

Reader's and Teacher's Guide for

MY
REAL
NAME
IS
HANNA

PREPARED BY

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Assignments can be adjusted for elementary through college age students with different learning abilities.

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Contents

Cast of Characters from <i>My Real Name Is Hanna</i>	3
Interview with Author Tara Lynn Masih by Curtis Smith	4
HISTORICAL RECIPES	
<i>Sirniki</i> , or Cheese Pancakes	7
<i>Marak Perot</i> , or Compote	8
Miriam's Variation	9
Food Fare Activities	9
QUESTIONS FOR BOOK CLUB DISCUSSION	10
FOR TEACHERS	
Four Project Ideas for <i>My Real Name Is Hanna</i> by B. Lynn Goodwin	12
Visual Projects	14
Online Visual/Film Assignments	17
HISTORICAL AND CULTURAL CRAFT AND GAME PROJECTS	18
ONLINE, FILM, AND PRINT RESOURCES	
Films/Videos for All Ages	19
Books for Children	19
Books for Adults and Older Teens	19
Miscellaneous Sources	20
CONTRIBUTORS	21



Cast of Characters from MY REAL NAME IS HANNA

FAMILIES IN HIDING

Hanna Slivka (aka Marcelina Borowski
Rosenberg)

Abram Slivka (aka Borowski), father

Eva Slivka, mother

Leeba Slivka, sister

Symon Slivka, brother

Maya Yurkovich, younger sister of Eva

Levi Yurkovich, Maya's husband

Olena Yurkovich, cousin

Little Natan Yurkovich, cousin

Golda Yurkovich, cousin

Leon Stadnick (aka Mykola), Hanna's friend

Leo Stadnick, father

Olga Stadnick, mother

Pavel Cohan, twin brother of Jacob

Jacob Cohan

Polina, love interest of Jacob

Marc Rabinowitz

Sonia Rabinowitz

Arashel Rabinowitz (born underground)

DECEASED GRANDPARENTS/RELATIVES OF HANNA

Batya (Bubbe) Kaidanov

Leonid (Zeyde) Kaidanov

Cousin Isaac (cousin of Hanna's mother)

KWASOVIANS

Rabbi Rosenthal

Father Dubrowski, Ukrainian Catholic priest

Alla Petrovich, Hanna's Ukrainian friend

Yuri Jańowski, Polish forester

Fedir Wolinski, Polish lamplighter, becomes a
Tzeler for the Germans

Ivan Umański, Polish miller

Stepan Illiouk, Ukrainian farmer (the Cohans
room with him)

Vladimir Davydenko, Ukrainian police chief

Mrs. Davydenko

Mr. and Mrs. Zherdev, Ukrainian bakers

Osip the Butcher, Jewish

Avrum, young Jewish schoolboy

POLICE/GOVERNMENT OFFICIALS

Commissar Egorov, Russian

Gestapo Chief Koelner, German



Interview with Author Tara Lynn Masih

BY CURTIS SMITH

Curtis Smith: Hi, Tara, and congratulations on *My Real Name Is Hanna*. When I think of you and your work, I think short fiction—this is your first novel, so let's begin there. Was writing a novel always in the back of your mind or was it an urge that came along later in your career? How was the process—and how did it differ from your story writing? Did you learn any lessons along the way that will make the next novel easier?

Tara Lynn Masih: Thanks, Curtis. Yes, in some ways writing a novel has been at the back of my mind since I was very young. I was a bookworm, as we called it back then. I loved reading and escaping into other worlds. The idea that I could create my own world someday was a dream of mine. And always, the image was of a novel. I recall saying in high school that I didn't like short stories, if you can believe it. Then we read collections by Flannery O'Connor, and I was hooked. I also had an excellent writing teacher, Kathy Collins, who taught students to write in "fragments." So I went off in that direction. I love the process of condensing.

And I was a single parent for many years. Making a living and raising my son was the priority. The short story and flash fiction fit that survival mode well. I could always find time to write a fragment or a flash story during his naptime or at night. Novel ideas did percolate, but nothing held my attention long enough to keep me focused.

Then I found Hanna. I wrote her story in three months. I was sort of dumbfounded that I'd finally written a novel from start to finish, and so quickly. But I'm sure you know, as you are also a novelist, that the first draft is far from "finished." It's been a five-year process, in total. But writing the novel in prose fragments allowed me to cross over from story to novel, and having a topic I'm passionate about kept me focused on the finish line.

CS: Can you tell us about the path of your book? I see it's being marketed as YA, but I believe the distinction between YA and literary fiction has really blurred. Did you write it with a YA slant in mind or is that how your publisher saw it?

TLM: I intentionally wrote it for younger readers, as I wanted this story to be told to the next generation. However, I also knew as I was writing that it would appeal to adults.

What I want to say about the novel path is that it connected me with some of the most incredible people I've ever met. Holocaust survivors will be the first ones to tell you there is nothing special about them, that they were just lucky. But I'm in awe of them. And their families. The ones I've met or studied are some of the warmest people I have ever known. How does someone go through what they went through, and not become filled with the hatred and anger that was directed toward them? To me, that was the best part of this journey, to listen and learn from them.

CS: I'm a history buff, and this novel's background, the German invasion of the Soviet Union, is one of the most compelling and horrifying chapters in history. What drew you to this time and place as the setting for *Hanna*? Is Kwasova a real town?

TLM: I watched the documentary *No Place on Earth*. I had seen an ad for it on the History channel and was intrigued because I love the natural world. It was a documentary about a family who sought refuge in the underground gypsum caves of Ukraine during World War II. My own family was riveted, even my young son. Theirs was an incredible journey of human survival against all odds, a story that had to be told in fiction. I did not want to “steal” their story, so imagined a fictional town (the name Kwasova comes from a town no longer in existence) and family under slightly different circumstances (Hanna flees to the forest as well as the caves). But the survival tactics and many of the events mirror their experiences, and those of other Jews and partisan fighters in the District of Galicia.

CS: There’s a real balancing act going on here—the love and folklore that sustains this family versus the world’s grim reality—and also balancing that, the inner world of this brave young woman. Was striking a harmony between these very different elements difficult? What about it was most challenging?

TLM: You hit on the biggest challenge for me. First, I obviously did not live through the Holocaust. I have not even lived through an experience that comes close to it. I am not Jewish (though I found out recently I have Polish roots). The biggest challenge was first shutting off that inner voice that told me I had no right to tell this story. That I wasn’t worthy. I think having a father who was a minority and a person of color gave me some confidence that I at least know what it’s like to be adversely judged for something not in my control. I tried to tap into that feeling I’ve had when I’ve been followed around in stores by shop attendants worried I might steal, or when I saw a certain look cross peoples’ faces when they met my father or made fun of our customs or name.

Despite the prejudice my father faced in this country, he taught me to look at the beauty in things. He was an accomplished watercolorist. Watercolor is the toughest medium. You need patience to work with the paint and the paper. Often, you have to plan the picture and the white space before you begin. You paint backward, so to speak. I think that is what I did here. There is this genocide taking place all around (and not just of Jews, but of Poles, Ukrainians, peasants, gypsies), but there are these white spaces that shine through—righteous Christians who risk their lives to save others, parents who risk their lives for their children, faith, hope, stories that connect them to their roots and sustain them, but mostly, there is the human ability to tap into some inner well of spiritual strength.

This story was not meant to be strictly about the Holocaust—I could never capture that—but to explore how we can survive emotionally.

CS: The story takes us to a time and place unfamiliar to most readers. How much research was involved in finding the right strokes to make it all seem so real?

TLM: Five years of research went into this. We (the press and I) were even researching in pages. Ukraine did not open up to public scrutiny until 1991. Much of the research early on relied on Esther Stermer’s memoir, *We Fight to Survive*. After that, I did tons of research to make people feel like they

are there. I am astounded how, after five years, so much more is available than when I began. There is a flood of research coming out of Ukraine now, thanks to the many organizations dedicated to preserving the truth of its history, which Russia kept under wraps. There are some historical details in *Hanna* (the use of a Witness Tree and the role of the *Tzeler*, for example) that have not yet been written about in fiction, to my knowledge.

CS: And finally, let's talk about character. Did you have a firm grasp of Hanna when you started? Or did she grow and change as you wrote? If so, what about her did you discover along the way? In what ways did she surprise you?

TLM: I like to write to get to know my characters. However, I don't start writing until I hear the voice of the main character. Hers came pretty quickly to me, in that state of half-waking between night and morning. I pretty much had the first line down from the start. Having that voice and that line allowed the writing to flow from there. Hanna pretty much dictated the story. She has to be strong. I know your characters are supposed to have some huge growth and face some personal obstacle or crisis. I sort of broke with that mold. I mean, she is in crisis the whole time. I felt that was enough for her. What she has to do, instead, is find a way to survive emotionally. Physically life is hard but she is being taken care of by her elders. It's her emotional growth that I hope resonates.

I also was gifted with an important find that helped me form her character. I wanted her to treasure something. I decided it should be a book. I spent months searching for the right kind of book that would suit her personality and be appropriate to the times and the country. I found it in a biography by journalist Greg Dawson, *Hiding in the Spotlight*, which tells the story of his mother. Zhanna was a gifted pianist when she was forced into a death march. She hid a music sheet under her clothing. She survived, as did Chopin's musical score. But before the march, her favorite book was Twain's *Joan of Arc*. I knew that had to be the book the moment I read about it (Twain is one of my favorite writers as well). The Dawsons gave me permission to use it. I don't think the book and Hanna would be the same without Twain's words from Joan's point of view that give Hanna's dire situation a parallel historical perspective.

CS: What's next?

TLM: I'm working with literacy groups and hope to speak out on bullying. That was the main reason I wrote this book. If it can stop even a handful of kids from bullying someone for any reason, all the years of work and research will be worth it. If it gives one child (or even an adult) the coping skills to get through a difficult situation, it will be *more* than worth it.



Historical Recipes

(If including children, please provide supervision.)

Food reflects the cultural heritage, ethnic history, and migratory patterns of a group of people over generations. Frequently, Hanna mentions food, or its absence. In *My Real Name Is Hanna*, food is a source of both torture and comfort.

Use the following recipes and activities to understand the background of Jews' forced migration. For instance, many Ashkenazi recipes were adopted from German cuisine and were later combined with Polish and Russian cuisine when Jews left Germany in the thirteenth century. Sephardic Jews came from Spain and Portugal but were expelled in the fifteenth century and resettled in warmer climates, so their recipes include more fish and spices. But similar recipes can be found in both cultures. Following are recipes for two meals that are mentioned in the novel:

SIRNIKI, or Cheese Pancakes

Sirniki are a good alternative to pancakes for breakfast

INGREDIENTS

1 lb farmer's cheese*
1 egg
½ cup flour
1 tsp sugar (or to taste)
¼ tsp salt (or to taste)
cooking oil

PREPARATION

Transfer farmer's cheese to mixing bowl. Add egg, sugar, and salt. Mix well, add flour, and mix again. Heat frying pan and add any kind of oil. Put a little flour on a plate or cutting board. Form a pancake and coat with flour. Fry until golden brown.

Serves 3

Serving suggestion: Serve with sour cream.

*Can substitute small curd cottage cheese if farmer's cheese not available.

MARAK PEROT, *or Compote*

This is a simple Eastern European Jewish dessert recipe for *marak perot* (Hebrew for “fruit soup”), also known as compote, with apricots, dried plums, and lemon juice. Cook time: 1 hour and 30 minutes. Kosher dessert for Shabbat meals.

INGREDIENTS

- 3 apples, peeled, cored, and thinly sliced
- 2 cups dried plums
- 1 cup dried apricots
- $\frac{3}{4}$ cup raisins
- $\frac{1}{4}$ cup sugar (you may omit or use your favorite sweetener to taste if desired)
- 1 $\frac{1}{2}$ tbsp fresh lemon juice, or more to taste

INSTRUCTIONS

1. Place apples, dried plums, dried apricots, and raisins in a pot and cover with 4 cups water. Bring to a boil and stir in sugar till dissolved.
2. Reduce heat to medium low and cover. Simmer for 1 $\frac{1}{2}$ hours, stirring occasionally, until the water becomes a thick syrup and the prunes begin to dissolve. Remove the lid for the last 10–15 minutes of cooking so the liquid reduces.
3. Remove fruit from heat and let it slowly return to room temperature. Squeeze the fresh lemon juice in, adding more to taste if desired. The lemon juice brightens up the flavor tremendously.
4. Put the fruit in the refrigerator until it is fully chilled, at least 2 hours. Serve by $\frac{3}{4}$ cup portions in glass compote dishes.

Serves 6

Source: See the full post: <https://toriavey.com/toris-kitchen/marak-perot-compote/#mUkgeTldGKG53Wdp.99>

MIRIAM'S VARIATION

This family recipe for compote comes from the press's senior editor, Dena Mandel, and her mother, Miriam, who learned how to make it in Newark, New Jersey, sometime in the mid- to late 1920s. It was passed down from her grandmother, Toni Nachtigal. The recipe has no measurements. Everything is done by taste and memory, in the way that most meals were once handed down.

"She [Miriam's maternal grandmother] uses what we call Italian plums, pits the fresh plums, and places the plum halves along with pitted fresh apricot halves in a pot with water. She adds thin circular slices of lemon to the pot, covers the fruit with water, adds about a cup of sugar (or to taste) and stews the lot. Here's what our family did: The stewed compote was then used not as a fruit soup or compote, but as a topping for sponge cake. I do not know if this is traditional or not, but this is how my grandmother prepared the plums." —Narrated by Miriam (née Rubinstein) Cooper in June 2018

NOTE: Flourless sponge cakes (minus the plum compote) are kosher because the cake does not contain leavening (*chometz*). Therefore, flourless sponge cake is a popular Passover dessert. However, throughout the rest of the year, sponge cakes containing flour are a popular Jewish dessert, especially among the Spanish and Portuguese Sephardic Jews. Sponge cakes are often sprinkled with granular or powdered sugar and/or cinnamon.

FOOD FARE ACTIVITIES

1. Do some research: Where did bagels originate?
2. Look for a typical peasant meal online or in cookbooks, and then contrast and compare it to a Jewish meal in the Ukraine.
3. Investigate the recipes above to determine how the forced migration of Jews is represented in everyday meals and how those meals combine with the adopted country's meals and climate and become representative of multiple cultures.
4. Use the discussion of food to discuss hunger and privation, and how historically food can be used in both loving and torturous ways.



Questions for Book Club Discussion

1. What is the significance of the title *My Real Name Is Hanna*?
2. Hanna lived during one of the most horrific periods in modern history. How did each character react to those times? How did they differ from each other? How do you think *you* might react if your family were threatened?
3. Do you have family members or friends who were affected by the Holocaust, other genocides, war, violent persecution, or prejudice? Have their stories been told or passed down? If not, why do you think they may have had difficulty telling their stories, as did Hanna?
4. The novel opens and ends with a mother narrating her story, and within her main story there are other narrated stories. Is this use of storytelling effective? What does *story* mean to Hanna? What does it mean to you? Do you have any storytelling rituals in your family? Any stories that have been handed down?
5. Explore the character of Alla Petrovich. What is her contribution to the novel? How would the novel be different without her?
6. *My Real Name Is Hanna* is filled with folklore and tradition: the *pysanky*, the *motanky* dolls, The Witness Tree, the dreidel and nut shell games. Select one or more of these symbols, emblems, games, or toys and explain their importance to Hanna and/or her family.
7. Discuss the importance of whistleblowers in communities, in the context of the novel, and in our current political times. Do they help or hurt a community?
8. Understanding *why* the Holocaust happened is impossible. However, when it comes to *how* it happened, there are clear ways in which the Nazi regime carried out their mission to exterminate the “Other.” What were the early warning signs? What did the Nazis do within communities to foster distrust?
9. This is a story about survival, based on a real family’s experience. Beyond those courageous individuals who assisted Hanna and her family, what other factors helped them survive?
10. After your group reads the novel, watch the documentary *No Place on Earth*, which can be obtained online or through library loans. Discuss your reactions to viewing the film and how it differs from reading the novel.

11. What do you believe Hanna is connecting to when she is in the woods by The Witness Tree or when she is praying? Is there room for multiple interpretations? Have you ever experienced anything similar?
12. If you were to write a sequel to the novel, how would it begin?
13. What did you learn from reading this novel?



For Teachers

Four Project Ideas for *My Real Name Is Hanna*

BY B. LYNN GOODWIN

NOTE TO TEACHERS: Please adjust these assignments to fit the needs of your students. Encourage all students to share examples, details, and quotations from the novel, but expect advanced and mature students to engage in critical thinking about the historic, cultural, and moral questions raised by Hanna's experience in hiding during World War II. Use the following assignments as an opportunity to review the history of the Holocaust, in addition to examining the present-day political climate for instances of intolerance and genocide.

1. After the war, Hanna changed her name to protect herself and her family.

DISCUSS

What would make you hide *your* identity?

What do you think it would feel like to pretend to be someone you are not?

Would you worry about what your DNA might reveal about you?

THEN

Write a story in which you live in a world that feels so unsafe that you must change your identity.

OR

Write an essay about what it means to be a Brown or a Masih or a Goodwin. Substitute *your* last name—a solo name or hyphenated name—for the ones above.

OR

Write an essay about what it would feel like to have no idea who you are or where you come from.

2. List 8–12 passages from the story that show the underground living conditions. Create a structure (balsa wood, cardboard, or anything three-dimensional) that replicates the conditions the family lived in. Or: Draw a cut-away of the cave. A cut-away means one wall is open.

Where did they cook?

Where did they eat?

Where did they sleep?

Where did they relieve themselves?

Where was the entrance?

Where did a person go for privacy?

Be sure to include Hanna's space.

Place the quotations (with their accompanying page numbers) around your building or drawing.

3. Interview Hanna, or another character from the book. If you pick Hanna, you can talk to her before she went into hiding, right after she came out, or ten years after she came out—whichever interests you the most. If you pick her neighbor, Alla Petrovich, you might interview her while Hanna is away or after the war ends. If you pick one of the fathers, you might interview him before, during, or, in the case of Hanna's father, after the war. Write the questions first, then pretend you are the character and try to think and write like the character as you answer the questions. Students should consider the age and life experience of the selected character.
4. Hanna says, "Freedom means you can be who you are meant to be."

FOR DISCUSSION OR AN ESSAY ASSIGNMENT

Who are you meant to be?

Under what circumstances might you lose the freedom to be who you are?

How might you fight to get your freedoms back?

How does this make you similar to Hanna, and how does this make you different from her?

WRITING ASSIGNMENT: Have students look through print or online advertising to find examples of positive or negative images of individuals or groups. Have them cut out or print the images and write a brief essay or fictional story about them.

Visual Projects

ASSIGNMENT 1: Study this Nazi propaganda poster (fig. 1 on the facing page), which is mentioned in *My Real Name Is Hanna*. For discussion: describe how this poster creates a negative message about specific individuals, and how it made Hanna feel. Discuss how negative propaganda affects the opinions of individuals and communities. Find examples from the novel that can be juxtaposed with examples from today's media. What steps, if any, can be taken to combat its harmful effect?

ASSIGNMENT 2: After reading the section in which Hanna goes to the market, on pages 36–39, have students examine this table for a group assignment. Divide the class into five groups. Draw the table ethnicities out of a hat or bowl, and tell each group to come up with daily meal plans that reflect the calorie counts (this can be an overnight assignment). Then bring the groups together in a circle to discuss the results and compare and contrast the meals. How do your students imagine life would be like if they were forced into the lower end of the ration system? How do they feel Hanna coped? Do they see examples of anything similar to this kind of disparity in their daily lives?

Table 1. Distribution of food in Nazi occupied Poland (December 1941)	
NATIONALITY	DAILY INTAKE
Germans	2,310 calories
Foreigners	1,790 calories
Ukrainians	930 calories
Poles	654 calories
Jews	184 calories

Source: Czesław Madajczyk *Polityka III Rzeszy w okupowanej Polsce*, Vol. II (Państwowe Wydawnictwo Naukowe, Warszawa 1970), p. 226.



Figure 1. Nazi propaganda poster



Figure 2. Jews murdered between 1 September 1939 and 8 May 1945: an estimate

ASSIGNMENT 3: Use this map (fig. 2 on the facing page, by distinguished twentieth-century historian Sir Martin Gilbert) in discussing the novel and in examining the Holocaust's devastating history. Point out that the highest number of Jews were murdered in Poland/Ukraine. Were students aware of this fact? This makes Hanna's family story, based on real events, a remarkable tale of survival. What were the elements of their survival? What can students learn from these elements and how can they be used in their own lives?

Online Visual/Film Assignments

1. Watch the documentary DVD about the Stermer family, *No Place on Earth*. Discuss the differences between the novel and the film. What did the novel relay that the film couldn't? How does knowing this novel is based on real events change how you react to Hanna's story? This assignment can be both for discussion and writing.
2. Project on the screen the image that can be found at the following URL (http://ca.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/210300) or have students go online to the Jewish Museum in Prague to view it.

This art was drawn by eleven-year-old František Brozan in 1943 while he was in the Terezin Concentration Camp. He did not survive. Invite your students to discuss Brozan's drawing and its universal elements. Then ask them how it makes them feel when they realize that a boy who was imprisoned in a concentration camp traced his hand in the same manner in which most of them have probably traced their hands or feet. Question what they observe in the drawing, most specifically in the middle of the hand. What might that oval-topped outline represent? [Note for teachers: one interpretation could be that it is a door to freedom.]

Inform students that this drawing was made in an art therapy group run by one of the Jewish concentration camp prisoners (see *I Never Saw Another Butterfly* on p. 19 of this guide). Have students consider what role art serves in times of deep distress, and what art can leave behind. Specifically, what impact do drawings or art created during the Holocaust have on us today? And how did it play a role in *My Real Name Is Hanna*? Instruct each student to trace her or his own hand and put into the center what she or he would miss most if imprisoned.

Historical and Cultural Craft and Game Projects

Make your own rushnyk:

Go to <http://ukrainealive.ualberta.ca/wp-content/iframes/Drag%20And%20Drop/index.html>

Make your own motanky doll:

Go to http://ukrainealive.ualberta.ca/?page_id=2179

Instructions for playing Passover nut games:

Go to <https://ingeveb.org/pedagogy/nut-games-for-passover>

Instructions for playing dreidel (sevivon):

Go to https://www.chabad.org/holidays/chanukah/article_cdo/aid/597253/jewish/How-to-Play-Dreidel-Sevivon.htm

Online, Film, and Print Resources

FILMS/VIDEOS FOR ALL AGES

Dawson, Candy C., Director. *Hiding in the Spotlight*. hidinginthespotlight.com, 2010. Short documentary based on the book by Greg Dawson (see below, under Books for Adults).

Popow, Lorrie. *Learn How to Dye and Color Easter Eggs* (Ukrainian Pysanka Beginner Egg). YouTube: <https://www.youtube.com/watch?v=oEVxabROZGQ>

Tobias, Janet, Director. *No Place on Earth*. Distributed by Magnolia Pictures, 2012. Documentary featuring Christos Nicola and the Stermer survivors.

BOOKS FOR CHILDREN

Bloch, Marie H, Ivan Rudchenko, Maria Lukiyanenko, and Jacques Hnizdovsky. *Ukrainian Folk Tales*. New York: Coward-McCann, 1964.

Mazzeo, Tilar J., adapted by Mary Cronk Farrell. *Irena's Children: A True Story of Courage, Young Readers Edition*. New York: Margaret K. McElderry Books, 2016. A portrait of immense courage that will inspire everyone who reads this story, about Irena Sendler, a Polish underground activist who rescued 2,500 Jewish children in Warsaw during World War II. Sendler was honored as a Righteous among the Nations member and nominated for the Nobel Peace Prize.

Oberman, Sheldon, and Peninnah Schram. *Solomon and the Ant: And Other Jewish Folktales*. Honesdale, PA: Boyds Mills, 2006.

Taylor, Peter Lane, with Christos Nicola. *The Secret of Priest's Grotto: A Holocaust Survival Story*. Minneapolis: Kar-Ben, 2007. A summary of the Stermer story with details of the caves. Includes photographs and maps.

Volavková, Hana. *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp, 1942–1944*. Expanded 2nd edition, with foreword by Chaim Potok. New York: Schocken Books, 1994. While the accompanying text is written mainly for adults or older teens, this collection of artwork and poetry by and for children of all ages is illuminating, tragic, but ultimately uplifting and an important look into how creativity can be used to rise above suppression.

BOOKS FOR ADULTS AND OLDER TEENS

Dawson, Greg. *Hiding in the Spotlight: A Musical Prodigy's Story of Survival, 1941–1946*. New York: Pegasus, 2009. Another incredible survival story. Zhanna Arshanskaya Dawson escaped the Nazi death march with her sister and “hid” in plain view of the Nazis, playing piano for them. As told to her son. Very readable, with some graphic material. Includes photographs.

Desbois, Father Patrick. *The Holocaust by Bullets*. New York: Palgrave, 2008. With a foreword by Paul

A. Shapiro. A groundbreaking, powerful recounting of the Ukrainian Holocaust, with disturbing and graphic material. Includes photographs and oral testimonies.

Dichter, Wilhelm, trans. Madeline G. Levine. *God's Horse and the Atheists' School*. Chicago: Northwestern University Press, 2012. This book is a compilation of the Polish-American writer's acclaimed autobiographical novels. Dichter is one of the Hidden Children who survived the Holocaust. These books are fictional, but draw heavily on his experiences during and after the war in Poland and Ukraine. Compelling stories. Includes photographs. A finalist for the NIKE award, Poland's highest literary honor, and winner of Poland's Culture Prize for Literature. Excerpts of the text are part of Poland's high school curriculum.

Shankman, Helen Maryles. *They Were Like Family to Me*. New York: Scribner, 2016. This collection of linked stories is set in occupied Poland. Based on recollections of the author's parents, this is an original, accomplished, tightly woven history of the people of Włodawa that mixes reality and magical realism, from the points of view of the Jews and Poles and Germans who both subjugated and saved them.

Stermer, Esther. *We Fight to Survive*. Jewish Institute of Higher Research, 1975. Stermer's autobiographical recounting of her life during the Holocaust years.

Twain, Mark. *Personal Recollections of Joan of Arc*. Found in *Historical Romances*. New York: Library of America, 1994.

MISCELLANEOUS SOURCES

Bar-Itzhak, Haya. *Jewish Poland: Legends of Origin: Ethnopoetics and Legendary Chronicles*. Detroit, MI: Wayne State University Press, 2001.

"The Darkest Days: A Q&A with Chris Nicola," *National Geographic Adventure Magazine* online, June/July 2004. http://www.nationalgeographic.com/adventure/0406/q_n_a.html

Gruenberg, Sidonie. Interview by Lenore Weinstein. May 20, 1998. DVD produced by the Holocaust Memorial Resource and Education Center of Florida, Altamonte Springs, Florida.

"Helen's Yiddish Dance Page," August 2016. <http://www.yiddishdance.com/>

Leinroth, Alexandra. "Hidden Children During the Holocaust: The Struggle between Memory, Silence, and Identification." University of Virginia, bachelor's thesis paper, 2013.

The Nazi Holocaust; Public Opinion and Relations to the Jews in Nazi Europe: Part 5; Volume 1. Marrus, Michael R., ed. Berlin: De Gruyter, 1989.

"Pysanky Showcase: Featuring the Award-winning Art of Patty Wiszuk-De Angelo." November 15, 2013. <http://pysankyshowcase.com/>

Contributors

Tara Lynn Masih is author of *My Real Name Is Hanna*. She taught Freshman Composition at Emerson College, workshops on flash fiction at Grub St. Writers in Boston and around the country, and worked in the textbook industry for twenty years.

Dena Mandel, PhD, is Senior Editor at Mandel Vilar Press. She taught Holocaust studies for over thirty years at several universities.

B. Lynn Goodwin is a former high school and college English and drama teacher. She has tutored on AOL, and watched several of her drama students win acting awards. She has won her own awards as author of the memoir *Never Too Late: From Wannabe to Wife at 62* and the YA novel *Talent*, and is owner/editor of Writer Advice: www.writeradvice.com.

Curtis Smith's latest books are *Communion*, *Kurt Vonnegut's Slaughterhouse-Five*, *Bookmarked*, and *Lovepain*.

