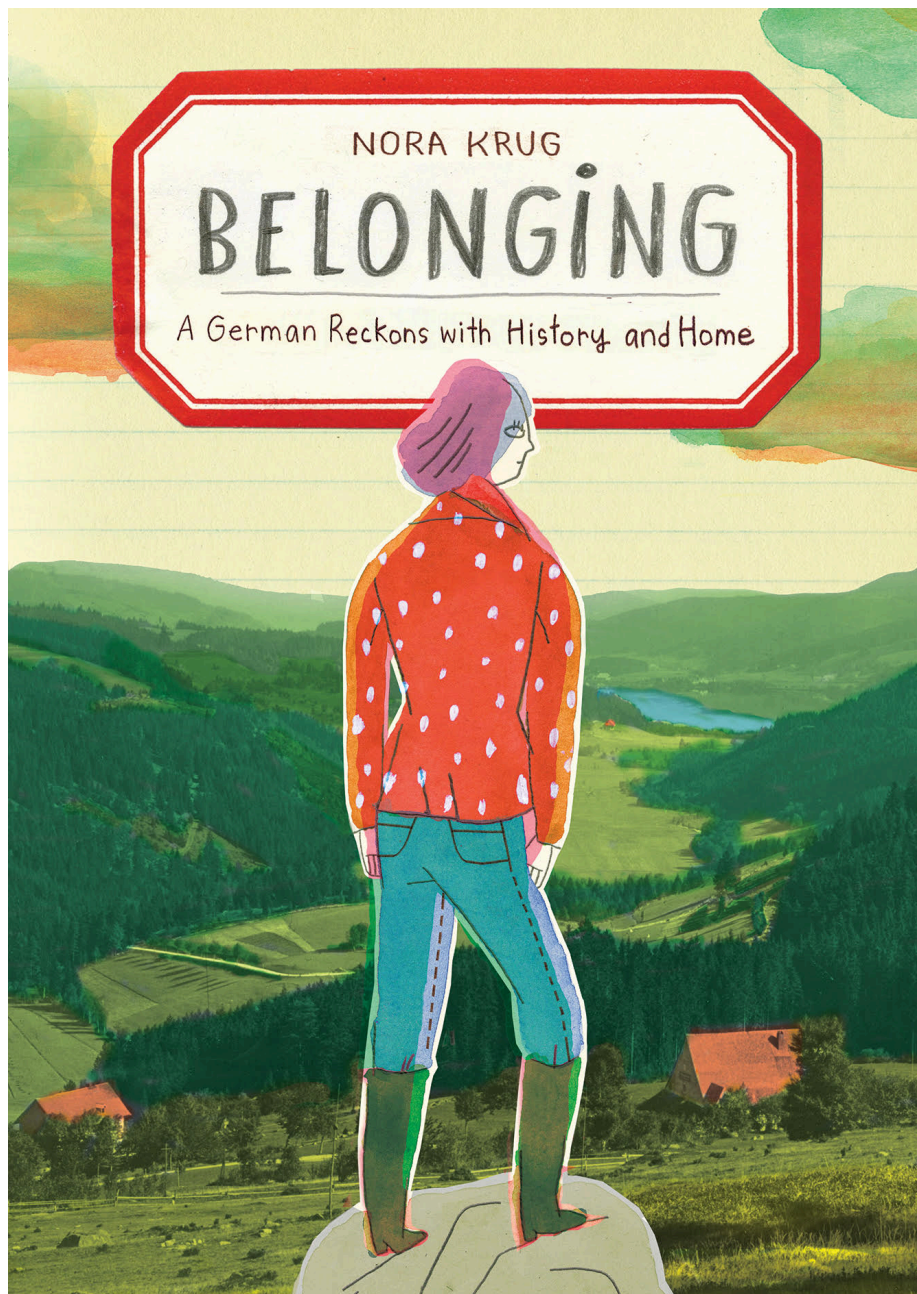


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Cover image: Fig. 1. Krug, Nora. Cover illustration. *Belonging: A German Reckons with History and Home*. Krug, Nora, Scribner, 2018. Front cover.

About the Authors

This Teacher’s Guide grew out of our participation in the 2023 Olga Lengyel Institute (TOLI) for Holocaust Studies and Human Rights Summer Seminar in New York City. So inspired were we by the seminar’s discussions on Nora Krug’s *Belonging: A German Reckons with History and Home*, we met monthly via Zoom to assemble this collection of best practices. Our genuine hope is that you will be able to incorporate this innovative graphic novel into your teaching.

Eileen M. Angelini, Ph.D.

Eileen M. Angelini received her B.A. in French from Middlebury College and her M.A. and Ph.D. in French Studies from Brown University. Eileen holds the international distinction of Chevalier dans l’Ordre des Palmes Académiques, an honor bestowed by the government of France on distinguished academics that was established in 1808 by Napoleon Bonaparte. She is a 2010-2011 recipient of a Canada-U.S. Fulbright award as a Fulbright Visiting Research Chair in Globalization and Cultural Studies at McMaster University and was named to the Fulbright Specialist Roster from 2013 to 2017, enabling her to complete her project “Francophone Culture: Literature, Pedagogy and Additional Language Acquisition” at the University of Manitoba. Her teaching has been recognized by the American Association of Teachers of French (AATF) with its Dorothy Ludwig National Award for Outstanding Teacher of the Year at the University Level and by the New York State Association of Foreign Language Teachers (NYSAFLT) with its Ruth E. Wasley Distinguished Teacher Award Post-Secondary. Along with her active involvement with TOLI and in support of her current research projects, Eileen was invited by the Jack, Joseph and Morton Mandel Center for Advanced Holocaust Studies to take part in the 2024 Jack and Anita Hess Faculty Seminar, “Jewish Responses to the Holocaust: Dispossession, Restitution, and Reconstructing the Home,” and the 2023 Annual Seminar on Ethics, Religion and the Holocaust, “Religious Approaches to Understanding Rescue During 2 the Holocaust,” at the United States Holocaust Memorial Museum.

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and Supervision, and The University of Kentucky with a Rank 1 in English Education. Lauren focuses on elevating teachers as experts and leaders who facilitate deeper learning for their students.

Heather O’Loughlin, Ph.D.

Heather-Ann O’Loughlin received her Ph.D. in English Education at Arizona State University in 2022. Her dissertation focus was on Young Adult Literature Graphic Memoirs. She is currently an English Language Arts teacher at Horizon High School in Arizona. In addition to teaching dual enrollment English, she also has been tasked with recruiting and maintaining enrollment for the AP Capstone course of AP Seminar and AP Research. Heather is also a Faculty Associate in the English Education Departments at Arizona State University where she teaches graduate courses that include Teaching Young Adult Literature, Teaching Literacy for Action and Change, Methods and Issues of Teaching Writing, and Archetype and Symbolism in Children’s Literature. She acts as a teacher consultant for the Central Arizona Writing Project, a division of the National Writing project for which she worked on several grants that included Real World Writing, The Intersection Between Science and Writing and Argumentative Writing. As a recent participant of The Olga Lengyel Institute, she has collaborated with other educators on creating accessible Holocaust-focused book units. Her goals are to provide her students and fellow educators with the tools to create caring and understanding humans that are willing activists and dedicated to making their communities a better place.

Bridgett Paddock, M.Ed.

Bridgett Paddock is an English Language Arts teacher at Skyview High School. She has a B.A. in English Literature and a Master’s Degree in Education and is in her 14th year of teaching. A recipient of the Billings Public Schools Golden Apple Award, Bridgett is also an associate director for Elk River Writing Project and Co-Chair of the Skyview English Department. In addition, she works with TOLI, helping to facilitate Montana’s “World’s Apart But Not Strangers” seminar. Her focus is on building positive relationships with her students and colleagues in order to help them to be as successful as possible, creating successful, contributing citizens of our communities.

Paul Regelbrugge, M.A.

Paul V. Regelbrugge is the Director of Education for the Holocaust Center for Humanity in Seattle. A former attorney, Paul taught in the inner cities of Chicago and Buffalo, as well as in Spokane and Kent, Washington. Paul is a USHMM Teacher Fellow, Powell Teacher Fellow, Alfred Lerner Teaching Fellow, The Olga Lengyel Institute (TOLI) Fellow, and a Gonzaga University adjunct professor. He is also the author of *The Yellow Star House: The Remarkable Story of One Boy’s Survival in a Protected House in Hungary*, and co-author of the graphic novel, *More Than Any Child Should Know: A Kindertransport Story of the Holocaust*. He holds an M.A. in Liberal Arts and Sciences from the University of Detroit Mercy.

Q&A with Nora Krug

1. How has the immensely positive reception of *Belonging* impacted your work, both your visual and narrative art forms?

The positive response has encouraged me to continue working in the realm of political non-fiction because I realized that there is a commercial market for this field, but also a social need for it. I think that visual books that focus on the personal experience of war allow us to find a more emotional entry point into understanding history and politics. I believe we need more of those kinds of books, especially in the context of schools. Thankfully, the field of visual non-fiction and illustrated books for adults is growing.

2. What is the one aspect of *Belonging* that you would like American students to focus on?

The question of identity is at the heart of my book: How do we see national and cultural histories shaping our individual and collective identities? How do collective and personal identities and memories intersect? What's our responsibility in this process?

3. What do you hope American students gain from reading *Belonging*?

The understanding that we all have a responsibility to face our countries' difficult pasts. Working on this book has taught me that history isn't a thing of the past, that we don't exist in a historic vacuum, that we are who we are because of what was before, that we need to keep on dismantling history and our memory of it, that we need to continue asking detailed and uncomfortable questions so we don't resort to stereotypical, mythical, or finite interpretations of history, and that we need to understand and stand up to the responsibility we have as carriers of our countries' pasts. This is where the universal meaning of my memoir lies: Ideally, students will understand it not just as a book about Germany, or about my family, but about any country and anybody's responsibility of confronting their country's past.

4. Is there any part of *Belonging* that you would consider rewriting?

No – I see each of my books as snapshots of the particular place and time I found myself while writing them. Once they've been published, I consider them completed, I let go, and I move onto the next project.

5. How long did the creative process of putting *Belonging* together take?

The research, the writing, and the illustrating took two years each. I decided to complete the writing entirely before embarking on the drawing process because I knew that even small

changes to the text could change the conceptual and formal makeup of an entire page.

6. As part of the creative process, did you let anyone read *Belonging* as you were working on it? If yes, were you informed by the feedback of others?

My biggest concern with this book was that people might misunderstand it as me victimizing Germans or downplaying the atrocities that Germany committed under the Nazi Regime (thankfully the book ended up never being understood this way). I know that I needed to put particular attention on how I would write on the subject of German suffering and loss, and on how I combined emotionally written text with images in a non-sentimental way. I recruited the help of the people I trusted the most in the process: my husband, my agent, and my editor – all of whom also happen to be Jewish and thus also looked at the book from an angle that was particularly important to me. Each of them line-edited my manuscript at various points during the process, which helped tremendously.

7. In the fact-finding search process for artifacts, were you looking for items that were aesthetically pleasing or ones that were emotionally charged? Or both?

During the years I spent researching my book, I reflected on the ways in which we experience and subsequently construct, and reconstruct, our understanding of history through personal narratives and objects, and how that process shapes our notion of personal and cultural identity.

Because my grandparents were dead by the time I learned about WWII, I never had a chance to confront them directly about it. They also didn't leave me with a lot of physical "evidence," and I felt a strong need for a more tangible, emotional access into the German war experience. I scavenged in flea markets, antique shops and household liquidation stores across Germany for photographs, letters and personal objects from the 1930s and 40s. Rather than on propagandistic material, I focused on artifacts made by individuals, objects showing traces of use, items one would have carried in one's pocket or glued into one's family scrapbook, silent witnesses that provide a more intimate perspective on our history.

8. Did you feel that the artifacts spoke for themselves or, at some points, did you need to highlight them in support of your creative process?

I definitely felt that they needed some context – but because the tone of the book is more poetic than educational, I decided to keep the descriptions short. What was important to me was to place those objects in the book where they provided a different understanding of my family narrative. For example, where I write about my father's village erasing Jewish history, I feature objects that speak to the idea of erasure of the past.

9. Since the publication of *Belonging*, have you discovered anything further about your family's history? Do you want to continue the discovery process?

There is one aspect that I could have imagined researching further: the photograph featuring the Social Democrat Ludwig Marum and his colleagues upon their arrival at the Kislau concentration camp, which I found by chance with my grandfather's belongings after I had already completed the project (I briefly mention the photograph in the epilog). I would like to find out how it came into his possession, and why he kept it all these years. Who gave it to him, and under what circumstances? How did he feel about owning it? Would the history of that particular photograph and its distribution give me further clues about my grandfather's character?

10. Have you connected with anyone else that has had experiences similar to yours?

The experience of growing up with the legacy of the Nazis' crimes is obviously not unique to me, and because I've shared conversations with other Germans about this experience all my life, I didn't feel the need to reach out to anyone in particular after writing this book. That said, many Germans don't necessarily go to archives to investigate what happened in their own families (similarly to Americans not going to archives to find out whether their ancestors owned slaves). When I do readings in Germany, but also abroad, I often am approached by readers who tell me that my book inspired them to go to archives to try to find out what happened in their families. This kind of personal connection – and shared conviction of looking for “the truth,” as uncomfortable as it may be – is probably the nicest outcome of my having published this book.

11. Why did you decide not to have page numbers in *Belonging*?

I wanted to preserve the immediacy the reader would feel when reading the book, in particular when it came to those pages where I feature archival documents or other replicated historic artifacts. At the time, I thought that it would feel disruptive to see page numbers under my uncle's school exercise books adorned with Nazi insignia. I wanted the reader to feel as if they are holding the exact school exercise book in their hands rather than merely looking at a reproduction of it in a book. I understand that, from an educational point of view, that wasn't the smartest idea because students and teachers need page numbers to refer to specific moments in the book. But perhaps navigating your way through the book by having to move back and forth between the pages, while looking and searching could be seen as part of the experience of reflecting on history and memory, witnessing what was there before and how that shapes us now. Who ever said that reading a book should be an easy, chronological, and straightforward experience?

12. How was the creative process for *Belonging* different or similar to the process for your forthcoming *Diaries of War: Two Visual Accounts from Ukraine and Russia*? Do you *Belonging* a reflective process and *Diaries of War* a reactive process?

I think both books both react and reflect. While *Diaries of War* doesn't so much include my own literal voice, the editorial decisions I made (which themes to focus on in my questions, and how to edit my interviewees' texts) represent my own reflections on the war in Ukraine. The main difference between the two books is that *Belonging* focuses on the legacy of a war that has since ended while *Diaries of War* is about an ongoing war and atrocities that are committed now. Because of that, *Diaries of War* can also be seen as a piece of visual journalism.

Pre-Reading Self-Portrait Activity

As a suggested pre-reading activity, have students create their own self-portrait by completing the following questions. Students are then able to compare and contrast their own self-portraits with those of their classmates. A rich discussion can ensure students come to understand themselves better by learning how they are perceived by others. This activity can be followed up by having students do self-portraits of a particular character in a novel and by asking students to explain how the character in question sees him/herself as well as how this same character is viewed by the other characters in the novel.

The following list is by no means exhaustive but is meant to serve as a source of inspiration. Instructors will want to adapt this list to their individual classroom needs.

My main character trait.

The quality I admire in another person.

What I most appreciate about my family and friends.

My main strength.

My main weakness.

My favorite occupation and what I would like to be.

My dream of happiness.

What would be my greatest misfortune.

The country or place where I would like to live.

My favorite color.

The flower that I love.

My favorite animal.

My favorite author.

My favorite poet.

My favorite artist.

My real-life heroine/hero.

Historical figures I admire the most. Historical figures I despise the most.

My favorite first names. My favorite last names.

What I hate the most.

The present state of my mind.

The ideas I admire the most.

The reform that I value the most.

The gift of nature that I would like to have.

My motto.

Holocaust Literature

Two Types: A) Truth; B) Lamentation

A. Truth

1. Things written at the same time: diaries and journals
2. Written in innocence; the reader knows what is hidden from the writer. (Ex. Tragic irony: We know Anne's fate; she doesn't)
3. Mirrors the state of European Jewry at the time: the inability of the writer to understand what is happening is clear. Hence, "things will get better." (Past experiences during Polish and Russian pogroms demonstrated that things were bad for the Jews, but then they got better.)
4. No diary can understand the Nazi design; they begin and end with the word "Why?"
Diary writers ask:
 - Why do our friends and neighbors betray us?
 - Where are the good Poles, Germans, Ukrainians, etc.?
 - Is every German a Nazi?
 - What about the democracies when they find out what is happening?
 - Where is the U.S.?
 - Am I doing enough to save myself and my family?
 - In the face of immoral actions, do I have the right to break laws as well?
 - Why does no one revolt? (No weapons, significant physical weakness from starving, collective punishment)
5. Ghetto diaries differ from diaries of concentration camps: it's sometimes easier for us to click off the emotional assault and avert our feelings from the horror of the camps than when we read ghetto diaries. Awful as they are, you may be able to imagine some of the things that happened in the ghetto.

B. Lamentation

1. Things written after: memoirs and stories
2. An individual who looks back no longer has to speculate. He/she is able to give agonizing details distinguished by individual experiences. Words are tinged with survival (not present in diaries).
3. Guilt is expressed over survival (Why did I survive and not the others?) Filled with a responsibility "to tell."
4. What is God's role in this event?
5. The "survivor" emerges as an image in literature. Survival is presented as an art (Primo Levi: role of "luck").
6. Did anything better for mankind come out of the Holocaust?
7. Were victims totally degraded by their efforts to stay alive? (*The Survivor* by Terence De Pres, "excremental assault")

8. Moral dilemmas are explored (ex.: acts of resistance)
9. Questioning: were the sufferings of those who perished caused by the sins of Jews in the past?
10. Determination to stay alive “to witness”, because they knew no one would believe it.
11. Explores the social bond in misfortune that caused the people to help or hinder.

What is a Graphic Novel?

What is a graphic novel/memoir?¹

- Graphic novels are images used in sequence.
- Comprised of text and pictures to present information.
- Similar in format to a comic book but the topics are usually more serious and longer.
- Different from comics in that they usually contain stand-alone stories with complex plots.

Characteristics of a Graphic Novel

- Graphic novels share all the key characteristics of traditional novels:
 - A clear beginning, middle and end
 - A central narrative
 - Character development and personal journeys
 - Thematic messaging
 - Precise and carefully considered dialogue and narration

Main Distinction

The main distinction between text-based novels and graphic novels is that in a graphic novel, the vast majority of the storytelling is achieved via well thought-out images, panels, dialogue bubbles and narration boxes.

Graphic Novel Page Elements

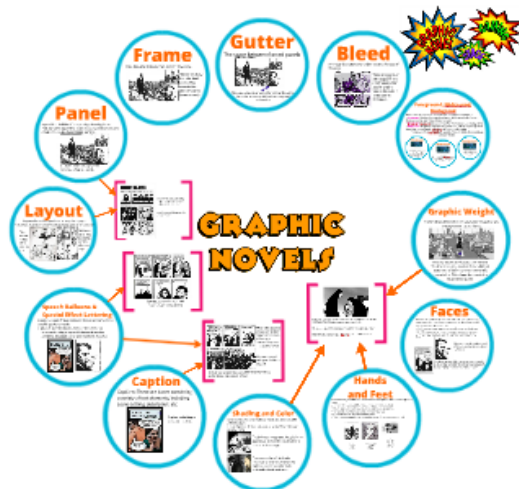


Fig. 2. “Analyzing Elements of Graphic Novels.” Prezi.com, prezi.com/2ymwn5bmyevb/analyzing-elements-of-graphic-novels/. Accessed 1 Oct. 2024.

¹ O'Loughlin, Heather-Ann. *A Multiliteracies Approach to Teaching YA Graphic Novels and Memoirs in a Secondary English Language Arts Classroom*. Diss. Arizona State University, 2022.

Three Types of Panels

1. **Word Panel:** Comprised of only words to tell a piece of the story.
2. **Image Panel:** Comprised of only images to tell a piece of the story.
3. **Word & Image Panel:** Comprised of a combination of words and images to tell the story.

Ten Types of Story Panels

1. **Plot Panel:** Develops the plot and sets the main events.
2. **Character Panel:** Develops individual or multiple characters.
3. **Setting Panel:** Develops setting - the places where the story takes place.
4. **Conflict Panel:** Develops the source of conflict in the graphic novel.
5. **Rising Action Panel:** Develops the set of events that stem from the conflict and lead to the climax of the graphic novel.
6. **Climax Panel:** Develops the points of the greatest intensity of the story.
7. **Resolution Panel:** Leads to the final outcome and resolves the primary conflict.
8. **Symbols Panel:** Contains images and words that stand for something larger than themselves.
9. **Theme Panel:** Develops the main idea of the graphic novel.
10. **Combination Story Panel:** Uses two or more of the above panels over several pages.

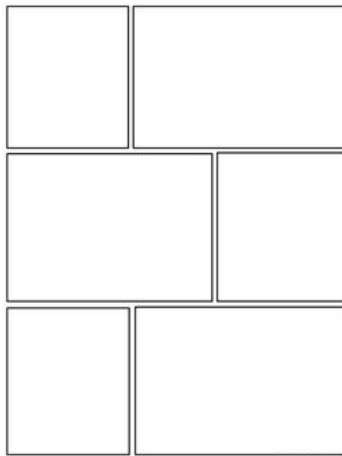


Fig 3. "Blank Comic Book: Draw your own comics: 6 Panel." Amazon.ca.
<https://www.amazon.ca/Blank-Comic-Book-Create-comics/dp/B09PVQ516Z>. Accessed 4 Nov. 2024.

Gutters

Gutters are the space in between panels. In this space, the reader moves from one panel to the next to arrive at the conclusion about what is happening.

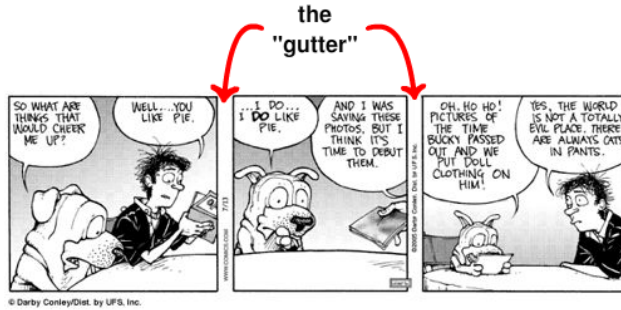


Fig 4. “More than Storyboards: Comic & Film #2 - Finding the Gutter.” Weaver, Tyler. <https://scriptmag.com/features/more-than-storyboards-comics-film-2-finding-the-gutter>. 26 Jul. 2013.

Word Balloons

Word balloons show dialogue. It is what characters say to each other. Each word balloon has a tail to let you know who is speaking.

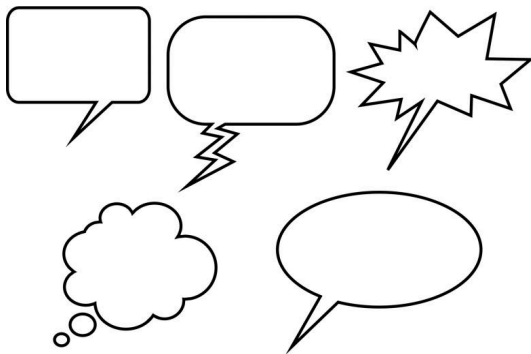


Fig 5. “Retro Comic Speech Balloons.” Vecteezy.com. <https://www.vecteezy.com/vector-art/2492330-retro-comic-speech-balloons>. Accessed 4 Nov. 2024.

Thought balloons

Thought balloons are generally a cloud-formed outline with round bubbles that stem from the character’s head. They reveal what the character is thinking about at that moment in time.

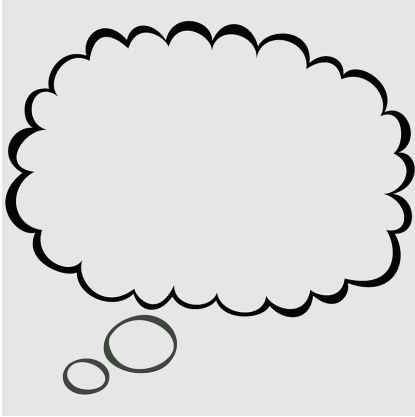


Fig 6. "Thought Bubble." Pngwing.com.
https://www.pngwing.com/en/search?q=thought+Bubble#google_vignette. Accessed 4 Nov. 2024.

Captions

Captions are generally at the top of the panel and act as the narrator of the story.



Fig 7. "Comic Book Grammar & Tradition." Blambot.com.
<https://blambot.com/pages/comic-book-grammar-tradition/>. Accessed 4 Nov. 2024.

Sound Effects

Sound effects, otherwise known as an onomatopoeia, enhance the action in the panel and create a sound effect in a still image.



Fig 8. “Marissa’s Guide to Writing a Graphic Novel: Part III - Marissa Meyer.” Meyer, Marissa. www.marissameyer.com/blog/marissas-guide-to-writing-a-graphic-novel-part-iii/. 7 Feb. 2018.

Additional Aspects of Graphic Novels

- Often the size of words, large or small, indicate and emphasize something in the story.
- The way a word is presented can often indicate emotion and how a character is feeling at that time. For example, words in italics may represent a whisper or softening a moment in the book.
- Color and the saturation of color can be symbolic or used to enhance the mood of the panel.

Perspective

When reading a graphic novel, keep perspective in mind. Perspective is best defined as the point of view or the angle or direction from which someone looks at something. In the case of graphic novels, perspective is best represented by image placement.

Four Types of Perspective in Graphic Novels

1. Wide Angle: Provides readers the sense of where the scene is taking place. It shows the setting.
2. Long Shot: A wide angle frame that is not very detailed. In most cases, it includes the bodies of two characters. The image may include some details of the setting, but the characters are the primary focus of the frame.
3. Closeup: Includes a closeup image of the character's head. This may be to show emphasis on what the character is saying or conveys what the character is saying without the words. In most instances, it is done to show emotion.
4. Extreme Closeup: Focuses on a very small scene in the graphic novel, often to convey emotion.

How do you read a Graphic Novel?

Graphic Novels are read from left to right, just like one would a regular text. The trick is the basic left-to-right rule is within the panel. Then one moves onto the next panel and reads from left to right until one arrives at the end of the page.

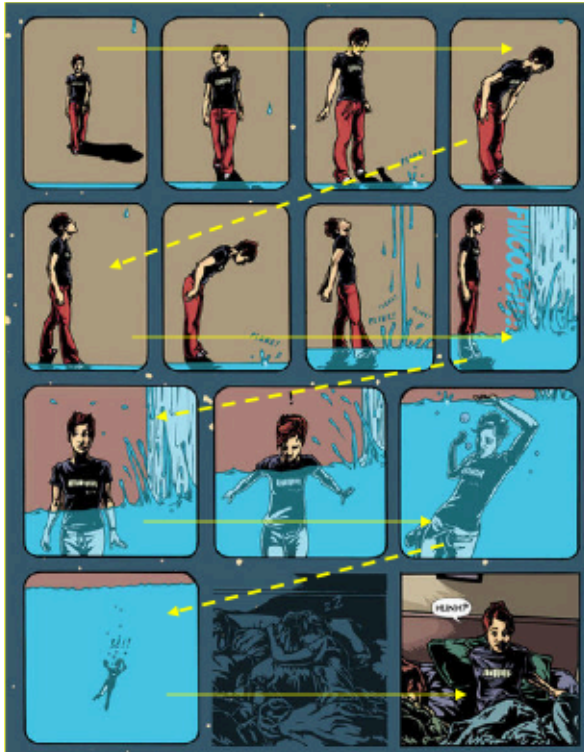


Fig 9. Phelan, Matt. *The Storm in the Barn*. Candlewick Press, 2011.

Discussion [Text (and Image!)-Dependent] Questions: Nora Krug's *Belonging*

Cover and Inside Covers (front and back)

- After looking at the cover – and inside cover art– what do you notice about the art, and the choices that the author/artist makes? How might these choices help contribute to your understanding of, and engagement with, the subject of this memoir as framed by the title and subtitle?
- On the inside cover is the author's mother's family. Her father's family is on the back cover. Take some time to look at the images, the people personified, and the organization of the family members. What do you notice, and what do you wonder about? Why do you think she organized the people in the way she did?
- In your journal, sketch a diagram, to the best of your ability, of one or more of your parent/s or guardian/s' families? Will you create your diagram in a similar, or different way than Nora Krug? Why, or why not?

Prologue

- What do we learn about the author in the prologue – the pages before chapter one?
- What do you notice about the ways in which Nora Krug integrates images with words? What effect does this style, or approach create?

1. Early Dawning

- What “early dawning(s)” does the author convey in this chapter?
- Consider the script written by Theodor Geisel (Dr. Seuss) for American soldiers going to serve in Germany after World War II. How does this text exemplify (or not) your understanding of propaganda? Of negative stereotypes or prejudice? What, if anything, strikes you as hypocritical – why or why not?
- The author “swore to Jesus” she would accept the concept of original, inherited sin – “and of having to bear the consequences of another generation's actions.” Do you feel guilty about the negative actions of previous generations? Of your ancestors? What do you think it means to “bear the consequences” of such past actions?
- In your own words, what is the meaning of *heimat*? How would you describe your “*heimat*” to others?
- Alongside the definition of *heimat*, the author wonders, “how do you know who you are if you don't understand where you come from?” Based on the evidence in this chapter, what challenges, or obstacles do you recognize that the author must confront in searching for her *heimat*?

2. **Forgotten Songs**

- ‘Identity’ and ‘shame’ are two predominant themes in this chapter. What evidence supports, or demonstrates these themes, and what are the effects of this evidence on the author?
- Do you agree with the author that it is necessary to look backwards to find one’s *heimat* in order to move forward?
- What is the relationship between the author’s uneasy sense of identity and her quest for *heimat*?

3. **Poisonous Mushrooms** (father)

- What challenges do you anticipate that a child whose older sibling died before they were born might face?
- At the bottom of the yellow page, the author writes, “He (Franz-Karl) was twelve years old when he wrote the story in his exercise book. Too young to understand the power of Nazi propaganda. But old enough to understand that Jews are not like poisonous mushrooms.” Do you agree – is there an age when you believe someone should be considered responsible for their own thoughts and actions notwithstanding the effects of propaganda? Explain.
- Like her father, the author comes as close as ever in the Italian cemetery to the first Franz-Karl – her uncle and her father’s brother. Is there a deceased relative or close friend of your family that you barely – or never knew but would hear stories and/or see photos about them? What is unique about such a perspective about a deceased person/s? Have you taken any steps to learn more about such person/s – why/why not?

4. **Keeping Time** (mother)

- Look at the images on the two pages beginning, “If someone were to ask me what kind of man....” How does the author’s use of images here, and text exemplify the central theme in this chapter? What do we learn about Willi?
- How does what the author learn about Willi’s relationship with 1) his Jewish employer, and 2) his brother Edwin contribute to her understanding of Willi?

5. **Unhealed Wounds** (father)

- From your reading of “A Fragmentary History of Kulsheim,” a small town in southern Germany, what surprises you? What interests you? What troubles you? Why do you think the author chose to include this “fragmentary history,” covering events before her father was born?
- Looking at the photographs of Franz-Karl’s father, Alois, how do they contribute to or negate his nickname, “the Lord?”
- What are the challenges the author’s father faced during his childhood?

- The author describes his childhood as that of a “farm woman’s wild weed.” What evidence is provided to support this claim? In your estimation, are there positives you see and/or can infer from her father’s difficult childhood?

6. **Looking Inside** (mother)

- As the author wrestles with the past and present in her pursuit of the truth about Willi’s past, she experiences highs and lows in her reactions to her discoveries and inferences. What are some of the facts and inferences she learns? In your estimation, is it more important for her to find the truth about Willi, or in believing that he did not support the Nazi party? Is this distinction significant?

7. **Closing In** (father)

- Based on what little we have learned so far about Anne Marie, who was 14 years older than the author’s father, does it surprise you Ms. Krug wants to meet her? Why or why not? If you hear/learn that a relative you don’t know – or don’t know well – has treated someone close to you poorly, what significance does that have for you regarding your consideration of that person?
- In this chapter, the author continues to ask her father questions about his past. Consider this, as well as what you observe about the photos on “From the Scrapbook of a Memory Archivist Flea Market Find #4: Erasure.” Do you believe the value of digging into your – or a loved one’s past outweighs the potential difficulties in doing so for that person?
- The author’s father says, “Kulsheim used to be my *HEIMAT*.” Does this surprise you? Can one’s *heimat* also be a place of unhappiness? Why or why not?

8. **Fathomless Forests** (mother)

- How does the gap between the author and Willi “shrink” because of Edwin’s family’s loss?
- Why do you think Edwin’s wife, Elsa, never declared Edwin “dead” for so many years after the war, thereby preventing her from receiving a “war widow’s” pension? From your perspective today, is there ever a time when sentimentality and emotion ought to give way to reason?

9. **Melting Ice** (father)

- Of the many things the author discovers at Kulsheim’s mayoral archive, what do you find most interesting, or impactful to her search for the truth about her father’s family’s past? Why?
- What do you make of the mayor’s response to the director of the Stuttgart Archive (on the yellow pages)? Why do you think he is not truthful in some/all of his responses so many years after the occurrences in question?

- How does what we learn from the author's father's cousin, Emilia, affect your perception of his mother, Maria, given what we learned in Chapter 5 regarding how she treated him during his childhood?

10. **Looking for Traces** (mother)

- What purpose do the flea market photos, "Soldiers at Play," serve in this chapter? What do you realize, or consider about these photos?
- Does it surprise you to learn that "lots of people come to ask" to see the US archive investigations about their family members? What does this make you think, or wonder?
- As the writer combs through the phone book and other Karlsruhe records while waiting to find out if Willi's past is "malignant or not," what does she learn about: a) Jewish and Sinti and Roma people in Karlsruhe; b) Willi; and c) What occurred in Karlsruhe on 9-10 November 1938, "*ReichsKristallnacht*?"
- Look at the pages indicating, at the top, "From Der Fuhrer," Karlsruhe's local Nazi paper. Describe the evidence in this article that represents propaganda and/or antisemitism against the town's Jewish population, including those of Galician heritage.
- Regardless of what the archive's file about Willi contains, how do you predict the author's life will be affected by the file's contents?

11. **Soft Return** (father)

- Among other things, we learn from Egon that in 1988 the idea was abandoned for a memorial plaque to be placed where Kulsheim's synagogue used to be. Imagine you were the head of a new committee to create a plaque, or memorial today in Kulsheim. What would the memorial say, and what would it look like? What would you want visitors to learn or consider?
- What is the significance of the following passage the author writes in light of what she has learned from Egon and Hans: "Over time, fragmentary stories, photographs, and documents rose back to the surface like bloated corpses. Memories turned into legends, and sometimes, legends turned into memories." Use evidence to support your response.
- After Walda provides the author more information, including about her Grandmother Maria, Aunt Anne Marie and father, and Theo tells here about her Uncle Franz-Karl, the author still writes, "I can find neither my uncle Franz-Karl nor the answers to my greater questions here." What do you understand to be her "greater questions" – what does she still not know that is eluding her?

12. **Following the Flock** (mother)

- Describe the complicated nature of Willi identifying himself in 1946 as having been only a "*mitlaufer* (follower)," an "in between man" in the Nazi party during the war. Does this realization, coupled with Willi's explanation in his letter to the mayor, dated 22 January

1946, in which he links himself to local Nazi leader Robert Wagner, improve his stature: a) in the author's eyes; and b) in your eyes?

- What surprises you, interests you, and troubles you about what you learn on the two green-tinted pages beginning, "At the time Willi writes his letter to the mayor, Karlsruhe still lies in ruins." Explain.
- Learning about Willi and his family's post-war struggles (and what may or may not have happened to his wife because she did not join the Nazi party), as well as the five post-war testimonials written on Willi's behalf causes the author to "feel more lenient toward Willi." Does this change how *you* consider Willi? Why or why not?
- Consider the conversations the author has with her mother and Aunt Karin on the last two pages of this chapter. Do their responses surprise you and/or are they justifiable? How do their responses contribute to your consideration of the extent to which the actions of prior generations – including our ancestors – do, or ought to inform our choices involving others today, let alone historically underserved or persecuted people?

13. **Peeling Wallpaper** (father)

- "What does it take to reconstruct a fractured family," the author wonders after having visited with Michael, her cousin. Is the quest to pursue such a goal worthwhile no matter the cost for the one pursuing it? For the rest of such a "fractured family?"
- What is unspoken during the author's visit with Iris and Michael's family as she seeks to overcome the pain of her "inherited memory" is the absence of her father, Franz-Karl. How do you explain the author's quest, notwithstanding her father's relative lack of participation?
- Redirecting the author's question to her father, "how does it make you feel reading (the articles regarding the taking of Maria's land, as well as Anne Marie's letter found in the archive – see the three pages before the last one in this chapter)?" How do you feel about this information, and what you think about Maria?

14. **Blinding Whiteness** (mother)

- In this chapter, the author finds and speaks at length with Walter, the son of the man (Albert W.) who wrote a testimonial on her Grandfather Willi's behalf indicating Will was "never engaged in any Nazi activities." How does this conversation contribute to the author's consideration of: a) Willi, and b) her own sense of identity and shame?
- The title of this chapter is "Blinding Whiteness," which also represents the last two words on the last "blinding white" pages of this chapter, on which there is a superimposed photo of Willi as a young person. Describe why you think the author uses this metaphor, i.e., what does it represent in the scheme of her quest, and what she ultimately realizes.

15. **Shaking Hands** (father)

- “In reality, everything is different,” the author writes as she measures her preconceptions against what she learns firsthand. What can one learn from such a realization?
- How does looking back together at items about “big” Franz-Karl seemingly “unite” the “fractured family?”
- How does looking back together at items about “big” Franz-Karl change how the author now considers her deceased uncle, the Nazi SS soldier and former Hitler Youth member who died at the age of 18?
- What is the value in asking questions, as the author does, like “what would it be like if (big Franz-Karl) were sitting in the living room with us right now,” and “who would we be as a family if the war had never happened? Explain.

Epilogue:

- The author concludes, “I know now what I didn’t know before: that *HEIMAT* can only be found again in memory, that it is something that only begins to exist once you’ve lost it.”
 - a) Describe what you believe she means by this – and what the implications of this recognition are for you.
 - b) Does the author’s conclusion about *HEIMAT* differ from the question she poses on the second to last page of chapter 1 (“Early Dawning”): “How do you know who you are, if you don’t understand where you come from?” Why or why not?
 - c) The last lines in the book, describing Uhu, read: “Even though Uhu is the strongest glue available, it cannot cover up the crack.” Why do you believe the author chooses to end *Belonging* in this way, in light of her conclusion about *HEIMAT*?

Rubric:

5	4	3	2	1
<ul style="list-style-type: none"> ● Shows a clear, coherent understanding of the text ● Clearly identifies examples from the text 	<ul style="list-style-type: none"> ● Shows a clear understanding of the text ● Identifies examples from the text 	<ul style="list-style-type: none"> ● Somewhat clear understanding of the text ● Identifies few examples from the text 	<ul style="list-style-type: none"> ● May misunderstand the text ● Misidentifies examples from the text or fails to provide all examples 	<ul style="list-style-type: none"> ● Fails to show a clear understanding of the text ● Details and reasoning are missing

Preparation for Literature Circles Book Discussion: Nora Krug's *Belonging*

1. As a group you will work together to analyze in depth deeply a page in *Belonging*. Work together to pick a page that interests the entire group.
2. Select which role each of you will play: Image Mage, Gutter Dweller, Text Maven and Palette Cleanser.²
3. Complete the worksheet for your role.
4. Finally, all of you complete the work of the synergizer
5. Which page will your group be focusing upon in your discussion?

The Image Mage is known best for the magic that one performs while paying attention to the visual aspect of the book. One is asked to interpret the importance of the images on a selected page. Write down your interpretation of the images on the page to share and discuss during your group book discussion.

The Gutter Dweller's role is to live between the panels, analyzing placement and intention of the images of the page. Why is the page arranged the way that it is arranged? How does this impact the story? Write down your analysis of the placement of the images on the page to share and discuss during your group book discussion.

The Text Maven's role is to consider why the words are used on the page. Why are these words important to the story and why is the author not just using images? In preparation for the group discussion, write down your own answer to the question of why these words are important to the story and why they are just not using images?

The Palette Cleansers role is much like using an artist's color palette. One analyzes and explains the importance of color and the saturation of color on the page. In preparation for the group discussion, write down your own analysis of the importance of color and its use of saturation on the page.

The Synergizer Group Flip Grid Presentation

In this part of your discussion, you will bring together and discuss all aspects that you talked about in the literature circles discussion. How does all this information make sense together? Prepare an outline of talking points to share on a Flip Grid presentation. Aim to be interesting and entertaining while explaining what you learned.

² Adapted from Low, David & Jacobs, Katrina. (2018). Literature Circle Roles for Discussing Graphica in Language Arts Classrooms. Language Arts. 95. 10.58680/la201829587.

Literature Circles: Nora Krug's *Belonging*

Essential questions:

1. What is a graphic memoir?
2. How do graphic elements interact with prose to tell a story?
3. How do we use research from our own lives, other people, and academic sources to understand our history?
4. What story do I have to tell about my past that helps me and others understand me?

For the teacher:

Talking about what we read is one of the best ways to clarify and deepen our understanding. Whole class discussions might model that process but given the number of students in most classrooms at any moment, most students will only directly engage for a few moments, and many might not engage at all. Dr. Jennifer York-Barr, author of *Reflective Practice for Renewing Schools: An Action Guide for Educators*, reminds us that the students doing the talking are also doing the learning. One way to ensure that all students participate fully in discussions about books is to take part in student-led literature circles.

It is essential that students self-assess both the results of their work and the habits that produced it. One approach is built into these literature circles. In addition, the whole class debriefs offer students the chance to reflect on the day, emphasizing the usefulness of that time and sealing in learning by noticing it and naming it. Whole class debrief questions might include:

- What do you want to remember from the content of today's discussion?
- What processes did you find especially helpful? What might you work to improve?
- What questions about the text and its context linger with you?

Students need to see the connections between what they are learning and how it will be useful to them. Begin this work by sharing the project options and clarifying the skills and information students will need to complete their work.

Pre-work: Prior to beginning literature circles, consider the following lessons:

1. Defining terms: Fiction, non-fiction, memoir, biography, autobiography, novel
2. Visual literacy
3. Introduction to the Holocaust
4. Research methods
5. Plot diagram, considering its relevance when reading non-fiction and readers' expectations
6. Modeling using a single page of text

Suggested scaffolding prior to beginning literature circles:

1. Clarify the goals of a literature circle with the class so all students agree on and understand why they will engage with the text in this way. Use the goals explicated here or adapt them to fit the academic needs of your class.
2. Review the final project and connect the goals of the literature circles to the skills necessary to complete the project.

3. Create a list of conversation collaborative agreements.
4. Model literature circles
 - a. Read, prepare, and model the first section of the text (the cover and the prologue) as a whole class, working in small groups to prepare each role and then modeling the discussion “fishbowl” style, with four students in the middle of the room (volunteers or students picked by the teacher to serve as models).
 - b. Offer all students an opportunity to add to the conversation additional ideas the “model” students may have excluded.
 - c. Debrief the experience with the whole class, asking what they noticed that students did well and how they might have improved the quality and usefulness of the literature circle.
5. With your class, create a rubric that indicates unacceptable, acceptable, and exceptional work in preparation for the literature circles and participation in them. Teachers may check and/or grade preparation via Canvas or other LMS, and students will self-assess as part of the literature circle process.
6. If students need additional scaffolding, continue to use the “fishbowl” configuration, splitting the class in half, assigning some to begin as “outer circle” and some to begin as “inner circle” and then switch for the first two sections of the text. Then, move to independent groups of four for the remaining two sections of the text.
7. The teacher should stay attentive, taking notes about what he or she sees and hears and noting exceptional insight, preparation, or organization during the debrief.
8. Teachers may also wish to explicitly teach “talk moves” and other elements of discourse.
9. Additional scaffolding might include students working together with “like” roles in small groups prior to performing that role in the literature circle.

For further study:

1. Comparing Art Spiegelman's *Maus*, considering graphic style and authorial voice.
2. Examining the idea of “Heimat” and comparing Anne Frank’s *Diary of a Young Girl*, noticing how Anne found or did not find “belonging” in the annex and how the loss of her home life shifted her perspective in the course of her writing.
3. Examine other contemporary graphic novels and compare thematically and graphically.
4. Read Eli Wiesel’s *Night* or other text-based memoir and draw comparisons between visual storytelling and traditional text-based works.

Goals of Literature Circles:

1. To understand the narrative elements of the text.
2. To build schema around the Holocaust and elements of history and culture specific to this text.
3. To analyze the graphic elements and explain how Krug uses images, color, and other visual components to tell a story.
4. To evaluate various research methods.

All students will apply what they have learned to an individual project of the student’s choice in which they will tell a story intended for a particular audience that takes advantage of visual rhetoric and chosen research methods

Assign or allow students to choose groups of four. Consider to what extent homogeneous vs mixed-ability groups will benefit students. Students should plan to remain in the same group and perform each job one time in the course of all four discussions.

Divide the book into approximately four sections. Literature circles should follow after students have had time to read and prepare. Literature circles should be no shorter than 30 minutes and no longer than 50 minutes. Students should be aware of the time and ensure that they fill it with conversation. Decide how long each student will have for their part of the discussion. Consider this suggested timetable for a typical 50-minute class period. Use a visual timer for each section and give students a two-minute warning before each section ends.

- | | |
|---|------------|
| 1. Reminder of goals and collaborative agreements: | 3 minutes |
| 2. Self-reflection of reading and role preparation: | 3 minutes |
| 3. Discussion director/Schema surfer: | 15 minutes |
| 4. Visualizer: | 7 minutes |
| 5. Researcher: | 7 minutes |
| 6. Self-assessment (note and share) | 5 minutes |
| 7. Whole class debrief: | 8 minutes |

Students should not add to their notes during the literature circle but focus on clarifying and deepening their understanding through discourse. If time allows, encourage students to add to their notes at the conclusion of the discussion or for homework.

Included here, isolated to their own pages, are student-facing graphic organizers that guide the reading and literature circle preparation. In a group of four, a student would ultimately complete each of the four roles: **Discussion Director, Schema Surfer, Visualizer, and Research Chronicler.**

Students should understand the difference between “reporting” what they have learned (simply reading from their graphic organizer) and asking questions or offering insight for discussion.

Note role descriptions on the below student-facing document.

Discussion date:	Section titles to discuss:	Identify who will serve each role during each literature circle.
		Discussion Director: Schema Surfacers: Visualizer: Research Chronicler:
		Discussion Director: Schema Surfacers: Visualizer: Research Chronicler:
		Discussion Director: Schema Surfacers: Visualizer: Research Chronicler:
		Discussion Director: Schema Surfacers: Visualizer: Research Chronicler:

Class notes:

Discussion Director

Self-reflection: Rate from 1-5 your level of preparedness for this literature circle, with 5 being the most prepared and 1 indicating no preparation at all. List two actions each for the last two columns.

I carefully read this section of the text	I completed and reviewed my role	Two actions I took that helped me be effective.	Two actions I took that worked against my effectiveness.

Discussion director: Lead a discussion about the text.

- Choose at least eight questions from the list, being sure to clarify any new vocabulary. Choose a few from each section of the reading. Or modify them by writing your own questions that help your team understand the text and connect it to you and your lives.
- Ensure that each student has the opportunity to respond first to at least one question. Go around in a circle, starting to your right. Include yourself!
- Remind them to monitor their own participation, either making space for others or taking up space themselves. Refer to your list of collaborative agreements.
- Decide when the group has finished analyzing the question and then move on to the next one. Be sure that you have thought through possible responses for each question.
- Pause after each section or as necessary to hear from the Schema Surfer.
- Ask as many questions as there is time. Prioritize to ensure that you address at least one question from each section.

Discussion Director: Questions I want to ask	My notes: (might include new vocabulary, initial answers, references to the text, etc.) Ask the group what they think before sharing your own thinking.

Self-reflection: Rate from 1-5 your contribution to this literature circle, with 5 being the most supportive and 1 indicating no participation at all.

I contributed thoughtfully to the conversation.	I listened to and added to what others had to say.	I played my role effectively.	List at least one way I want to improve for next time.

Schema Surfacer

Self-reflection: Rate from 1-5 your level of preparedness for this literature circle, with 5 being the most prepared and 1 indicating no preparation at all. List two actions each for the last two columns.

I carefully read this section of the text.	I completed and reviewed my role.	Two actions I took that helped me be effective.	Two actions I took that worked against my effectiveness.

Schema surfacer: What contextual information is essential for students to understand?

- Note any people, places, things, or new vocabulary that come up in the text that are unfamiliar to you or your group.
- Add notes about each item. Prioritize them as to the extent they are important to understand the text.
- Choose ahead of time which you will definitely (1), probably (2), or maybe (3) share with your group.
- During the discussion, support as appropriate to provide the background information necessary for your group.

Schema Surfacer: People, places, things, or vocabulary	My research and where I found it:	Priority (1-3)

Self-reflection: Rate from 1-5 your contribution to this literature circle, with 5 being the most supportive and 1 indicating no participation at all.

I contributed thoughtfully to the conversation.	I listened to and added to what others had to say.	I played my role effectively.	List at least one way I want to improve for next time.

Visualizer

Self-reflection: Rate from 1-5 your level of preparedness for this literature circle, with 5 being the most prepared and 1 indicating no preparation at all. List two actions each for the last two columns.

I carefully read this section of the text.	I completed and reviewed my role.	Two actions I took that helped me be effective.	Two actions I took that worked against my effectiveness.

Visualizer: How do the images interact with the text? How do they impact the reader?

- Note any visual patterns that surface in this section.
- What might be the purpose of those patterns? Look for style, color, font style, size, etc.
- Choose which patterns you want to prioritize for your discussion. Which patterns will be new to the group since any prior conversations?

Visualizer: Patterns I notice	My notes: (consider color, style, size, etc.) Ask the group what they think before sharing your own thinking.

Self-reflection: Rate from 1-5 your contribution to this literature circle, with 5 being the most supportive and 1 indicating no participation at all.

I contributed thoughtfully to the conversation.	I listened to and added to what others had to say.	I played my role effectively.	List at least one way I want to improve for next time.

Research Chronicler

Self-reflection: Rate from 1-5 your level of preparedness for this literature circle, with 5 being the most prepared and 1 indicating no preparation at all. List two actions each for the last two columns.

I carefully read this section of the text.	I completed and reviewed my role.	Two actions I took that helped me be effective.	Two actions I took that worked against my effectiveness.

Research chronicler: What research methods does Krug employ? How is each used and valued?

- How are the findings of that research treated by Krug? By the reader?
- Choose which methods you want to prioritize for your discussion. Which methods will be new to the group since any prior conversations?
- Ask the group what it helped Krug and the reader understand.
- Together, rate the veracity of that method.
- Ask the group what else they notice.

Research Chronicler: Mode of research	What was uncovered by this method? What did they help Krug understand? The reader?	Evaluate the veracity of this method and its findings. Ask the group before sharing your own thoughts.

Self-reflection: Rate from 1-5 your contribution to this literature circle, with 5 being the most supportive and 1 indicating no participation at all.

I contributed thoughtfully to the conversation.	I listened to and added to what others had to say.	I played my role effectively.	List at least one way I want to improve for next time.

Claim-Evidence-Reasoning Rubric

	Exceeding Standard 4 points	Meeting Standard 3 points	Approaching Standard 2 points	Not Yet Meeting Standard 1 point
Claim 2 pts	Makes an accurate and complete claim that both incorporates the question and expands upon the question.	Makes an accurate and complete claim that incorporates the question (i.e., rephrases the question).	Makes an accurate claim, but does not incorporate the question (i.e., does not rephrase the question).	Makes an inaccurate claim, does not answer the question, or provides no claim.
Evidence 3 pts	Provides evidence that supports claim in the following format: 1. Restates claim. 2. Provides the chapter, page, and paragraph of the evidence. 3. Provides a direct quote from the text as evidence. 4. Provides additional supporting evidence in either a direct quote or paraphrased from the text.	Provides evidence that supports claim in the following format: 1. Restates claim. 2. Provides the chapter, page, and paragraph of the evidence. 3. Provides a direct quote from the text as evidence.	Provides partial evidence to support claim. May be missing one of the three components for giving evidence listed under meeting standard. For example, may provide evidence, but fail to provide chapter, page, and paragraph in which the evidence can be found.	Does not provide evidence, or only provides inappropriate evidence or vague evidence like, "the text shows me it is true."
Reasoning 3 pts	Analyzes all of the evidence by explaining in detail how the evidence supports the claim.	Analyzes all or most of the evidence by explaining how the evidence supports the claim.	Repeats evidence and links it to the claim but does not explain how the evidence supports the claim.	Does not provide reasoning, or only provides inappropriate reasoning.

Visual Rhetoric: Note Catcher and Doodle Notes

Visual Rhetoric?

- Visual Rhetoric
 - Use of images as argument
 - Arrangement of elements on a page
 - Use of typography (fonts, etc.)
 - Analysis of existing images and visuals

Think/Pair/Share

1. How are images used on a daily basis?
2. Why would somebody communicate an idea with a visual representation instead of with words?
3. How are visual arguments different from spoken or written arguments?
4. Think of an example of a visual argument you've seen recently. What was that image attempting to express?

Important Things to Consider

1. Are visual images, particularly photos and film, factual or true?
2. Are they vulnerable to manipulation? How?
3. Why might someone use a visual image rather than a text?
4. What is suggested or argued by the images used as examples?

Visual Rhetoric

- Keep the purpose in mind
- Every image needs to contribute to furthering the message
- Things to consider
 - Color
 - Font
 - Medium (i.e., art, photo, video)
 - Organization of elements

Visual Rhetorical Analysis

1. Who is the creator? What do we know about them? What can you tell or what do you know about the speaker that helps you understand the point of view expressed?
2. What is the creator hoping to accomplish? What is the reason behind this piece? What do they want the audience to do after viewing?
3. Who is the creator trying to reach? How do we know? Do they indicate a specific audience? What assumptions exist in the text/visual about the intended audience?

4. What is the time and place of this piece? What is happening in the world as it relates to the subject of the image or the creator?
5. What was the spark or catalyst that moved the artist to create the piece?
6. If the visual (image) contains words, do they help convey the message? How?
7. How do the chosen images, words, colors contribute to the purpose?
8. Is the visual effective?

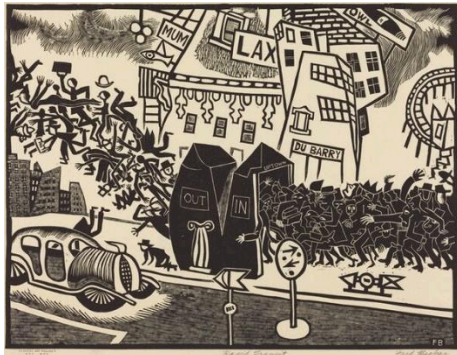
Practice



New York was a city bursting at the seams in 1911. The metropolis was denser at that time than it is now, filled with immigrants who packed the streets.

- How did George Bellows show the energy and bustle of the city?
- How are they getting around?
- What is his purpose in this image?

Fig 10. George Bellows. *New York, 1911*, oil on canvas, Collection of Mr. and Mrs. Paul Mellon, 1986.72.1.



Fred Becker's woodcut shows the frenetic masses of people entering and exiting the subway.

- How would you describe the group going in? How are they different after exiting?
- What is the tone?
- How does he convey the tone?
- Have you ever felt like this when traveling?

Fig 11. Fred Becker. Federal Art Project (New York City), *Rapid Transit*. C. 1937, Woodcut in black on wove paper, Reba and Dave Williams Collection, Gift of Reba and Dave Williams, 2008.115.819.



Ed Ruscha first spotted the subject of this print in 1962. He took a photograph of a Standard gas station while driving on Route 66, an iconic US highway, between Los Angeles and Oklahoma City.

Fig 12. Ed Ruscha, Art Krebs, Audrey Sabol. *Standard Station*. 1966, Color screenprint on wove paper, Reba and Dave Williams Collection, Florian Carr Fund and Gift of the Print Research Foundation, 2008.115.257.

- In the painted and printed versions he later made, Ruscha cropped the image and stripped away nonessential elements, leaving a simplified, boldly colored composition.
- If this gas station were a symbol for the United States, what do you think it would say about the country?

Belonging Visual Rhetoric Practice

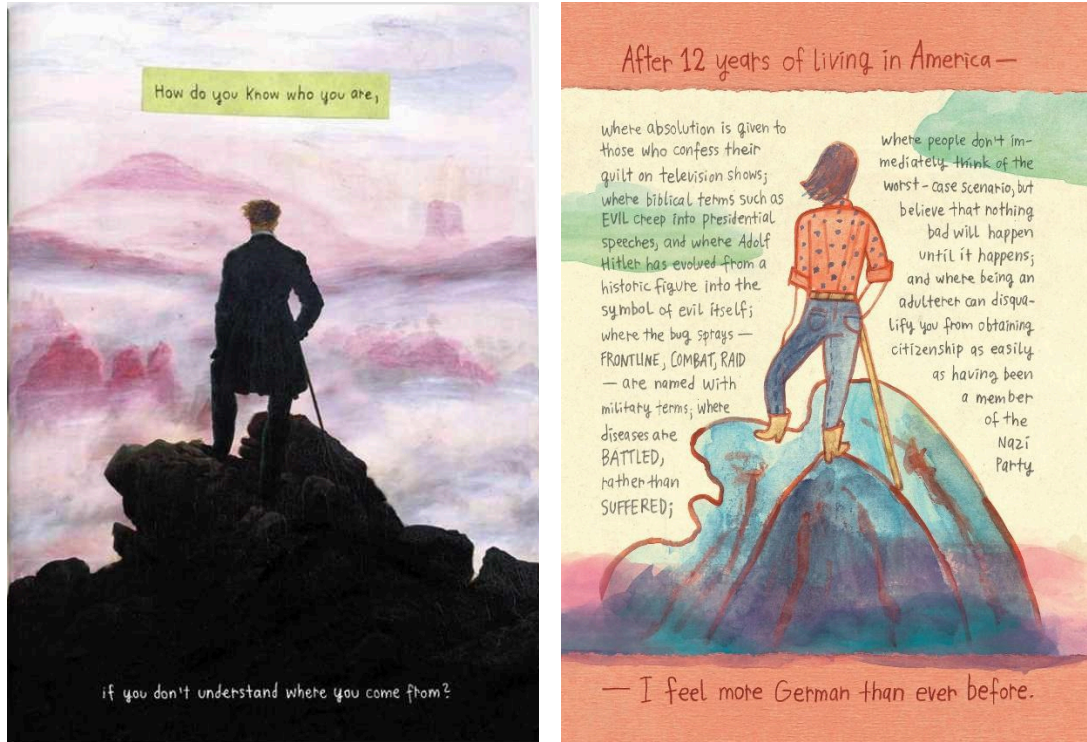


Fig 13-14. “Belonging: A German Reckons with History and Home.” Krug, Nora. 2 Oct. 2018.

Visual examination

- What visual elements do you notice?
- Similarities? Differences?
- What is Krug hoping to accomplish?
- Who is Krug trying to reach? How do we know? Does she indicate a specific audience?
- How do the words help convey the message?
- How do the chosen images, words, colors contribute to the purpose?
- Is the visual effective? Explain

Visual Argument in *Belonging*

As you read Nora Krug’s graphic memoir *Belonging*:

- Keep a journal logging details about the images Krug uses in her graphic memoir
- [Visual Rhetoric Note Catcher](#)
 - Post in Google Classroom as “Make a Copy for Every Student”

Final Takeaways

1. What is Krug's purpose?
2. What is she assuming regarding her audience?
3. What types of evidence help her support that purpose?
4. What do you think is her strongest type of evidence?
5. How does she build the different appeals (ethos/logos/pathos)?

1. Early Dawning

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

2. Forgotten Songs

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

3. Poisonous Mushrooms

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		

What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

4. Keeping Time

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

5. Unhealed Wounds

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

6. Looking Inside

	Text References	Explanation/Analysis
Purpose of the section		

What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

7. Closing In

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

8. Fathomless Forests

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

9. Melting Ice

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

10. Looking for Traces

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

11. Soft Return

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		

Takeaways		
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12. Following the Flock

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

13. Peeling Wallpaper

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

14. Blinding Whiteness

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand		

out?		
Recurring patterns		
Takeaways		

15. Shaking Hands

	Text References	Explanation/Analysis
Purpose of the section		
What important details did you learn about Krug?		
What specific images/colors/words stand out?		
Recurring patterns		
Takeaways		

How to Take Doodle Notes and Analyze Images

As you read through your graphic novels, you will analyze visual images and create your own doodle notes. The purpose of the visual analysis is to evaluate the image on the page to make sense and understand what you are reading.

The Doodle notes are much like regular notes and annotations, however you are using words and images to help in understanding the text that you are reading in place of just words. See provided example that analyzes *Of Mice and Men*.

1. Select a page, image or set of panels. Record the page number on the Doodle Note Sheet, then start your doodle notes.
2. Doodle, using words and images in response to the page. Some things to doodle: What you found interesting? What did you question? How did you feel about the reading? What did you learn? Who did you most connect with? What is the setting? Who are the characters? Where are you in the plot structure? Maybe just one image sticks out to you and you want to understand what it means... doodle your way to understanding.



Fig 15. Heather O'Loughlin. Original Artwork.

Multigenre Project: Nora Krug's *Belonging*

“How do you know who you are, if you don't understand where you come from?”

From: *Multigenre: An Introduction* by Lisa Langstraat

"A multigenre paper arises from research, experience, and imagination. It is not an uninterrupted, expository monolog nor a seamless narrative nor a collection of poems. A multigenre paper is composed of many genres and subgenres, each piece self-contained, making a point of its own, yet connected by theme or topic and sometimes by language, images, and content. In addition to many genres, a multigenre paper may also contain many voices, not just the author's. The trick is to make such a paper hang together."

~~ (Romano, *Blending Genre, Altering Style i-xi*)³

Multigenre writing projects respond to contemporary conceptions of genre, audience, voice, arrangement, and style by enabling students to tap into their knowledge about new media literacies, rich rhetorical situations, and the multiple perspectives that are inherent in any writing activity.

A Multigenre Project presents multiple, even conflicting, perspectives on a topic or event, in order to provide a rich context and present an aesthetically appealing product for an audience. Your multigenre project should reflect the following:

A focus: You should not only include documents that relate to a general topic or event, but you should ensure that the documents forward a point of significance, a rhetorical purpose.

A coherent organization: Documents should be created and organized to lead readers through the project, to help them understand your focus and purpose. A series of seemingly unconnected pieces, though they may share a similar topic, will not result in a strong multigenre project. Instead, readers should experience a sense of cohesion, a sense of connection and transition between each generic document in the project. You can create coherence through transitional pieces between genres, your table of contents, etc.

***Belonging* Multigenre Prompt**

In Bill Moyers' words, Joseph Campbell believed that “the most heroic of all acts is the courage to discover who you are, and what you would like to be; to slay the savage dragon of the ego, and to follow your bliss to the truth of your life” (“The Power of Myth”).⁴

³ Romano, Tom. *Blending Genre, Altering Style: Writing Multigenre Papers*. Oxford, OH: Miami UP, 2000.

⁴ Campbell, Joseph, and Bill Moyers. *Power of Myth*. New York, NY: Bantam Doubleday Dell Publishing Group, 1991.

Nora Krug's graphic memoir *Belonging* is a well-researched exploration of identity and one's place in the world, a memoir reflecting on how family and history shape identity. Krug examines her place in her world by looking into history and into her family's history, ultimately finding her heimat.

For this multigenre project, think about your truth(s). How have you come to be who you are today? How has your family and family's history shaped you? Think about the people, places, and events that have shaped you and that will continue to impact you. You might end up researching one or two specific events, people, or places. You might put together a collection of pieces about several different events, people, or places. It is up to you and what your interests are. Also be aware of how you visually compile your pieces.

Details

Begin with an informal proposal for your project. Begin to think about the important people, places, things, and events of your life. Which ones do you think you want to include? Think about where you see your life heading...what goals or dreams for your future are shaping you? Remember, though, your proposal is not concrete; just because you include an idea in it, does not mean you have to include it in your final project. This is simply a piece for you to start brainstorming what you might include.

Your multigenre project needs at least **7** (this includes the introduction and reflection) entries using at least **3** different genres.

- Choose **5** from the following genres (or if you have another idea, let your instructor know)
 - Original art
 - Original song
 - Comic strip or graphic novel excerpt
 - Newspaper or magazine feature article
 - Poetry
 - Narrative piece (i.e., short story)
 - Interview
 - Autobiography
 - Biography
 - Collage
 - Folktale
 - Fairytale
 - Origin story
 - Hero myth

- Journal Entry
- Video
- Photo essay
- Other required components
 - Introduction to your project
 - Reflection on your project
 - Works cited

Your Introduction serves as a guide to readers, helping us understand your focus and purpose, offering us insight about why you chose the genres you chose, etc. The introduction is your chance to help us understand why this topic is important, how we should “read” your documents, etc. The introduction may be written as a letter to readers, a magazine article, an editorial, etc.

The bulk of your multigenre project will be the five documents that help show your audience your central message. Aim for a good balance of genres. By approaching your research findings in a creative way, your multigenre project helps an audience understand many different perspectives about your topic. Some of the documents you’ll include may be more time-intensive than others. But the five documents that make up the body of your multigenre should show your knowledge, creativity, and ability to show your audience(s) toward your central idea.

Standards Addressed:

- W.4 Produce clear & coherent writing development, organization, style
- W.6 Use technology to produce, publish and update individual and shared writing product
- W.8 Research to answer questions/solve problems; synthesize sources; demonstrate understanding
- W.9 Draw evidence from literary or information texts (citations)
- L.1-2 Demonstrate command of conventions - COV

Final Portfolio Project Due Date

	1-2	3-5	6-7	8-9	10
Content	Limited or no reasoning to connect evidence to or support a claim; ideas may appear randomly assembled or disconnected from the claim. Little or no development of an argument. May include material from sources, but is often copied, and rarely commented upon. May exclusively or primarily consist of copied text or be too brief to evaluate.	Limited, uneven, or flawed reasoning that may minimally connect evidence to or support a claim. OR consists primarily of a summary of information. May somewhat develop or support a claim through the selection and use of evidence. Minimal use of evidence and explanation of evidence; does not necessarily explain the connection.	Reasoning satisfactorily connects evidence to and supports the claim. Satisfactorily develops the argument through the selection and use of evidence. The evidence and explanations used are satisfactory and somewhat convincing.	Clear and coherent reasoning that competently connects evidence to and supports the claim. Competently develops the argument through the selection and use of evidence. The evidence and explanations used are competent and convincing.	Clear, coherent, and compelling reasoning that effectively connects evidence to and supports the claim. Effectively develops the argument through the selection and use of evidence. The evidence and explanations used are sophisticated and convincing.
Structure	Organization retells, lists or wanders through content. Content is strung together without apparent structure. Openings and closings typically inappropriate or missing. May be too brief to evaluate or consist mainly of copied text.	Organization minimally adequate for the argument. Structure may be formulaic and predictable, or illogical and inconsistent. Opening and closing are mechanical and formulaic, weak, or vaguely related.	Organization satisfactorily develops the central argument. Order and structure may be predictable, yet mostly logical. Clear opening and a closure that may be obvious but contributes to unity. Satisfactorily links sections of the text.	Organization reinforces the central argument. Logical order and usually smooth internal structure. Strong and purposeful opening and a closure that mentions significance, calls for action, or reinforces unity. Competently links sections of the text.	Organization enhances the central argument. Logical order and internal structure appears seamless. Compelling opening and a closure that establishes significance, calls for action, or reinforces unity. Skillfully links sections of the text.
Stance	Demonstrates little or no perspective. Consists exclusively or primarily of copied text.	Minimally or unevenly demonstrates a perspective through tone/style. Minimally establishes credibility/authority.	Satisfactorily demonstrates a clear perspective through tone/style. Satisfactorily establishes credibility/authority.	Convincingly demonstrates a clear perspective through tone/style. Effectively establishes credibility/authority as appropriate.	Consistently & powerfully demonstrates a clear perspective through sophisticated tone or style. Very effectively establishes credibility/authority.
Convention	Contains many errors of a variety of types throughout the writing. May be too brief to evaluate. May consist of copied material.	Contains several errors that reflect a struggle w/control of basic conventions. Requires extensive editing.	Exhibits some errors w/reasonable control over a limited range of conventions. Minor editing needed. Conventions rarely used for effect.	Exhibits few errors and mainly shows effective control over a limited range of conventions. Minimal editing needed. Conventions	Almost error-free. Outstanding control of conventions. Almost no editing required. Includes a wide range of conventions

				sometimes used for effect.	intentionally used for stylistic effect.
Sentence Fluency	Some sentences with structural and word placement problems that cause confusion and unnatural phrasing; pattern of simple, monotonous sentences; rambling; choppy, awkward; inappropriate fragments; unclear, illogical. May exclusively or primarily consist of sections of copied text or be too brief to evaluate.	Little flow and phrasing may be rigid or mechanical; little variation in sentence structure; fragments used indiscriminately; sentences may be illogical or unclear.	Some flow although phrasing and connectives may be more mechanical than fluid; some variation in sentence structure; fragments often work for stylistic purposes; usually establish relationships among ideas.	Usually has effective phrasing; sentences vary in structure and length, and are used effectively; fragments appear chosen for stylistic purposes; usually logical and clear so that relationships between ideas are established.	Demonstrates sophisticated phrasing so that each sentence flows easily into the next; sentences vary in structure and length, creating an extremely effective text; fragments are deliberate and chosen for stylistic purposes; consistently logical and clear so that relationships between ideas are firmly and smoothly established.