



MAUS

by Art Spiegelman

Teacher's Guide

Written By Matthew Jewell



LIVING LITERATURE SERIES

A PERMA-BOUND Production

This guide was prepared using the Pantheon edition, ©1986 (*Maus I*) and Pantheon edition, ©1991 (*Maus II*). Other editions may differ.

ON TEACHING MAUS

Navigating literature and art about the Holocaust is difficult at a number of levels, requiring sensitivity and dexterity. In teaching Maus, one must decide whether one is teaching the graphic novel, the Holocaust, or both. If one focuses solely on literary criticism, one runs the risk of trivializing its content. If one focuses solely on historical criticism, one runs the risk of missing the graphic novel's literary and graphic complexities. The Holocaust is an uncomfortable subject, but its influence on every aspect of Western culture is undeniable. I've found that keeping an open dialogue while teaching uncomfortable subjects helps keep students engaged. I've also found that discussing the boundaries of a dialogue helps maintain a comfort level and initiate a lively debate. The last time I taught literature touching on the Holocaust, I began by asking, "This is so huge. How can we talk about this without trivializing it? Is silence the only appropriate reply? What meaningful thing can we say?"

SYNOPSIS

MAUS I: MY FATHER BLEEDS HISTORY

NOTE: Each chapter of Maus alternates between the recent past in which Art Spiegelman interacts with his father, Vladek, and Vladek's recollections of being a Jew in World War II Europe. Although they are intertwined, this synopsis will separate the outer story from the more distant past, in order to make it more usable for your specific purposes. Because the 1930s and 1940s are related by Vladek according to his memory, many durations and dates are approximate, and the chronology is not always linear.

CHAPTER ONE: THE SHEIK

OUTER STORY

Art goes to see his father, Vladek, in Rego Park, a neighborhood in Queens. Vladek has remarried another Holocaust survivor, Mala, with whom he doesn't get along. Art tells his father that he'd like to write a book about

Vladek's experiences during World War II. While he rides an exercise bike for his heart, Vladek relates his life before the war. Eventually he tires, and ends the chapter admonishing Art not to include what he's told him about his lover, Lucia.

INNER STORY

As a young man, Vladek lived in Czestochowa, a small Polish city near the German border. He made a living buying and selling textiles. He was "really a nice, handsome boy" and was well-liked by ladies. A mutual friend introduced him to Lucia Greenberg, with whom he began an affair that lasted "maybe three or four years." While he was in Sosnowiec for the holidays, his cousin introduced him to Anja Zylberberg, whom he would eventually marry. About a week after returning to Czestochowa, he broke up with Lucia and informed her of his plans to

become engaged to Anja. Lucia took the information poorly and wrote an anonymous letter to Anja, which nearly ended her engagement to Vladek. By the end of 1936, Vladek and Anja were engaged and Vladek had moved to Sosnowiec. They were married February 14, 1937. They lived in an apartment owned by Anja's father, who was extremely wealthy.

CHAPTER TWO: THE HONEYMOON

OUTER STORY

Art and his father talk, while Vladek counts his daily pills, which include numerous vitamins and pills for diabetes and his heart condition. Vladek spills his pills twice and blames it on his eyes. He has one glass eye and a cataract in the other. According to him, he lost his eye to medical malpractice.

INNER STORY

Unknown to Vladek, Anja translated secret communist documents into German for a friend from Warsaw. One day, Anja received an urgent phone call telling her that the police suspected her. She asked the seamstress, Miss Stefanska, downstairs to hide her current batch of docu-



ments. The police searched Anja's apartment and, finding nothing, searched her neighbors' apartments. They discovered the documents and arrested the seamstress, who spent three months in prison. Anja's father paid for her lawyers and gave Vladek money to start a textile factory in Bielsko. In October 1937, Richieu, their first child, was born. Vladek lived in Bielsko to supervise the factory, and Anja stayed with her family in Sosnowiec. In early 1938, Anja had a nervous breakdown. Vladek went with Anja to a sanitarium in Czechoslovakia, while a governess kept Richieu. Anja recovered after about three months. Upon returning, they learned that their factory had been robbed and that local anti-Semitic sentiments were growing. Vladek received a draft notice from the Polish government on August 24, 1939, signaling that war was definitely coming. Anja, Richieu, and the governess fled to Sosnowiec, and Vladek went to the front.

CHAPTER THREE: PRISONER OF WAR

OUTER STORY

Art comes over to Vladek's for dinner. Afterwards they pick up Vladek's story where he left off last visit. When Art is ready to leave, he discovers that Vladek has thrown away his coat because it was "shabby."

INNER STORY

Vladek was stationed in a trench by a river near the German border. In the fighting he killed one German and then was taken prisoner. After the battle, the Polish prisoners of war were made to transport the German dead and wounded and then taken to a place near Nuremberg, where they were stripped of their valuables and cash. Vladek lived and worked in a stable for a few weeks before being taken to a larger P.O.W. camp. After approximately six weeks, he volunteered for a labor assignment to escape the poor living conditions of the camp. The volunteers were supplied adequate meals and heated cabins, although the labor was hard. One night Vladek dreamt that his grandfather told him he would be released on the day of "Parshas Truma," in about three months. On that day three months later, the Germans released the prisoners of war and sent them on trains to Poland. However, Poland had been divided into two sections: "Reich" and "Protectorate." The released prisoners were allowed to return only to the "Protectorate" part of Poland, but Sosnowiec, where Vladek's family remained, was in the "Reich" section. After a short stay in Lublin, Vladek boarded a train for Sosnowiec. On the train, he convinced a Polish train worker to smuggle him across the guarded border by pretending to be a Polish veteran. In Sosnowiec, he visited his father, whose seltzer factory had been confiscated, and then Anja.

CHAPTER FOUR: THE NOOSE TIGHTENS

OUTER STORY

Art visits his father to hear more of his story. After they finish talking, Art has coffee with his step-mother, Mala. She verifies some of Vladek's story and recounts how her mother and father died in Auschwitz. Remembering that Vladek mentioned that Anja kept journals, Art tries unsuccessfully to find them.

INNER STORY

After returning from the P.O.W. camp, Vladek lived with Anja's parents, along with Tosha, her sister; Wolfe, Tosha's husband; Bibi, their child; Anja's grand-parents; and Lolek and Lonia, the children of Art's uncle Herman and aunt Helen. Herman and Helen were visiting New York City when the war broke out and were unable to return. The family's factories had been confiscated while Vladek was away, so he made a living dealing goods on the black market. At the end of 1941, all Jews were forcibly relocated to small quarters in the Stara district of Sosnowiec. In May 1942, the Germans announced plans to relocate all Jews over age 70 to a convalescent home in Czechoslovakia, although they were really being shipped to Auschwitz and the gas chambers. The family tried to hide Anja's grand-parents, but they were forced to turn them in to save the rest of the family. In August, all Jews were required to register at a stadium. Between 25,000 and 30,000 people came. About 10,000 people were sent to the "good" side by the Nazi clerks. The rest were never seen again.

CHAPTER FIVE: MOUSE HOLES

OUTER STORY

Art, a typically late sleeper, is woken at 7:30 a.m. by a call from Vladek, who wants him to come to Queens to help fix a drain pipe. Art tells him he can't come. About a week later, Art comes to see his father. Vladek is short with him. Thinking he might be angry about the drain-pipe, Art asks Mala. She tells him that Vladek is upset because he recently saw for the first time a comic Art has written years ago about his mother's suicide (comic within the comic, pp 100-103). When confronted, Vladek says that he's not angry, but that seeing the comic reopened old wounds. He and Art walk to the bank, and along the way Vladek continues his story. At the bank, he gives Art a key to a safety deposit box and shows him its contents, which include various precious items Vladek hid during the war.

INNER STORY

In 1943, all Jews left in Sosnowiec were ordered to a ghetto in Srodula, a nearby village. Every day Jewish guards marched everyone to work in Sosnowiec. Anja and Tosha

worked in a clothing factory. Vladek and Lolek worked in a woodshop. One day Persis, Wolfe's uncle, arrived from Zawiercie. Claiming to have influence there, Persis said that he could provide protection in Zawiercie. He arranged travel papers and took Wolfe, Tosha, Bibi, Lonia, and Richieu. That spring, the Germans took over a thousand people from Srodula to Auschwitz, mostly children. Some they killed in the streets. Vladek and his family were thankful that their children were safe in Zawiercie. Unknown to them until much later, the Germans liquidated the ghetto of Zawiercie a few months after Persis took Wolfe, Tosha and the children there. They shot Persis and much of the Jewish council. Rather than go to Auschwitz, Tosha poisoned herself and the children. Wolfe was shot trying to escape from the train on the way to Auschwitz.

In Srodula, the family escaped German round-ups by hiding in "bunkers." Their first was a hidden room beneath a coal bin in the cellar. In June the Germans arrested the Jewish council of Srodula. Around that time, the family was moved to a new house, where they built a bunker in the attic, its entrance hidden by a chandelier. By the end of July, the Nazis decided to liquidate the ghetto. 10,000 Jews were taken in a week. The family hid in their bunker, only coming out at night to scavenge for food. Eventually they were betrayed to the Gestapo by a stranger whom they sheltered for a night. While waiting for a train to Auschwitz, Vladek bribed Haskel Spiegelman, his cousin, to smuggle him and his family out of the prison. Haskel smuggled out Vladek, Anja, and Lolek. He did not save Anja's parents, although he accepted payment from them. They were shipped to Auschwitz and immediately gassed.

About 1,000 Jews remained in Srodula, most of whom worked in a shoe factory. At the end of 1943, the Nazis decided to close the ghetto and send all remaining Jews to Auschwitz. Lolek refused to hide and was transported to Auschwitz. Vladek and Anja hid in a bunker in the shoe factory. Once the Germans left Srodula, they walked towards Sosnowiec.

CHAPTER SIX: MOUSETRAP

OUTER STORY

Art visits his father. Mala and Vladek are having difficulties, and Art listens to Mala's side until Vladek comes in from the garden; Art and Vladek go to the garden to continue the story. Once Vladek finishes, Art asks again about Anja's notebooks. Vladek admits that he burned them in a fit of depression. Art becomes angry and leaves.

INNER STORY

In early 1944, after escaping Srodula, Vladek and Anja walked to Snosnowiec. First they sought refuge with Janina, Richieu's former governess, but she refused. Then they went to Anja's father's old house, and the former janitor hid them in a shed. Vladek met other Jews in hiding while buying food on the black market. They directed him to a farm on the outskirts of town where they could hide in the barn owned by Mrs. Kawka. Disguised as a Pole, Vladek traveled often to town to buy food on the black market. There he met Mrs. Motonowa, a black market dealer in food. She offered to hide them in her house in exchange for payment. After several close calls, Vladek decided to flee to Hungary. He arranged to meet smugglers through Mrs. Kawka. They arranged to take Vladek and Anja to Hungary, but betrayed them to the Gestapo instead. Thus Vladek and Anja were taken to Auschwitz.

MAUS II: AND HERE MY TROUBLES BEGAN

CHAPTER ONE: MAUSCHWITZ

OUTER STORY

Art and Françoise go to check on Vladek at his vacation cabin in the Catskills because Mala has left him. While Art and Vladek talk about Auschwitz, they sneak onto a private hotel patio. Evidently Vladek comes here often.

INNER STORY

At Auschwitz, Vladek and Anja were separated, although Vladek managed to stay near his friend Mandelbaum, with whom they had tried to flee to Hungary. There they met Mandelbaum's nephew, who had written them from Hungary to say that he'd been smuggled safely. They find out that he too had been betrayed by the smugglers and had been forced to write the letter at gun point. Vladek found work giving private English lessons to the supervisor of his barracks. In exchange, he received food and protection and better clothing for Mandelbaum. Shortly after, Mandelbaum was taken away and never seen again. Vladek remained protected by the barracks supervisor for about two months.

CHAPTER TWO: AUSCHWITZ (TIME FLIES)

OUTER STORY

The chapter begins with Art coming to terms with the critical and commercial success of *Maus I*. This scene is set later than the rest of the story-around-the-story in which Vladek tells Art about his experiences in Auschwitz. We learn that Anja committed suicide in May 1968, that Art and Françoise stayed with Vladek in the Catskills in August 1979, that Vladek died of congestive heart failure

on August 18, 1982, that in September 1986 *Maus I* was released and became very successful, and that Nanja Mouly Spiegelman, Art's daughter, was born on May 13, 1987. Art visits his therapist, another Auschwitz survivor, and their conversation turns towards what would have been in the tin shop where Vladek worked in Auschwitz. Art goes home and listens to his tapes of Vladek, which cuts to panels of him in Auschwitz. Eventually the recording of Vladek talking becomes Vladek speaking to Art on the hotel patio in the Catskills, where the previous chapter left off.

INNER STORY

Unable to protect Vladek any longer, the barracks supervisor found Vladek work in a tin shop headed by Yidl, a Russian Jew. While working there, Vladek traded for food on the black market. This extra food allowed him to befriend Yidl and supplement his own rations. During this time, Anja was in Birkenau, a camp about two miles from Auschwitz. Vladek was able to arrange to have correspondence smuggled between them by Mencie, a Hungarian. In the summer of 1944, Vladek volunteered to do tinwork in Birkenau in order to keep closer contact with Anja. After the S.S. took away the camp cobbler, Vladek volunteered, remembering some basic shoe repair skills from his time in the shoe factory. The German officers paid him with food for repairing their boots. He also repaired boots for the supervisor of Anja's barracks, which bought Anja better treatment. In October 1944, Vladek bribed officials to transfer Anja to Auschwitz's new barracks for munitions workers. As the Russian army approached, Vladek and other tin workers were forced to help dismantle the machinery for the gas chambers. The Nazis planned on transferring the gas chambers and prisoners to Germany, where they could quietly finish their campaign of genocide.

CHAPTER THREE: . . . AND HERE MY TROUBLES BEGAN . . .*OUTER STORY*

Art and Françoise are staying with Vladek in the Catskills. They drive him to the grocery store, where he exchanges used groceries for a partial refund, using his experience in Auschwitz, his heart condition, and Mala's leaving him as emotional leverage. He continues his story in the car. On the way back to the cabin, Françoise stops for an African-American hitchhiker. After she drops him off, Vladek makes extremely racist comments about African-Americans.

INNER STORY

As allied forces approached, the Germans abandoned Auschwitz. They force-marched the prisoners to Gross-

Rosen in Germany, shooting those who couldn't keep the pace. Here they loaded them in cattle cars on a train, around 200 per car. At some point the trains inexplicably stopped, and the prisoners were abandoned for perhaps a week with no food or water. Vladek survived by eating snow he could reach from the window and taking bread from those who died. Eventually the Germans came back to the trains, unloaded the corpses, and the train continued to Dachau, a concentration camp in Germany. Vladek intentionally injured his hand to be sent to the infirmary to escape the awful conditions of the barracks, keeping the wound open to be allowed to stay. Eventually he became afraid of losing the hand, so he let it heal and was sent back to the barracks, where he met a Frenchman. There were no other French prisoners in Dachau, and the man spoke no German, so he was ecstatic to find Vladek, with whom he could communicate in English. Since he was not Jewish, the Nazis allowed him to receive packages through the Red Cross, which he shared with Vladek. Vladek also traded the food to better their conditions. However, after a few weeks he contracted Typhus and was sent to the infirmary. Eventually he was loaded on a passenger train for a prisoner exchange in Switzerland.

CHAPTER FOUR: SAVED*OUTER STORY*

Art visits Vladek in Rego Park. Vladek, feeling his age, asks Art and Françoise to come live with him. Art says that it's "totally out of the question" and advises him to get a nurse. When Vladek asks him to help put up the storm windows, Art asks him to tell him what happened in Switzerland after Dachau instead. After they talk, Vladek gives Art a box of family photographs and tells the fate of each relative. On Anja's side of the family, Herman and Lodek survived the war. Herman died in a car accident in 1964. Lodek became a professor of engineering. On Vladek's side, only Pinek, his brother, survived.

INNER STORY

Vladek and the other prisoners to be exchanged were escorted off the train and marched towards the prisoner exchange. However, it was rumored that American forces were near, and the Germans fled, after leaving the prisoners in rail cars. Unguarded, the prisoners wandered away in different directions. Eventually Vladek and 150-200 others were caught by a German army patrol. The German officer intended to execute all of them, but his girlfriend talked him out of it, and the Nazis left the prisoners to their own devices. Soon after, Vladek and 40-50 others were caught by another German patrol. The soldiers locked them in a barn, but abandoned them when American forces engaged them. Vladek and a friend hid on a German farm, until American forces arrived. Then

they made a living doing odd jobs for the American soldiers.

CHAPTER FIVE: THE SECOND HONEYMOON

OUTER STORY

Mala calls Art from Florida. Vladek came to visit her and has been rushed to the hospital with water in his lungs. Shortly after being admitted, he left against the doctor's orders, insisting on going to his hospital in New York. Art flies down to help Mala get Vladek on the plane and to the hospital. Upon his arrival, he finds out that Mala and Vladek have reconciled their differences. On the airplane and in the new hospital room, Vladek finishes his story with Art.

INNER STORY

After the War, Vladek was moved to a refugee camp, while Anja waited in Sosnowiec. Eventually he was able to locate her and send a letter informing her of his location. Once reunited, they moved to Stockholm. He worked in a department store for several years, until their American visas were approved.

TIMELINE

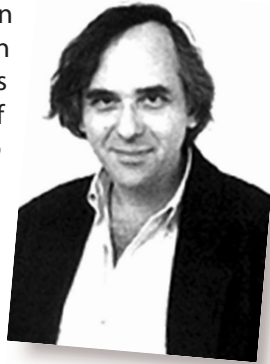
- 1933 Jan 30;** Adolph Hitler appointed chancellor of Germany
- Mar 22;** Nazis open Dachau concentration camp
- 1934 Aug 2;** Hitler becomes Führer
- 1937 Feb 14;** *Vladek and Anja married*
- Oct;** *Richieu born*
- 1938 early 1938;** *Anja has a breakdown; she and Vladek go to a sanitarium in Czechoslovakia*
- Mar 12/13;** Nazi troops enter Austria
- 1939 Mar 15/16;** Nazi troops seize Czechoslovakia
- Aug 24;** *Vladek receives draft notice from the Polish army*
- Sept 1;** Nazis invade Poland
- Sept 3;** England and France declare war on Germany
- Sept 17;** Soviet troops invade Eastern Poland
- Sept 29;** Nazis and Soviets divide Poland
- Oct 26;** forced labor decree issued for Jews in Poland
- Nov 23;** Polish Jews required to wear yellow stars



- 1940** *Vladek returns from P.O.W. camp*
Jan 25; Oswiecim chosen as site of new concentrations camp (Auschwitz)
Apr 9; Nazis invade Denmark and Norway
May 10; Nazis invade France, Belgium, Holland, Luxembourg
Oct 7; Nazis invade Romania
- 1941** **Mar 2;** Nazis invade Bulgaria
Apr 6; Nazis invade Yugoslavia and Greece
June 22; Nazis invade Soviet Union
Sept 3; first test use of Zyklon-B gas at Auschwitz
Nov 24; Theresienstadt ghetto established in Czechoslovakia
Dec 7; Japanese attack of Pearl harbor. U.S. and Britain declare war on Japan.
Dec 8; Chelmno extermination camp in Poland becomes operational
Dec 11; Germany declares war on U.S.
late 1941; *all Jews in Sosnowiec moved to Stara district*
- 1942** **Jan;** mass killings of Jews with Zyklon-B begins at Auschwitz in Bunker I
May; *Germans announce plans to move all elderly Jews to Theresienstadt*
Mar; Belzec extermination camp in Poland becomes operational
May; Sobibor extermination camp in Poland becomes operational
June 30; Bunker II gas chamber becomes operational at Auschwitz
July 19; Himmler orders Operation Reinhard, mass deportations of Polish Jews to extermination camps
July 23; Treblinka extermination camp in Poland becomes operational
Aug; *all Jews forced to register at stadium; many sent to Auschwitz, including Vladek's father*
- 1943** *all Jews moved to Srodula district; Richieu sent to Zawiercie*
Feb 2; Germans surrender to Soviets at Stalingrad, first major German defeat
Mar 22; gas chamber/crematory IV opens at Auschwitz
Mar 31; gas chamber/crematory II opens at Auschwitz
Apr 4; gas chamber/crematory V opens at Auschwitz
June 11; Himmler orders liquidation of all Jewish ghettos in Poland
- June 25;** gas chamber/crematory III opens at Auschwitz
July; *Nazis liquidate Srodula; Vladek and Anja hide and then work in shoe factory*
Nov 3; Nazis carry out Operation Harvest Festival in Poland, killing 42,000 Jews
late 1943; *last Jews in Srodula sent to Auschwitz; Vladek and Anja flee to Sosnowiec*
- 1944** **early 1944;** *Anja and Vladek captured while trying to flee to Hungary; sent to Auschwitz*
Mar 19; Nazis invade Hungary
summer 1944; *Vladek volunteers to work in Birkenau to be able to contact Anja*
Aug 4; Anne Frank and her family arrested by Gestapo
Aug 6; Lodz, last Jewish ghetto in Poland liquidated
Oct; *Vladek arranges to have Anja transferred to Auschwitz from Birkenau*
Oct 7; revolt by Jewish workers at Auschwitz-Birkenau destroys gas chamber/crematory IV
Oct 30; last use of gas chambers at Auschwitz
Nov 25; Himmler orders the destruction of the crematories at Auschwitz
Late 1944; Oskar Schindler saves 1,200 Jews
- 1945** **early 1945;** *Vladek marched to Dachau*
Jan 14; Soviet invasion of Eastern Germany
Jan 18; Nazis evacuate 66,000 prisoners from Auschwitz
Jan 27; Soviet troops liberate Auschwitz
Apr 23; Soviets reach Berlin
Apr 29; U.S. 7th Army liberates Dachau
Apr 30; Hitler commits suicide
May 8; V-E Day
Aug 6; atomic bombing of Hiroshima
Aug 9; atomic bombing of Nagasaki
Aug 15; V-J Day
- 1948** **Feb 15;** *Art Spiegelman born in Stockholm, Sweden*
- 1968** **May;** *Anja commits suicide*
- 1979** **Aug;** *Art and Françoise visit Vladek in the Catskills*
- 1982** **Aug 18;** *Vladek dies of congestive heart failure*
- 1986** *Maus I released*
- 1991** *Maus II released*

AUTHOR SKETCH

Art Spiegelman was born in Stockholm, Sweden on February 15, 1948. His parents were Polish Jews, survivors of Auschwitz. Raised in Rego Park, NY, he began drawing for his school newspaper at age 13 and began selling sports and political cartoons to the *Long Island Post* at age 14. In the 1960s he entered the underground comics movement, often producing pseudonymous work. He studied art and philosophy at Harpur College and left school in 1968, the same year his mother committed suicide. The comic about her death, "Prisoner On The Hell Planet," which appears in *Maus*, was first published in Short Order Comix in 1973.



From 1965 to 1987, he was a creative consultant for Topps Candy, creating such novelties as the *Garbage Pail Kids*. He taught history and aesthetics of comics at the School for Visual Arts in New York from 1979 to 1986. In 1980 he co-founded *Raw*, a magazine of avant-garde comics, with his wife, Françoise Mouly. From 1993-2003 he was a staff artist and writer for the *New Yorker*, producing many cover illustrations.

"*Maus*," a comic about his parents' experience of the Holocaust, appeared in *Furry Animals* in 1972. Eventually Spiegelman expanded the comic into a full graphic novel, which appeared in two volumes: *Maus I* (1986) and *Maus II* (1991). In 1992 he was awarded the Pulitzer prize for *Maus* and had a one-man show at New York's Museum of Modern Art entitled "The Making of *Maus*." After 9/11, he wrote *In the Shadow Of No Towers* about the terrorist destruction of the World Trade towers, which happened near his residence in Manhattan.

CRITIC'S CORNER

Art and literature about the Holocaust confront a number of obstacles. They balance the need to remember with the need for an ethical representation. Some have claimed that silence is the only ethical response, a respectful silence, rather than one of neglect. They argue that any aesthetic attempt to describe the Holocaust inevitably falls short, that nothing can capture the enormity of six million people killed in a genocidal campaign, hence T.W. Adorno's oft quoted remark: "To write poetry after Auschwitz is barbaric."

However, silence, too, is problematic. It engenders the possibility of cultural forgetfulness. For those who choose to write about the Holocaust, *how* to do so becomes as problematic a question as *if* they should. Many representations skirt the edges of the Holocaust. Documentaries have excluded actual footage of concentration camps in a gesture of respectful silence. Art Spiegelman's *Maus*, too, exists at the border of the Holocaust. It is the story of Vladek, an Auschwitz survivor, but it also a book about itself and its creation and about Spiegelman's struggle to understand how the Holocaust shaped his father and mother.

The comic book format and representation of people as animals serves to both shift the book from reality and to make the reality of the Holocaust more emotionally resonant. One form of truth is exchanged for another. Spiegelman says to have made *Maus* realistic would have been inauthentic: "If one draws this kind of stuff with people, it comes out wrong . . . I've never lived through anything like that . . . and it would be counterfeit to try to pretend that the drawings are representations of something that's actually happening." However, by shifting the story into unfamiliar territory, Spiegelman is able to circumnavigate reader's trained responses to the Holocaust. Although the characters look less real than traditional representations of Holocaust victims, they feel real because they sidestep the reader's inoculation-by-exposure.

The end result is *Maus*: an intricate network of interwoven stories. And in the tradition of silence, some of the threads are missing. Spiegelman inverts the traditional triviality of comics, not just by addressing serious subjects, but by doing so with narrative complexity and graphic subtlety.

BIBLIOGRAPHY

- Doherty, Thomas. "Art Spiegelman's *Maus*: Graphic Art and the Holocaust." *American Literature* 68.1 (March 1996): 69-84.
- Epel, Naomi. *Writers Dreaming*. New York: Carol Southern, 1993.
- Geis, Deborah R, ed. *Considering Maus: Approaches to Art Spiegelman's "Survivor's Tale" of the Holocaust*. Tuscaloosa: University of Alabama Press, 2003.
- Glejzer, Richard. "Maus and the Epistemology of Witness." *Witnessing the Disaster: Essays on Representation and the Holocaust*. Eds. Michael Bernard-Donals and Richard Glejzer. Madison: University of Wisconsin Press, 2003: 125-137.
- Hirsch, Marianne. *Family Frames: Photography, Narrative, and Postmemory*. Cambridge: Harvard University Press, 1997.

Leventhal, Robert S. "Art Spiegelman's *Maus*: Working-Through The Trauma of the Holocaust." *Responses to the Holocaust: A Hypermedia Sourcebook for the Humanities*. 1995. 26 June 2005.
<http://jefferson.village.virginia.edu/holocaust/spiegelman.html>

Maus Resources on the Web. 26 June 2005. <http://www.geocities.com/Athens/Atlantis/2671/#articles>

Miller, Nancy K. "Cartoons of the Self: Portrait of the Artist as a Young Murderer, Art Spiegelman's *Maus*." *M/E/A/N/I/N/G* 12 (1992): 43-54.

Schwabsky, Barry. "At Spiegelman: An Exquisite Sense of Balance." *Art Press* 194 (September 1994): 27-32.

Schwarz, Daniel R. *Imagining the Holocaust*. New York: St. Martin's, 1999.

Tabachnick, Stephen E. "Of *Maus* and Memory: The Structure of Art Spiegelman's Graphic Novel of the Holocaust." *Word & Image: A Journal of Verbal/Visual Enquiry* 9. 2 (April-June 1993): 154-62.

Thomas, Gordon P. "Graphic Autobiography: Using *Maus* in a Composition Class." 1996. 26 June 2005.
<http://www.class.uidaho.edu/thomas/Holocaust/thomas/maus.html>

Witek, Joseph. *Comic Books as History: The Narrative art of Jack Jackson, Art Spiegelman, and Harvey Pekar*. Jackson: University Press of Mississippi, 1984.

Young, James E. "The Holocaust as Vicarious Past: Art Spiegelman's *Maus* and the Afterimages of History." *Witnessing the Disaster: Essays on Representation and the Holocaust*. Eds. Michael Bernard-Donals and Richard Glejzer. Madison: University of Wisconsin P, 2003: 23-45.

OTHER WORKS BY THE AUTHOR

In The Shadow Of No Towers, 2004

MEDIA VERSIONS OF MAUS

CD-ROM

The Complete Maus, a Survivor's Tale, Voyager, 1994

GENERAL OBJECTIVES

1. To analyze the relationship between text and image in comics
2. To evaluate the literary significance of the graphic novel format
3. To understand the Holocaust and its historical significance
4. To decipher visual metaphors
5. To follow complex narrative structures

6. To note the silence in or around a story, that which is not told
7. To discuss the relationship between memory and storytelling
8. To insert personal narratives into a historical context
9. To decode stereotypes
10. To comment on the will to survive

SPECIFIC OBJECTIVES

1. To analyze Spiegelman's use of animals to represent people
2. To evaluate the relationship between the comic images and text
3. To differentiate between the individual narrative layers
4. To characterize Art's relationship with his father
5. To contrast the young and old Vladek
6. To discuss Anja's role as a silent figure
7. To appreciate Spiegelman's struggles with the writing and success of *Maus*
8. To relate *Maus* to the Holocaust
9. To empathize with difficult decisions
10. To account for anti-Semitism

LITERARY/VISUAL TERMS AND APPLICATIONS

For a better understanding of *Maus*, present the following terms and applications:

Cool/Warm/Neutral Colors: cool colors contain more blue, while warm colors contain more yellow. While not always true, color theory predicts that cool colors will seem to recede in space. On the back cover of *Maus I*, the bottom layer, the map of Poland, is in predominantly cool colors. The middle layer, Art and Vladek, is in neutral colors. The top layer, the map of Rego Park, is in warm colors. The overlapping of the images signals the depth of the layers, but the use of color makes it "pop," makes the depth more prominent. The front cover of *Maus II* works in a similar way, with the blue uniformed mice receding from red frame and lettering.

Directional Movement: the assembly of various compositional elements in a visual work which guide the viewer's eye. This assembly can be either consciously or unconsciously directed by the artist. In *Maus* the panels alternate directions, sometimes reading horizontally, sometimes vertically. The reader is informed of the direction of the panels by: similarity in composition, repetition of objects or characters, visual alignment of text, relative size and spacing of panels, presence or absence of frames, and numerous other visual tactics.

Fractured Narrative: a narrative in which events may not be recounted chronologically or in which events may be filtered through numerous perspectives. The term refers to the “breaking” of the traditional continuity of a story. *Maus* represents a fractured narrative in that the inner story proceeds in skips and starts, as Vladek tells it, and often backtracks, skips forward, or corrects itself. The narrative is also fractured by the multiple storylines across multiple timeframes from different perspectives.

Unreliable Narrator: a narrator whose interests, perspective or preconceived notions prevent him/her from telling a story “objectively.” Vladek’s narrative is unreliable at two levels. First, he literally forgets times and places, sometimes correcting himself later in the story. Second, the vast difference between his personality in the inner and outer stories calls into doubt his favorable characterization of himself in the inner story.

CROSS-CURRICULAR SOURCES

DOCUMENTARIES

Blind Spot-Hitler’s Secretary
Comic Book Confidential
Genocide
Holocaust
The Long Way Home
Shoah

GRAPHIC NOVELS

Neil Gaiman, *Sandman*, volumes 1-10

HISTORY

Doris L. Bergen, *War and Genocide: A Concise History of the Holocaust*
 Miriam Chaikin, *A Nightmare in History: The Holocaust 1933-1945*
 Lucy S. Dawidowicz, *The War Against the Jews: 1933-1945*
 Raul Hilberg, *Perpetrators Victims Bystanders: Jewish Catastrophe 1933-1945*
 Roger Sabin, *Comics, Comix & Graphic Novels*
 Dez Skinn, *The Underground Revolution*
 Rita Steinhardt, *A History of the Holocaust: From Ideology to Annihilation*

INTERNET

Holocaust Survivors
<http://www.holocaustsurvivors.org/>
 “Holocaust Timeline”
<http://www.historyplace.com/worldwar2/holocaust/timeline.html>
 “Lexicon of the Holocaust”
http://www-english.tamu.edu/pers/fac/myers/holocaust_lexicon.html

The Nikzor Project
<http://www.nizkor.org/>

United States Holocaust Memorial Museum
<http://www.ushmm.org/>

LITERATURE AND TESTAMENTS

Jurek Becker, *Jacob the Liar*
 Jorge Luis Borges, “*Deutsches Requiem*,” “*The Secret Miracle*”
 Tadeusz, Borowski, *This Way for the Gas, Ladies and Gentlemen*
 Anne Frank, *The Diary of a Young Girl*
 Jacob Glatstein (ed.), *Anthology of Holocaust Literature*
 Janusz Korczak, *Ghetto Diary*
 Jerzy Kosinski, *The Painted Bird*
 Primo Levi, *Survival in Auschwitz*
 Cynthia Ozick, *The Shawl*
 Emmanuel Ringelbaum, *Notes from the Warsaw Ghetto*
 Sylvia Rothchild (ed), *Voices of the Holocaust*
 Elie Wiesel, *Night*

MAPS

Atlas of the Holocaust, William Morrow & Company
The Macmillan Atlas of the Holocaust, Scribner
The Routledge Atlas of the Holocaust, Third Edition, Routledge

PHILOSOPHY/PSYCHOLOGY

Hannah Arendt, *Eichmann in Jerusalem*
 Viktor Frankl, *Man’s Search for Meaning*
 Samuel P. Oliner, *The Altruistic Personality: Rescuers of Jews in Nazi Europe*
 Jean-Paul Sartre, *Antisemite and Jew*

POETRY

Paul Celan, “*Death Fugue*”
 Judith Cutler, “*For One Unborn at Warsaw*”
 William Heyen, *Erika: Poems of the Holocaust*
 Denise Levertov, “*During the Eichmann Trial*”
 Primo Levi, *Collected Poems*
 Robert Mezey, “*Theresienstadt Poems*”
 Czeslaw Milosz, *Selected Poems*

REFERENCE

Complete Idiot’s Guide to Learning Yiddish
Holocaust Literature: An Encyclopedia of Writers and Their Work

RELIGION AND THEOLOGY

Michael Barenbaum and John K. Roth (Eds.), *The Holocaust, Religious and Philosophical Implications*
 John K. Roth and Richard L. Rubenstein, *Approaches to Auschwitz: The Holocaust and Its Legacy*

VIDEOS/FILMS

Amen

The Diary of Anne Frank
The Grey Zone
Jacob the Liar
Judgment at Nuremberg
Life is Beautiful
Max
The Pianist
Schindler's List
Sophie's Choice

THEMES AND MOTIFS

THEMES

- family
- war
- survival
- cruelty
- silence
- memory
- betrayal
- love
- death
- subterfuge
- entrepreneurship
- stereotypes

MOTIFS

- choosing between one's own safety and helping others
- confronting the guilt of having survived when others did not
- telling a story through multiple methods
- coping with difficult relationships
- depicting the Holocaust

MEANING STUDY

Below are significant images or portions of text. Explain each in context. Chapter and page numbers pinpoint each so that you can re-read the passage in which it appears.

MAUS I

1. But this what I just told you—about Lucia and so—I don't want you should write this in your book. (p. 23)
(This quote is from a conversation between Vladek and Art. Vladek has just narrated his long-term relationship with Lucia Greenberg, which ended with his engagement to Anja. Vladek wants Art to exclude this story from what would eventually become Maus because it is too personal and not directly related to the Holocaust. Art insists that it makes Vladek's story more human, more real. This exchange reminds the reader that Maus is as much the story of its own creation as it is the story of Vladek's experience of the Holocaust. It also highlights Vladek's concern

about the presentation of his story, which makes it possible to doubt his portrayal of himself in later narratives.)

2. You will come out of this place—free! On the day of Parshas Truma." (p. 57)
(Vladek has a dream in which he is told that he will be set free from the P.O.W. camp on the day of Parshas Truma, which is the day that that particular section of the Torah would be read. The dream comes true. This is one of several examples of mysticism in Maus. In Maus II, a similar prediction comes true when Anja consults a gypsy fortune teller about Vladek's fate. The day of Parshas Truma becomes a significant day (not a date, since it occurs a different day every year) for Vladek. He was married to Anja, Art was born, and Art's Bar Mitzvah happened on the day of Parshas Truma.)
3. page 66, panels 3 & 4
(Vladek comes home to Anja from the P.O.W. camp. Panel 3 shows Vladek entering the room. Panel 4 zooms to Vladek and Anja embracing in a white circle on a black background. However, one assumes that they are still in the apartment. This visual shift emphasizes their joy at being reunited, as if they were the only people in the room at that moment. The white circle on a black background recalls a spotlight. The visual effect is heightened by the pattern of Anja's shirt, which is black dots on a white background.)
4. They thought it was to Theresienstadt they were going. But they went right away to Auschwitz, to the gas. (p. 87)
(Vladek's family was forced to give their grandparents to the Nazis in order to save themselves. The Germans claimed that the elderly would be taken to a community in Czechoslovakia, but they were taken instead to Auschwitz. The decision to save the family by turning in the grandparents is one of many examples of conflicting loyalties in Maus. One of the most interesting features of this quote is its presentation. Vladek's narration (from the outer story) is inserted at the top and bottom of the frame (of the inner story). These narrative insertions remind the reader that this is Vladek's story as dictated to Art. They also add poignancy, as the reader is informed of characters' fates.)
5. At that time it wasn't anymore families. It was everybody for himself. (p. 114)
(Vladek is speaking about Haskel Spiegelman, his cousin. Vladek bribed him to smuggle the family to safety. Even though he was paid to also save Anja's parents, he refused, saying it was too risky. Art asks why he wouldn't save the family for free, since he was a relation, to which Vladek replies with the above quote. This anecdote is another example of conflicting loyalties.)

6. p. 136, panel 5

(This panel is an example of the complexity of Spiegelman's animal metaphor. Vladek and Anja are sneaking through Sosnowiec, pretending to be Polish. They are drawn wearing pig masks to depict this subterfuge. Vladek says to Art, "But Anja—her appearance—you could see more easy she was Jewish." Her tail hangs out the bottom of her overcoat to illustrate the incompleteness of her disguise.)

7. back cover

(The back cover consists of three superimposed images: a map of Eastern Europe, a map of Rego Park, and a drawing of Art and Vladek. Vladek and Art are situated in a layer between the maps, over Eastern Europe and beneath Rego Park. This locates them in a narrative. They are in Rego Park talking about events which occurred in Eastern Europe.)

MAUS II

1. It's spooky having sibling rivalry with a snapshot. (p.15)

(Art is telling Françoise about his feelings toward Richieu, his elder brother who died in the Holocaust before Art was born. A photograph of Richieu hung in his parents bedroom as Art was growing up. He felt like the photograph was a silent reproach, that Richieu would have been a better son, had he survived. This conversation is in the context of Art explaining what it was like to grow up under the shadow of the Holocaust. As a child, he sometimes dreamed about S.S. men dragging him from class or imagined Zyklon-B (the gas used in the gas chambers) coming out of his shower head.)

2. p. 28, panels 5-7

(The content of this scene is another example of mysticism. An unidentified Pole predicts Vladek's survival based on the numerology of his prison tattoo numbers. The enlarging scale of the panels is an example of the cinematic qualities of Maus. While the dialogue remains continuous, each frame zooms closer.)

3. I never thought of reducing it to a message. (p. 42)

(This quote is Art's response to reporters' questions about his intentions in writing Maus I. Art says he didn't write Maus I to send a "message." This attitude should open onto a discussion on reading practices. If one can reduce a book to a single "message," what is lost in that reduction? To reduce Maus to a single message about the Holocaust would ignore the complexities of the narrative structure, the imagery, Art's relationship with his father, and Art's own feelings about being a second generation Holocaust survivor.)

4. Anyway, the victims who died can never tell their side of the story, so maybe it's better not to have any more stories. (p. 45)

(Pavel is speaking to Art about what it means to have survived Auschwitz. He analyzes the phenomenon of "survivor's guilt" and ascribes survival to luck, not to qualities in the individual. This quote touches on the overwhelming silence which emerged from the Holocaust, the silence of those who did not survive to tell their stories. This conversation points at the pre-

dominant silence at the center of Maus: Anja's silence. She is not alive to tell her story of the Holocaust, and her notebooks have been burned by Vladek.)

5. And now I thought: "How amazing it is that a human being reacts the same like this neighbor's dog." (p. 82)

(Vladek is recounting the march from Auschwitz to Dachau. The Nazis shot stragglers. He sees them shoot a man and is surprised to see the body react like the body of a dog he once saw shot. This observation reflects the general treatment of Jews at Nazi hands: as animals.)

6. p. 110, panel 6

(This panel depicts an explosion. To capture its shock, the panel is rocked out of alignment with the others, and the drawing is blurred.)

7. p. 116, panels 3, 5-7

(These panels combine to show Vladek sitting on a couch, showing Art photographs of the family, most of whom did not survive the Holocaust. This is one of several instances where images bleed across panels. Although, the panels are continuous as a single image, each panel represents a progression in time, since Vladek's speech carries across the panels. This conversation begins to bring closure to the story by tracking the family after the Holocaust into the present. It presents a bridge between the inner and outer stories.)

8. We thought Hitler finished you off! (p. 132)

(This quote is a Pole speaking to a Jew who returned after the war to reclaim his bakery, which had been confiscated. They refused to give back his property and then killed him that night. Although the war was over, all was not well. This scene illustrates post-war conditions for Jews in Poland. It also partially explains why Vladek and Anja fled to Sweden and then America after the war, instead of rebuilding their lives in Poland.)

9. p. 134, photo of Vladek

(This photograph connects the illustrated characters with real people; it grounds Maus. Vladek as mouse becomes Vladek as person. However, Vladek is insistent in noting that the photograph was staged. So Maus remains fictional in some sense. The reality of the fictional world of animals is confirmed by a staged photograph.)

COMPREHENSION STUDY

Answer the following questions in your own words. There is not always a right answer. Your judgment is important and you should be ready to defend your answers with quotations and panels from the graphic novels. Unless specified, the question refers to either/both volume/s.

BOOK AS MATERIAL ARTIFACT

1. How does the physical format of *Maus* shape the reader's experience?
(Like any book, Maus is essentially a private experience. One holds the

book in one's hands, and only one person at a time can comfortably read a copy. Because Vladek's personal experiences are rendered visually, the reading experience is also voyeuristic, which mirrors the author's experience of looking in on his father's past. The comic format also manipulates reading speed. When panels are simple and continuous, the eye is directed towards the text. When panels become intricate or discontinuous, the eye is invited to slow down, to examine the image.)

INTERPRETATION

2. Decode the use of animals to represent people.
(Some of the animals are relatively light. Swedes as Reindeer, Gypsies as moths, and French as frogs play on common associations or puns. Americans as dogs is in relation to Germans as cats. Dogs are the natural enemy of cats. Also, Hitler considered Americans to be a "mongrel" breed. Germans as cats and Poles as pigs is in relation to Jews as mice. Cats hunt mice, which makes them anti-Jewish. Pigs are non-kosher, which makes them non-Jewish. Mice as Jews is the central visual metaphor and the most complex. Nazis labeled Jews "vermin." Like mice, they were to be hunted down and exterminated. Echoing "cat and mouse" games, Germans hunted Jews, who hid in small places, "mouse-holes." Also, the German "Maus" echoes both "Auschwitz" and "Juden Raus." The last syllable of "Judenrat" recalls "rat.")

STRUCTURE

3. Discuss the narrative layers of *Maus*.
(There are two layers in *Maus I*: the story of Art and Vladek set in the 1970s and Vladek's story set in the 1930s and 1940s. Each chapter is framed by Art's interactions with his father, which cut to Vladek's story of his wartime experiences. These flashbacks fade from Art speaking with his father to scenes narrated by Vladek to scenes set fully in the past.

Maus II adds another layer. While most chapters use the same narrative structure as *Maus I*, Spiegelman occasionally includes scenes set in the 1980s, after Vladek's death. In these scenes, he grapples with the success of *Maus I* and with his feelings about the Holocaust and his mother's suicide.)

CHARACTER

4. In what ways is Anja a non-character?
(Anja has been described as a void at the center of *Maus*. She exists only in memory. She is depicted only in Vladek's recounted scenes and in the comic-within-the-comic in *Maus I*. The closest one comes to seeing her in the present is the drawing of her grave at the end of *Maus II*, which is another kind of absence. In the outer story, Anja's story is missing. Her notebooks have been burned, and she is dead. Art's struggle with her suicide highlights this absence. In the inner story, Anja is often absent. Much of the inner story involves Vladek's struggle to return to her or to bring her to him. This struggle has been compared to Ulysses' efforts to return to Penelope.)

CHARACTER DEVELOPMENT

5. Contrast the young Vladek with the aged Vladek. Discuss what differences you find.
(The Vladek in the inner story of the 1930s and 1940s is attractive (according to his account), healthy, empathetic and resourceful. Women chase him. He bathes in icy rivers, lives on meager rations, and survives unspeakable living conditions. He protects Anja and others. He was a successful business man and later survives by his wits, trading goods and services for food and better living conditions.

The Vladek in the outer story is querulous, cheap and in poor health. He argues constantly with Mala and Art. Although he evidently has large sums of money saved, he refuses to buy basic household goods, excludes his wife, Mala, from portions of his will, and quibbles about every expense. He has a glass eye, a cataract in the other eye, a heart condition, and diabetes.

This contrast is interesting when considered in light of the narrative format. The Vladek of the inner story is congenial and sometimes heroic. However, one must remember that this inner story is Vladek's life as told by Vladek. Three possibilities emerge to explain the apparent change in Vladek over the years: 1) Vladek's account is inaccurate 2) Vladek's experience of the Holocaust changed him or 3) Vladek has simply aged ungracefully.)

AUTHOR METHOD

6. How does Spiegelman manipulate the drawings of characters as animals to emphasize moods or situations?
(The manipulation of the drawings is very subtle. In the inner story, Spiegelman shows Vladek and Anja wearing pig masks when pretending to be Poles. In *Maus I* when Vladek says that he could pass as a Pole, but Anja looked Jewish, Spiegelman depicts them in pig masks with a mouse tail coming out of Anja's coat. In *Maus II*, when Art speaks with reporters, he is shown wearing a mouse mask. The meaning of this manipulation is ambiguous. On one level, it could point at the artificiality of the animal trope, since this scene is set in the "real world." On another level, it could reflect Spiegelman's feelings about achieving commercial success by recounting his father's story.)

MOTIVATION

7. Examine situations in which characters' loyalties are conflicted.
(Conflicting loyalties is a theme throughout both books. Often characters are forced to choose between their own survival and that of someone close to them. In *Maus I* the family is forced to choose between protecting the grandparents and the rest of the family. Later, they are forced to choose between keeping the remainder of the family together or sending the children to the dubious safety of Zawiercie. Vladek and Anja are betrayed by a stranger they helped and by the Polish smugglers. While describing his cousin's refusal to save Anja's parents, Vladek says, "At that time it wasn't anymore families. It was everybody to take care for himself."

In Maus II Mandelbaum's nephew admits to writing a false letter to them about the safety of being smuggled to Hungary while Germans held a pistol to his head. Mancia is forced to decide between her own safety and helping Vladek stay in touch with Anja. Vladek is forced to choose between his immediate health and his long-term safety when self-inflicting wounds cause him to be hospitalized.

In both books, Art is conflicted between his desire to lead his own life and his duty to help his father.)

LANGUAGE

8. Analyze the different uses and functions of English in *Maus*.

(In the outer story, Vladek's convoluted syntax and idiosyncratic diction mark him as a Jewish immigrant. His accent identifies him, but it also sets him apart from Art, who speaks "standard" English. One should note that other Jewish survivors of the Holocaust in both books speak without accents. An emphasis is placed on Vladek's difference from others.

*In the inner story, English plays an important role in the story. In *Maus I* the language plays a part in the beginning of the relationship between Anja and Vladek. Also, his English lessons foreshadow his eventual move to America. In both books Vladek's ability to speak the language helps him survive. For example, in *Maus II* he secures better food and treatment by providing English lessons to his supervisor. Later, he is able to communicate with his French friend and American soldiers in English.)*

UNITY

9. How is *Maus* a book about memory?

*(The narrative format of *Maus* is centered around memory. The inner story is Vladek's memories of his life during the Holocaust. Because the story is told as it is remembered, events are not always linear and dates are often approximate. In *Maus II* it becomes apparent that Art is writing *Maus* from his memories of Vladek's memories. The content is often about the necessity of memory and remembrance. In part, the fact that Spiegelman wrote *Maus* speaks to the need for remembering the Holocaust in general.)*

TEXT AND IMAGE

10. Examine the relationship between the text and images. Is one dominant? How do they function in conjunction?

*(The relationship between text and image in *Maus* is fluid and complex. Generally, the text represents speech, while images depict scenes, context in which speech happens. However, the image is never a mere illustration of the text. Indeed, the visual mechanics of *Maus* carry as much meaning as the text. The visual metaphors deepen the literary level of the word. Also, the visual scenes often set moods and tones not apparent in the text. The text, however, is never a mere caption to the image. Instead of one being supplemental to the other, they complement one another. This symbiotic relationship is contained in Spiegelman's preferred term for comics: "I prefer the word comix, to mix together, because to talk about comics is to talk about mixing together words and pictures to tell a story.")*

HOW LANGUAGE/IMAGE WORKS

MAUS I

1. p. 34, panel 3

This panel contains two layers of text: Vladek speaking to Anja and Vladek's narration of the scene. The narration appears at the top of the panel, separate. The speech appears in bubbles in the panel, illustrating that it belongs to the story itself. The content of the bubbles, "Well, what did the doctor say??" and "He told me you're doing fine . . . fine .." mimic informal speech. The visual emphasis on "say" and the extra punctuation marks translate into phonic emphasis. Also, the top-to-bottom stacking of the bubbles indicate chronology. First Anja speaks, then Vladek. The inclusion of "Just relax" in a separate bubble at the bottom of the panel indicates a significant pause since he last spoke.

2. p. 54, panel 3

Vladek writes "Dear Anja, I am fine. I miss you." in a letter to Anja from the German P.O.W. camp. The extreme simplicity of the statements illustrates Vladek's assertion that the letters were monitored by Germans and he had to write "Only in German. And very careful." The visual presentation of the text, as cursive, differentiates it from the surrounding text, also handwritten but printed, as being an illustration of what Vladek is writing in the panel.

3. p. 60

The page consists of six panels in this sequence: view from inside the train, view from outside, map of Poland, view from inside, view from inside, view from outside. Panels 1-2, 4-5 are in the same scale. The Map of Poland is in a much smaller scale, and the last panel is in an intermediate scale. The differences in scale serves to contextualize the action: they are on a train moving through Poland. The shading of panels 2 and 6 (views from outside the train) create an emotional inside/outside divide. The inside of the train (light) is safe. Outside the train (dark) is danger.

4. p. 159, panel 9

*In the final panel of *Maus I*, Art walks away muttering ". . . Murderer." The initial ellipses indicate that he's waited until out of earshot to say it. The accusation is a shift, a final pronouncement because it ends the graphic novel and because it reverses from the warm farewell in the preceding panel. It is in reference to Vladek's burning Anja's notebooks. In this context, the pronouncement is also an evaluation of the importance of stories and hence the importance of *Maus*. If Anja has been "murdered" because her side of the story has been destroyed, then Art is in some way giving life to his father by telling his story, preserving it. These issues reverberate with Art's conversation with Pavel in *Maus II*, in which Pavel says, "the victims who died can never tell their side of the story, so maybe it's better not to have any more stories."*

MAUS II

1. p. 68

Art is questioning Vladek about his work in Auschwitz. Vladek remembers that he worked in the tin shop a second time. Art objects that Vladek's chronology doesn't add up, to which Vladek replies, "So? Take less time to the black work. In Auschwitz we didn't wear watches." This exchange highlights the reconstructive nature of Maus. Art is trying to reconstruct Vladek's experiences as they are remembered. Vladek's response to Art's question about chronology indicates that he is primarily interested in Auschwitz as a whole and not in exact details of chronology.

2. p. 90, panel 8

Vladek says, "He helped me as soon as I explained to him my health, how Mala left me, and how it was in the camps." He is explaining to Art and Françoise how he managed to get a grocery store manager to exchange used groceries. This panel exemplifies how Vladek uses his experiences as leverage, although perhaps not consciously.

3. p. 99

Vladek makes racist comments about the hitchhiker Françoise picks up, including "I had the whole time to watch out that this shvartser doesn't steal us the groceries from the back seat!" This exchange displays the often divided personality of Vladek. It is highly ironic that Vladek is racist, since he experienced racism as a Jew in the Holocaust.

4. p. 136, panels 6-7

In panel six, Vladek says, "I'm tired from talking, Richieu, and it's enough stories for now . . ." That Vladek confuses Art for Richieu indicates a sort of fading. This fading is extended to death in the next panel, an illustration of Vladek's grave. The "it's enough stories for now" closes the graphic novel, brings the story to an end. It also indicates that there are other stories left untold.

ACROSS THE CURRICULUM**GEOGRAPHY***MAUS I & II*

1. Make a map tracing Vladek's movements through Europe, from his life in Poland to his escape to Sweden. Use directional arrows and dates to indicate each transition.

NON-SPECIFIC

2. Make a website or bulletin board about Nazi concentration camps. Include a map indicating their locations, images of the individual camps, and general information about the Holocaust.
3. Construct a detailed map of Auschwitz. If possible, estimate parts of the camp in which Vladek would have lived or worked.

4. Make an oral report on the changing political map of Central/Eastern Europe in the twentieth century. How have boundaries changed? Which nations have changed name? Which nations no longer exist?

ART*MAUS I & II*

1. Using desktop publishing or other media, construct a visual timeline of Vladek's life. Include images which represent major events in his life with short captions.

NON-SPECIFIC

2. Extending the animal metaphor in *Maus*, draw animal characters for other European nationalities. Be sure to consider Spiegelman's reasons for assigning mice to Jews, cats to Germans, dogs to Americans, and pigs to Poles. Avoid stereotypes. Instead, try to make your selections fit the overarching metaphor in *Maus*.
3. Draw a short comic in which you show 1) your parent/s (or guardian/s) telling you a story and 2) the story they tell you. Consider what you learn from this exercise in relation to *Maus*. Do you understand the fractured narratives differently, now that you have attempted to tell a story in the same way?
4. With a group, design a mural illustrating instances of conflicting loyalties in *Maus*. Examples include Vladek's family's decision to turn in Anja's grandparents, Vladek's cousin's refusal to save Anja's parents, Mandelbaum's nephew's writing the false letter from Hungary, and the German officer's decision to not to execute the captured Jews.

GENEALOGY*MAUS I & II*

1. Make a family tree for Vladek's family. Include Vladek's and Anja's sides of the family. Include the fate of each person.

LANGUAGE*MAUS I & II*

1. Make an oral report on the various roles that English plays in *Maus*. What opportunities became available to Vladek because he spoke English? How does his English differ from Art's? Does his accent identify him?

NON-SPECIFIC

2. Using a desktop publishing program, produce a glossary of frequently used Yiddish terms. Include notes for pronunciation and a short history of the language.

3. Make an oral report on basic Polish pronunciation. As examples, teach your classmates to pronounce the names of various Polish towns and cities mentioned in *Maus*.
4. Make an oral report on basic German pronunciation. As examples, teach your classmates to pronounce various German phrases and names used in *Maus*.
5. The P.O.W. and concentration camps contained people from many countries and languages. Many of the conversations described by Vladek took place in languages which were not native tongues for the speakers. Start an email conversation with a friend. Using cut and paste tools and an internet translation program like <http://babelfish.altavista.com/>, translate your message into a foreign language before sending it and translate the messages you receive into English. Print each exchange and translation. Discuss the difficulties you encountered in basic communication.

ECONOMICS

MAUS I & II

1. Create a résumé for Vladek. Include his many occupations and job skills. In order not to trivialize the experience of forced labor, include dates for employment but exclude employer and location.
2. Make lists of the ways Vladek made money in Europe and the ways he saves money in America. Compare these lists. How are they related? How are external circumstances different?

NON-SPECIFIC

3. Make an oral report on the types and quantities of assets stolen from Jews during World War II. Include seizures of cash, bank accounts, fine art, valuables, property, and businesses. What steps have been taken to compensate the Jewish community?

SOCIAL STUDIES

NON-SPECIFIC

1. Write an essay about the history of Anti-Semitism in Europe. When did it start? What forms did it take? Where was it most prevalent? What were its effects on the Jewish community. Try to explain why Anti-Semitism emerged in Europe.
2. Explain the history of Israel as a modern nation in a chalk talk. How was the nation formed? What was there before? How is it governed? What are its main

industries? With what nations has it been traditionally allied? Explain the Israeli-Palestinian conflict in historical terms. Try to be objective and avoid making judgments.

3. Make an oral report about campaigns of ethnic cleansing in the twentieth and twenty-first centuries. Where have they occurred? What have international bodies done in response? What were the contributing historical circumstances? How are “genocide” and “ethnic cleansing” defined by international bodies?
4. Make a website about the Nuremburg trials. Include specific individuals and charges. Provide enough background information for viewers to understand charges, such as identifying referenced places and events.
5. A number of prominent Nazis fled Germany and went into hiding. Which ones have been found? Where were they hiding? How were they found?

JOURNALISM

MAUS I

1. Interview a parent (or guardian) about a significant event in their life. Include personal questions about the period in their life. Consider the exchange between Vladek and Art at the end of chapter I. Does personal information make “everything more real” as Art claims? Or is it improper and disrespectful, as Vladek claims?

MAUS II

2. Compile a list of questions the American soldiers would have asked Vladek when they found him? How could they establish his identity? How could they trust him? What would they ask him about German troops? What would they ask about his experiences?

NON-SPECIFIC

3. Research interviews with Holocaust survivors. Examine the types of questions the interviewer asks. Are certain types of questions avoided? Are questions phrased in a special way? How does the interviewer balance the need for accuracy with the need for sensitivity?
4. Write an article as if news of the Holocaust is just breaking. Maintain the “objective” journalistic style standard to most newspapers. Discuss how that style

affects the content. Does it make it more real? Does it flatten it?

PSYCHOLOGY*MAUS I*

1. Using contemporary psychological terms, diagnose Anja's "breakdown" in chapter two. You may consider her actions and dialogue in *Maus I* as a case history.

NON-SPECIFIC

2. Make an oral report on the phenomenon of "Survivor's Guilt." Do you see symptoms in characters of *Maus*?
3. Make a website about sanitariums. When did they flourish? Who went to them? Where were they located? What qualities were prized in their locations? Why did people go to sanitariums? What other prominent literary works involve stays at one?
4. Break into groups of three and play act the parts of Vladek, Mala, and a marital therapist in a therapy session. Vladek and Mala should stay in character, but allow for at least grudging recognition of the therapist's observations and suggestions. The therapist should try to identify why they came together, what holds them together, what differences they need to adjust, and how they can begin to adjust them.

COMPOSITION*MAUS I*

1. In chapter three, Anja and Vladek are allowed to send letters once a week through the Red Cross, while Vladek is in the German P.O.W. camp. Choose either Vladek or Anja, and write a sequence of letters from this perspective to the other. Remember that the letters were reviewed by censors, so you have to be "careful." Also keep in mind that a week passes between each letter.
2. At the end of chapter six, we find out that Vladek has burned Anja's notebooks. Using what you know of Anja, compose a sequence of journal entries that would have been in the notebooks. Remember that, although they recounted her experiences in Poland and Germany, she wrote the journals after the war.

MAUS II

3. Compose a poem (or other creative piece) in which you express Françoise's reasons for and feelings about converting to Judaism. The exchange between her and Art at the beginning of chapter one could be useful reference material.

4. In chapter five we learn that Vladek and Mala have reconciled their differences. In the format of a play or short story, compose the conversation in the hospital in which Vladek convinces Mala to come back to their relationship.

MAUS I & II

5. Write an essay in which you analyze the visual metaphor of representing people as animals. Why has Spiegelman selected each animal? What are the relationships between the animals? Are some selections more "rich" with possible meanings than others? Use of outside sources is welcome, and there are numerous essays published on this topic.
6. Compose an essay in which you analyze the use of photographs in *Maus*. What is the relationship between the photographs and the illustrations? And how do the illustrations of photographs fit into this scheme? Do the photographs link the imaginary world of talking animals to the real world? Do they make characters seem more human? Account for the fact that the photograph of Vladek as a prisoner is staged after the war.

LITERATURE*MAUS I*

1. Comment on Vladek's transformation by his experiences in book I, focusing on the young Vladek of the 1930s-40s and ignoring the older Vladek of the 1970s. What personality characteristics change and why? Which ones remain the same?

MAUS II

2. Consider the storyline of *Maus II*. Does the graphic novel stand alone? Or is it dependent on *Maus I*?

MAUS I & II

3. Discuss the narrative layers in both graphic novels. How many different stories are presented? How many discreet time-frames? What are the relationships between the different narrative threads? Does the story move linearly?
4. Search both books for examples of plays on the "aus" syllable. Include "Auschwitz," "Juden Raus," "Maus," and "Maushwitz." Discuss this linguistic play. Do you think it is intentional? Does it add a layer of meaning to the visual metaphor of mice?

NON-SPECIFIC

5. Ask someone to recount a memory without preparation. Record their telling. Replay the tape and note what characteristics seem indicative of unprepared storytelling. Then look for these characteristics in Vladek's account of his experiences. What features of Vladek's speech and storytelling style make it believable as someone recounting a memory?
6. Discuss the graphic novel format of *Maus* in relation to its content. Is the format appropriate? What is different about it? Are there literary possibilities exclusive to this format?

CINEMA

NON-SPECIFIC

1. Watch the film *Schindler's List* and compare its use of imagery to *Maus*. How do they show the story? How does each use color, detail, perspective, scale, and text? Do you think that *Maus* is in some ways cinematic in its visual presentation?

SCIENCE

MAUS I & II

1. List Vladek's various medical ailments. Do you think they are the product of aging? Or do you think that they are related to his experiences in P.O.W. and concentration camps? If you think that they are related, explain.

NON-SPECIFIC

2. Make an oral report on the effects of malnutrition on the human body. What happens over an extended time? What are the best treatments for malnutrition? Does it have lasting effects?
3. In a chalk talk, explain typhus. What are its symptoms? How is it spread? Is it still a common disease? How is it treated?

ALTERNATE ASSESSMENT

MAUS I

1. Examine the back cover art of *Maus I*. Discuss the juxtaposition of the three images. Include discussion of the difference in scale.

MAUS II

2. At the end of *Maus II*, a tombstone is shown for Vladek and Anja. Discuss where you think Mala was buried. Is she close by? Why was Vladek buried with Anja and not Mala?

NON-SPECIFIC

3. Analyze the role of women in *Maus*. Do they mostly act or are they acted upon? Do you think the portrayal of women is shaped by who is telling the story, i.e. Vladek?

VOCABULARY

Write in the blank the letters for the definitions which best match the words below.

____ 1. sanitarium

- A) an institution for rest and recuperation
- B) a bathroom
- C) a concentration camp
- D) a retirement community

____ 2. anti-Semitic

- A) being prejudiced against Poles
- B) being prejudiced against Christians
- C) being prejudiced against Jews
- D) being prejudiced against Germans

____ 3. governess

- A) a female state official
- B) a nanny
- C) woman who governs
- D) a female military officer

____ 4. glaucoma

- A) a disease of the eye
- B) a disease of the ear
- C) a sugar substitute
- D) a sugar-induced coma

____ 5. Bar Mitzvah

- A) a brawl in a tavern
- B) a type of martial arts originating in Palestine
- C) a type of scale
- D) a ceremony for Jewish boys

____ 6. recuperate

- A) to reopen a wound
- B) to be reunited
- C) to regain health or strength
- D) to fix a broken object

____ 7. Gemeinde

- A) a person of great wisdom
- B) the Jewish Council in the ghettos
- C) a person who looks Jewish
- D) a person of Germanic ancestry

____ 8. Aryan

- A) the "race" that Nazis condoned
- B) a language spoken in parts of Armenia
- C) an epic poem
- D) of or relating to Ares, Greek god of war

____ 9. ghetto

- A) a concentration camp
- B) a hiding place
- C) a holding station
- D) an enclosed neighborhood

____ 10. Zloty

- A) a person of questionable ethics
- B) a large rodent indigenous to Eastern Europe
- C) the head of Bulgaria's government
- D) Polish currency

____ 11. neurotic

- A) having a central nervous system
- B) a type of 19th century literature
- C) having a mental or emotional disorder
- D) having small spasms in the face or hands

____ 12. bunker

- A) a place to escape American bombing runs
- B) a place where Jews hid from Nazis
- C) a type of home-made bomb
- D) a dwelling in a concentration camp

____ 13. kombinator

- A) a person of questionable ethics
- B) an experimental engine
- C) a person who excels at arithmetic
- D) a memory game

____ 14. Gestapo

- A) the German army
- B) the German navy
- C) the German secret police
- D) any German hostile to Jews

____ 15. caricature

- A) a representation that exaggerates characteristics
- B) any humorous representation of a person, place, or thing
- C) a type of literary humor characterized by understatement
- D) a sweet, mealy tuber indigenous to Eastern Europe

COMPREHENSION TEST A

PART I: CHARACTER IDENTIFICATION (30) POINTS

Name the characters who best fit the descriptions.

- | | |
|-------|--|
| _____ | 1. Anja's family name |
| _____ | 2. people said Vladek looked like him |
| _____ | 3. Art's older brother |
| _____ | 4. were in New York when the war came |
| _____ | 5. Art's stepmother |
| _____ | 6. Vladek's girlfriend before Anja |
| _____ | 7. refused to hide because he was a skilled worker |
| _____ | 8. took pills for being "nervous" and "skinny" |
| _____ | 9. takes pills for diabetes and a heart condition |
| _____ | 10. Vladek's cousin, a "kombinator" |
| _____ | 11. hides Vladek and Anja while her husband is away in Germany |
| _____ | 12. committed suicide in America after the war |
| _____ | 13. is accused of being excessively frugal |
| _____ | 14. Art's wife |
| _____ | 15. went to jail for hiding Anja's documents |

PART II: FACT OR OPINION (20) POINTS

Mark the following statements either T for true, F for false or O for opinion.

- ___ 1. Lolek was "Meshugah" (crazy).
- ___ 2. Anja's grand-parents escaped to Hungary.
- ___ 3. Richieu's governess agreed to hide Anja and Vladek.
- ___ 4. Tosha poisoned Bibi, Lonia and Richieu.
- ___ 5. Anja was a good writer in Polish.
- ___ 6. Anja's parents survived the war.
- ___ 7. Vladek bribed his cousin to smuggle him from the P.O.W. camp.
- ___ 8. Vladek make a living on the black market.
- ___ 9. Vladek didn't marry Lucia because she was from a poor family.
- ___ 10. Art finds Anja's notebooks in the basement.

PART III: LOCATION IDENTIFICATION (20 POINTS)

Name the place described below:

- _____ 1. location of the sanitarium to which Anja went
- _____ 2. where Vladek lives in America
- _____ 3. town in which Vladek lived before meeting Anja
- _____ 4. the ghetto to which Vladek and his family are moved
- _____ 5. the city where the Zylberberg family lived
- _____ 6. the city where Vladek owned a textile factory
- _____ 7. country to which Vladek and Anja were being smuggled
- _____ 8. concentration camp to which Vladek and Anja were taken
- _____ 9. city to which Persis took Tosha, Wolfe, Bibi, Lonia, and Richieu
- _____ 10. the town near Auschwitz

PART IV: ESSAY (30 POINTS)

Choose two and answer in complete sentences.

- 1. Describe Art's relationship with his father.
- 2. Summarize events that lead to Vladek's and Anja's finally being captured.
- 3. Compare Vladek as he was in the 1940s to how he is in the 1970s.
- 4. List the various places in which Vladek and Anja hid.
- 5. Analyze Spiegelman's use of animals to represent people.

COMPREHENSION TEST B

PART I: IDENTIFICATION (30 POINTS)

Identify speakers of quotations.

- _____ 1. I won't go to their gas chambers!
- _____ 2. You—you murderer!
- _____ 3. He's more attached to things than to people!
- _____ 4. Then advance me a few yards of material without coupons.
- _____ 5. Forget her! Let me make you happy!
- _____ 6. Your metal buttons, Daddy—they're cold!
- _____ 7. Wuzzit? Your father again?
- _____ 8. So finish at least what's on your plate!
- _____ 9. I want to tell your story, the way it really happened.
- _____ 10. There are rats down here!
- _____ 11. It could be that comic strip you once made—the one about your mother.
- _____ 12. You really threw out my coat. I can't believe it!
- _____ 13. stop with the smoking. It makes me short with breath.
- _____ 14. The Gestapo just searched me . . . they took my goods!
- _____ 15. But I don't care. I just don't want to live.

PART II: SHORT ANSWER (20 POINTS)

Provide an answer to each of these questions.

- _____ 1. How does Lucia try to sabotage Vladek's relationship with Anja?
- _____ 2. What kind of wire does Vladek scavenge?
- _____ 3. What was in the cake that made people sick?
- _____ 4. Whom does Vladek kill?
- _____ 5. Where does Miss Motonowa hide Vladek and Anja when her husband is home?
- _____ 6. How do Vladek and Anja get captured by Germans the first time?
- _____ 7. How do Vladek and Anja get captured by Germans the second time?
- _____ 8. What does Mala dislike about Vladek?
- _____ 9. How does Tosha escape going to Auschwitz?
- _____ 10. What does Haskel refuse to do, even though he was paid to do it?

PART III: FILL-IN (20 POINTS)

Fill-in the words that complete each statement.

1. _____ burned _____'s notebooks.
2. The insert comic is about _____'s perceptions of Anja's _____.
3. In the P.O.W. camp, Vladek receives _____ and _____ through the _____.
4. Poles are represented as _____, Jews as _____, Germans as _____, and Americans as _____.
5. Vladek calls and wakes up Art to have him help _____ a _____.

PART IV: ESSAY (30 POINTS).

Choose two and answer in complete sentences.

1. Describe the relationship between Mala and Vladek.
2. Account for why the Zylberbergs turned over the grandparents to the Germans.
3. List the languages Vladek and Anja spoke and how they came in handy.
4. How does Vladek eventually return to Snosnowiec after being released from the P.O.W. camp?
5. Explain the significance of the subtitle: "My Father Bleeds History."

VOCABULARY

Write in the blank the letters for the definitions which best match the words below.

_____ 1. collaborator

- A) someone who spreads misinformation
- B) an artist's assistant
- C) an engine part
- D) a non-German who assisted the Nazis

_____ 2. Rabbi

- A) a Jewish secular leader
- B) a Jewish religious leader
- C) a Jewish immigrant
- D) a Jewish emigrant

_____ 3. bungalow

- A) a small house
- B) a barracks
- C) a dwelling with a sod roof
- D) a type of mansion

_____ 4. presumptuous

- A) overstepping one's bounds
- B) assuming as true something that is false
- C) the smell of something which tastes good
- D) a style of 19th century architecture

_____ 5. reproach

- A) an expression of sadness
- B) to go back to a familiar place
- C) an expression of disapproval
- D) to boil something twice

_____ 6. bureau

- A) a free-standing mirror
- B) a low chest of drawers
- C) a canopy bed
- D) a folding table

_____ 7. claustrophobia

- A) fear of cholesterol
- B) fear of nuns or their dwellings
- C) fear of prime numbers
- D) fear of small spaces

_____ 8. Yiddish

- A) any food labeled as "kosher"
- B) of or related to Judaism
- C) a language derived from Hebrew and German
- D) a racial slur

_____ 9. Kapo

- A) the supervisor of a barracks
- B) the captain of a military group
- C) the head of a pig
- D) the act of hitting someone

_____ 10. conjugate

- A) to glue two pieces of wood together
- B) to speak with someone
- C) to point at someone
- D) to change verb forms and endings

_____ 11. quarantine

- A) a mixture containing quinine, prized for anti-malarial properties
- B) a state of enforced isolation
- C) a song sung in rounds of four
- D) an antibacterial poultice made from mud and herbs

_____ 12. absolution

- A) a saline solution used to expand blood supplies
- B) the solution to an insoluble problem
- C) having one's sins forgiven
- D) to wash in a river

_____ 13. Appel

- A) the supervisor of a work-shop
- B) the role-calls in the concentration camps
- C) the name of an inmate
- D) German for "apple"

_____ 14. Typhus

- A) a bacterial disease
- B) Greek god of sea disasters
- C) a dust storm
- D) a form of depression

_____ 15. infirmary

- A) a medical center
- B) a retirement home
- C) a mental institution
- D) a fire station

COMPREHENSION TEST A

PART I: CHARACTER IDENTIFICATION (30 POINTS)

Name the characters who fit these descriptions.

- _____ 1. became sick from Typhus
- _____ 2. Vladek's only brother who survived the war
- _____ 3. had only one shoe that fit
- _____ 4. Auschwitz survivor with many dogs and cats
- _____ 5. became an engineer
- _____ 6. picks up a hitchhiker
- _____ 7. passed messages between Vladek and Anja
- _____ 8. worked as a cobbler
- _____ 9. died in a car accident in 1964
- _____ 10. visit Vladek in the Catskills
- _____ 11. moved to Florida
- _____ 12. convinces German officer not to execute Vladek and others
- _____ 13. converts to Judaism
- _____ 14. was taken towards Switzerland for a prisoner exchange
- _____ 15. is offered movie deals

PART II: FACT OR OPINION (20 POINTS)

Mark the following statements either T for true, F for false or O for opinion.

- ___ 1. Mala loves Vladek.
- ___ 2. Vladek gets a spoon for Mandelbaum.
- ___ 3. Vladek insists on flying to a different hospital.
- ___ 4. The Gypsy read Anja's future.
- ___ 5. Anja earned chocolate by cleaning the guards' clothing.
- ___ 6. Vladek likes to play bingo.
- ___ 7. Vladek was re-captured after being set free.
- ___ 8. Anja escaped Auschwitz through tunnels.
- ___ 9. Surviving is like winning.
- ___ 10. Vladek embarrasses Art at the grocery store.

PART III: LOCATION IDENTIFICATION (20 POINTS)

Name the place described below.

- _____ 1. where Anja and Vladek waited for U.S. visas
- _____ 2. home country of Vladek's friend who shares his Red Cross packages
- _____ 3. prisoners marched here from Auschwitz
- _____ 4. Vladek walks out of a hospital here
- _____ 5. where Anja waited for Vladek after the war
- _____ 6. two of Vladek's brothers fled to this country
- _____ 7. refugee camp in this country
- _____ 8. location of Vladek's bungalow
- _____ 9. Anja's camp before Vladek had her transferred
- _____ 10. Anja's camp after being transferred

PART IV: ESSAY (30 POINTS)

Choose two and answer in complete sentences.

- 1. How does Art feel about the success of *Maus*?
- 2. Analyze the conversation Art has with his therapist about the value of survival.
- 3. Argue either that Vladek survived primarily through luck or through skill.
- 4. Explain why Vladek is buried next to Anja and not Mala.
- 5. Describe ways that Vladek procured extra food while in the concentration camps.

COMPREHENSION TEST B

PART I: IDENTIFICATION (30 POINTS)

Identify speakers of the quotations.

- _____ 1. Now I see a man . . . illness . . . it's your husband!
- _____ 2. I want my mommy!
- _____ 3. it wasn't the best people who survived . . . it was random!
- _____ 4. Now we can make a very happy lunch from all my new groceries.
- _____ 5. It's a hot day fo' walkin'.
- _____ 6. I got a call from the hospital and felt sorry for him.
- _____ 7. Mala is down there. Maybe they met and killed each other.
- _____ 8. Look to this, my friend. I have a box!
- _____ 9. I can speak German, Yiddish, Polish and English.
- _____ 10. If a couple is loving each other so much, I must help however I can.
- _____ 11. Can you fix this? I'll give you a day's ration of bread.
- _____ 12. nice boots—it's a pity the soles are coming apart.
- _____ 13. How about the bunny rabbit?
- _____ 14. Last week he went to the bank and actually got lost on the way home!
- _____ 15. I tried to make worse and worse my infection.

PART II: SHORT ANSWER (20 POINTS)

Provide an answer for each of these questions.

- _____ 1. About whom does Vladek make racist comments?
- _____ 2. What does Vladek get for Mandelbaum?
- _____ 3. In what language do Vladek and the Frenchman speak?
- _____ 4. How many times is Vladek re-captured after being released?
- _____ 5. How does Vladek get better treatment for Anja?
- _____ 6. What was Vladek assigned to disassemble?
- _____ 7. What animal does Art assign to the French?
- _____ 8. What animal does he assign to the Gypsy?
- _____ 9. What does Vladek have to have on the airplane?
- _____ 10. Where do Vladek and Mala decide to move?

PART III: FILL-IN (20 POINTS)

Fill in the words that complete each statement.

1. Vladek used _____ and _____ as bribes to bring Anja to Auschwitz.
2. Art considers drawing Françoise as a _____ but decides on _____.
3. Art quotes Samuel Beckett as saying, "Every word is like an unnecessary strain on _____ and _____."
4. Vladek is beaten for _____ to _____.
5. A German officer gives Vladek a sausage for _____ his _____.

PART IV: ESSAY (30 POINTS)

Choose two and answer in complete sentences.

1. Explain why Mala and Vladek get back together.
2. Describe Vladek's journey back to Anja after the war,
3. According to Vladek, why did the prisoners not revolt?
4. Describe Vladek's various jobs in Auschwitz.
5. Link Vladek's health problems during the war with his health later in life.

MAUS I ANSWER KEY

VOCABULARY

- | | | |
|------|-------|-------|
| 1. A | 6. C | 11. C |
| 2. C | 7. B | 12. B |
| 3. B | 8. A | 13. A |
| 4. A | 9. D | 14. C |
| 5. D | 10. D | 15. A |

COMPREHENSION TEST A

PART I: CHARACTER IDENTIFICATION (30 POINTS)

1. Zylberberg
2. Rudolph Valentino
3. Richieu
4. Uncle Herman and Aunt Helen (parents of Lolek and Lonia)
5. Mala
6. Lucia Greenberg
7. Lolek
8. Anja
9. Vladek
10. Haskel Spiegelman
11. Miss Motonowa (black market merchant)
12. Anja
13. Vladek
14. Françoise
15. Miss Stefanska (the seamstress)

PART II: FACT OR OPINION (20 POINTS)

- | | |
|------|-------|
| 1. O | 6. F |
| 2. F | 7. F |
| 3. F | 8. T |
| 4. T | 9. O |
| 5. O | 10. F |

PART III: LOCATION IDENTIFICATION (20 POINTS)

1. Czechoslovakia
2. Rego Park, Queens, New York City
3. Czystochowa
4. Srodula
5. Sosnowiec
6. Bielesko
7. Hungary
8. Auschwitz
9. Zawiercie
10. Oswiecim

PART IV: ESSAY (30 POINTS)

Answers will vary.

COMPREHENSION TEST B

PART I: IDENTIFICATION (30 POINTS)

1. Tosha
2. Art
3. Mala
4. Vladek
5. Lucia
6. Richieu
7. Françoise
8. Vladek
9. Art
10. Anja
11. Mala
12. Art
13. Vladek
14. Miss Motonowa
15. Anja

PART II: SHORT ANSWER (20 POINTS)

1. writes an anonymous letter
2. telephone wire
3. laundry soap
4. a German soldier
5. cellar
6. betrayed by a stranger they helped
7. betrayed by smugglers
8. he's pathologically frugal
9. poisons herself
10. save Anja's parents

PART III: FILL-IN (20 POINTS)

1. Vladek, Anja
2. Art, suicide
3. packages, letters, Red Cross
4. pigs, mice, cats, dogs
5. fix, drainpipe

PART IV: ESSAY (30 POINTS)

Answers will vary.

MAUS II ANSWER KEY

VOCABULARY

- | | | |
|------|-------|-------|
| 1. D | 6. B | 11. B |
| 2. B | 7. D | 12. C |
| 3. A | 8. C | 13. B |
| 4. A | 9. A | 14. A |
| 5. C | 10. D | 15. A |

COMPREHENSION TEST A

PART I: CHARACTER IDENTIFICATION (30 POINTS)

- Vladek
- Pinek
- Mandelbaum
- Pavel (Art's psychologist)
- Lolek
- Françoise
- Mancie
- Vladek
- Herman
- Art and Françoise
- Mala
- his girlfriend
- Françoise
- Vladek
- Art

PART II: FACT OR OPINION (20 POINTS)

- | | |
|------|-------|
| 1. O | 6. T |
| 2. T | 7. T |
| 3. T | 8. F |
| 4. O | 9. O |
| 5. F | 10. T |

PART III: LOCATION IDENTIFICATION (20 POINTS)

- Stockholm, Sweden
- France
- Dachau
- Florida
- Sosnowiec, Poland
- Russia
- Germany
- Catskills
- Birkenau
- Auschwitz

PART IV: ESSAY (30 POINTS)

Answers will vary.

COMPREHENSION TEST B

PART I: IDENTIFICATION (30 POINTS)

- gypsy
- Art
- Pavel (Art's psychologist)
- Vladek
- hitchhiker
- Mala
- Art
- Vladek's French friend
- Vladek
- Mancie
- Vladek
- Anja
- Françoise
- Mala
- Vladek

PART II: SHORT ANSWER (20 POINTS)

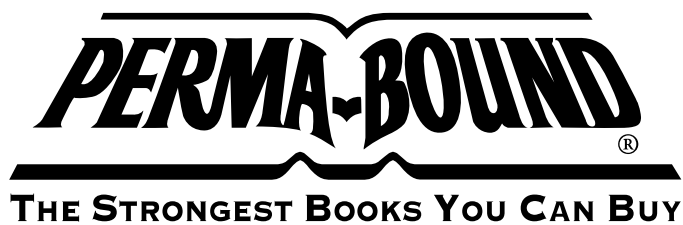
- the hitchhiker
- clothes and spoon
- English
- twice
- fixing her supervisor's boots
- machinery for gas chamber
- frog
- moth
- oxygen
- Florida

PART III: FILL-IN (20 POINTS)

- cigarettes, vodka
- frog/poodle/rabbit/moose, mouse
- silence, nothingness
- talking, Anja
- repairing, boot

PART IV: ESSAY (30 POINTS)

Answers will vary.



Perma-Bound

617 East Vandalia Road • Jacksonville, Illinois 62650
Toll Free 1-800-637-6581 • Fax 1-800-551-1169
E-Mail: books@perma-bound.com

Perma-Bound Canada

Box 868, Station Main • Peterborough, Ontario K9J 7A2
Toll Free 1-800-461-1999 • Fax 1-888-250-3811
E-Mail: perma-bound.ca@sympatico.ca