

A PROJECT WITNESS MICROSHORT STORIES LESSON PLAN

FOUR PHOTOGRAPHS

Inside Auschwitz, a prisoner hides a camera in a bucket of human ash, aims from the hip — he cannot look through the viewfinder or he dies — and takes the only photographs of the gas chamber killing process ever made by the victims themselves.

GRADES 7-8 | 9-10 | 11-12

EPISODE SUMMARY

About This Film

In the summer of 1944, following the mass deportation of over 430,000 Hungarian Jews to Auschwitz, the killing and corpse-disposal system at Birkenau was operating at catastrophic intensity. The crematorium furnaces could not keep pace with the scale of the murder; bodies burned in open-air pits. Members of the Sonderkommando — Jewish prisoners forced by the SS to work the gas chambers and crematoria, under threat of death — were compelled to witness and facilitate the killing process. Some of them resolved to document it.

The photographer was Alberto Errera, a Greek-Jewish military officer known inside the camp as "Alex," prisoner number 182552. Using a camera concealed in a bucket of human ash — with David Szmulewski positioned on the crematorium roof as lookout and Alter Fajnzylberg among additional lookouts — Errera took four photographs from hip level at Crematorium V. Two were taken from inside a doorway and show corpses burning in open-air pits. One was taken from outside and shows women being driven toward the gas chamber. The fourth is an accidental exposure: sky and trees, the camera aimed too high because Errera could not use the viewfinder without being seen.

The film was removed from the camera and hidden inside a toothpaste tube. Helena Danton, a Polish civilian worker in the SS canteen, smuggled it out of the camp to the Polish resistance. Political prisoners Jozef Cyrankiewicz and Stanislaw Kłodzinski attached a note dated September 4, 1944, describing the images and requesting more film. Errera was killed days later during an escape attempt. He never knew whether the photographs reached the outside world. Among the vast photographic record of the Holocaust — perpetrator photographs, aerial reconnaissance, liberation images — these four are the only known photographs of the killing process taken by the victims themselves.

STANDARDS ALIGNMENT

Curriculum Standards

FRAMEWORK	GRADES 7–8	GRADES 9–10	GRADES 11–12
Common Core ELA	RI.7.1, RI.7.2, RI.7.6, W.7.2, SL.7.1	RI.9–10.1, RI.9–10.4, RI.9–10.6, W.9–10.1, SL.9–10.1	RI.11–12.1, RI.11–12.5, RI.11–12.6, W.11–12.1, W.11–12.2, SL.11–12.1
C3 Social Studies	D2.His.1.6–8, D2.His.3.6–8, D2.His.14.6–8	D2.His.1.9–12, D2.His.3.9–12, D2.His.14.9–12, D2.His.16.9–12	D2.His.1.9–12, D2.His.3.9–12, D2.His.14.9–12, D2.His.16.9–12, D4.1.9– 12
Florida B.E.S.T.	ELA.7.R.2.1, ELA.7.R.3.2, ELA.7.C.1.3	ELA.910.R.2.1, ELA.910.R.3.2, ELA.910.C.1.3; SS.912.W.7.6	ELA.1112.R.2.1, ELA.1112.R.3.2, ELA.1112.C.1.3; SS.912.W.7.6
Texas TEKS	ELAR 7.6(A), 7.8(A), 7.10(A)	ELAR 9.6(A), 9.8(A); WH.15(A–D)	ELAR 11.6(A), 11.8(A); WH.15(A–D)
California HSS	7.10	10.8.1–10.8.6	11.7
CASEL SEL	Self-awareness, Social awareness	Self-awareness, Social awareness, Responsible decision- making	All five competencies
DASA (NY)	Understanding genocide, ethics of documentation, bearing witness		

TIME

45 min core / 90 min with extensions

MATERIALS

Device to play video; printed discussion questions (optional)

CONTENT ADVISORY

This episode addresses the mass murder at Auschwitz-Birkenau, the role of the Sonderkommando (Jewish prisoners forced to work the gas chambers), and the clandestine photography of the killing process. The film does not show graphic violence but the subject matter — the industrial killing of human beings — is the most intense in the series. The archival aesthetic (muted, grainy, desaturated) creates the visual language of evidence rather than cinema. Teachers should prepare students for this content and provide space for emotional processing. Consider whether this episode is appropriate for younger students in the 7–8 grade band.

STEP 1 OF 4

Watch

Use the pre-viewing activities below — differentiated by grade band — to build context, activate prior knowledge, and frame student thinking before the film begins. Then show the 90-second microshort.

GRADES 7–8**Vocabulary Preview**

Sonderkommando Jewish prisoners at Nazi death camps who were forced by the SS, under threat of death, to assist with the operation of the gas chambers and crematoria — carrying bodies, disposing of remains, and performing other tasks connected to the killing process.

Crematorium A facility containing furnaces used to incinerate human bodies. At Auschwitz-Birkenau, the crematoria were built adjacent to the gas chambers and used to destroy evidence of the mass killings.

Clandestine Kept secret or done in a hidden way, especially because it is forbidden or dangerous. The photographs taken inside Auschwitz were a clandestine act — punishable by death if discovered.

Evidence Information or material that helps prove whether something is true. The Sonderkommando took their photographs specifically to create evidence — proof that the killing process was real and happening.

Bearing Witness The act of seeing, recording, and testifying to events, especially those involving suffering or injustice, so that they are not forgotten and cannot be denied.

Anticipation Question**THINK ABOUT IT**

Why do people take photographs of terrible things? What makes a photograph different from a written account or a spoken memory? Write two or three sentences before we watch.

GRADES 9–10

Historical Context

The Sonderkommando were Jewish prisoners selected by the SS to perform the most brutal forced labor in the camp system: they guided victims into the gas chambers, removed the bodies afterward, extracted gold teeth, and shoveled the remains into furnaces or open-air pits. They were witnesses to the entire killing process — and precisely because they were witnesses, the SS killed them periodically and replaced them, so that no one who knew too much would survive. The Sonderkommando lived with the knowledge that their own deaths were inevitable.

By the summer of 1944, the killing apparatus at Birkenau was overwhelmed by the Hungarian transports — over 430,000 Jews deported in fewer than eight weeks, the fastest mass murder in the history of the Holocaust. The crematoria could not keep pace; bodies burned in open pits. It was in this context — surrounded by ash, under constant guard, with no expectation of surviving — that members of the Sonderkommando decided to photograph what they were forced to witness.

PREDICTION PROMPT

The episode is called *Four Photographs*. Why would prisoners risk their lives to take photographs from inside the camp? What did they hope would happen to those images? Write your prediction before watching.

GRADES 11–12

Primary Source: The Note Attached to the Smuggled Film

"Urgent. Send two metal rolls of film for 6x9 [camera] as fast as possible. Have possibility of taking photos. Sending you photos from Birkenau — from the gas chambers. The following shows one of the places where they burn bodies in the open air, when the crematoria can't manage... The photo shows corpses being placed in the pits."

— Jozef Cyrankiewicz and Stanislaw Kłodzinski, note attached to the smuggled photographs, September 4, 1944

FRAMING QUESTION

This note treats the photographs as evidence to be transmitted — not art, not memory, but proof. What does it mean that the victims themselves felt they needed to prove what was happening to them? What does this tell us about the world's response to reports from the camps? Come prepared to defend your interpretation after viewing.

VIEW THE MICROSHORT — 90 SECONDS

Show the film in full without interruption. Students should have their pre-viewing notes visible but should not be writing during the film. The goal is full, attentive viewing.

STEP 2 OF 4

Analyze

These discussion and analysis activities develop close reading and media literacy skills. Use small groups or whole-class discussion formats as appropriate.

GRADES 7–8

Comprehension Questions

1. Who took the photographs, and how did he conceal the camera? Why was it so dangerous?
2. What did the four photographs show? Describe each one in your own words based on what the film tells us.
3. How did the film get out of the camp? Who was involved in smuggling it, and what risks did they take?
4. What happened to the photographer after the photographs were taken?

Visual Storytelling

5. This film looks different from other episodes — the colors are muted, grainy, and desaturated. Why do you think the filmmakers chose this visual style? What feeling does it create?
6. The episode uses what the film calls an "aesthetic of evidence, not cinema." What do you think that means? How does it affect your experience as a viewer?
7. How did the film make you feel during the moments when the photographer had to aim without looking through the viewfinder? What filmmaking choices created that tension?
8. The fourth photograph is an accident — sky and trees. How does the film treat this image? What does it mean that this photograph exists alongside the others?

Text-Dependent Analysis

1. The narrator says Errera "cannot look through the viewfinder or he dies." How does this physical constraint — shooting blind from the hip — become a metaphor for the entire project of bearing witness under impossible conditions?
2. How does the film build tension around the act of photography itself? Identify specific filmmaking choices — narration, pacing, sound, visual style — that contribute to this tension.
3. The episode is 90 seconds. How does the compressed format shape what can and cannot be said about this history? What does it gain, and what does it sacrifice?

Historical Sourcing

4. These are the only photographs taken by victims inside the killing process. What makes them historically different from perpetrator photographs, aerial reconnaissance images, or photographs taken after liberation?
5. The note attached to the film asks for more rolls of film — suggesting the photographers intended to continue. What does this tell us about their purpose and their understanding of their situation?
6. What questions does this film leave unanswered that you would want to investigate further?

Rhetorical Analysis

1. The film reconstructs the act of taking photographs that already exist as historical artifacts. What does it mean to animate the creation of evidence? How does that recursive structure — a film about the making of photographs — affect the viewer's relationship to the history being represented?
2. How does the 90-second format compress the moral weight of this act? Is compression in this case a form of faithfulness or distortion?
3. The film describes its own visual approach as an "aesthetic of evidence, not cinema." Analyze what this phrase means. How does refusing cinematic beauty serve the subject matter — and what are the risks of that refusal?

Historiographic Questions

4. Scholar Georges Didi-Huberman argued these photographs are "images in spite of all" — images that should not exist but do. What does it mean to look at images that were taken at the cost of a life? What does the viewer owe to the person who created them?
5. The photographs were taken blind — without the photographer being able to see what he was capturing. What does this tell us about the relationship between intention and meaning in historical evidence?
6. How does the fact that Errera never knew whether the photographs reached the outside world change how we understand their significance? Does the purpose of an act depend on its outcome?

STEP 3 OF 4

Create

Students respond to the film through structured creative writing. Each grade band offers a focused prompt. Allow 20–25 minutes for the core activity, or assign as homework for a longer response.

GRADES 7–8**Narrative Writing — Helena Danton's Perspective**

Imagine you are Helena Danton, the Polish civilian worker who smuggled the film out of the camp hidden inside a toothpaste tube. Write a short narrative (1–2 paragraphs) describing the moment you received the film and what you were thinking as you carried it past the checkpoint. Your narrative should include:

- What the toothpaste tube felt like in your hand as you walked toward the checkpoint
- What you were thinking — or trying not to think — as you passed the guards
- What you understood about what you were carrying and why it mattered

Your narrative should be written in the first person, in present tense, to create immediacy. Focus on the physical details — what you see, hear, and feel — rather than abstract thoughts.

GRADES 9–10**Argumentative Paragraph (MEAL Format)**

Write one well-developed argumentative paragraph using the MEAL structure (Main claim, Evidence, Analysis, Link back to claim) that answers the following question:

PROMPT

Were the four photographs an act of resistance or an act of witness — or is there a difference? Support your claim with evidence from the film and historical context.

Your paragraph should be 150–200 words. Underline your main claim sentence. Circle your evidence. Consider: does the purpose behind an act change what kind of act it is? Is bearing witness always a form of resistance, or are they distinct categories?

GRADES 11–12

Analytical Essay — Incompleteness and Meaning

The note accompanying the photographs requests "two metal rolls of film" — suggesting the photographers intended to take more. But Errera was killed days later. Write an analytical essay (2–3 paragraphs) about the relationship between incompleteness and meaning:

PROMPT

What does the fourth photograph — the accidental exposure of trees and sky, aimed too high without a viewfinder — tell us that the other three do not? And what does it mean that the entire archive consists of only four images, when the intention was clearly to produce more? Write about incompleteness as a form of historical evidence, not merely as an absence.

Your essay should make an argument, not just observe. Consider: what the accidental image reveals about the conditions of its making; what the gap between intention and outcome tells us about the nature of clandestine documentation; and what it means to assign meaning to something that was not meant to exist.

STEP 4 OF 4

Reflect

These closing activities help students consolidate their thinking, make personal connections, and carry the lesson's meaning beyond the classroom. Allow 8–12 minutes.

GRADES 7–8

One-Sentence Takeaway

Write the single most important thing you are taking away from this lesson in one complete sentence. Then answer: Why is it important that these photographs exist?

EXIT PROMPT

Complete both parts on a notecard or in your journal:

1. The most important thing I'm taking from this story is: ____
2. These photographs matter because: ____

GRADES 9–10

Sentence Frame Reflection

Complete the following sentence frame as a written reflection. You may write as many sentences as you need to complete each thought — the frame is a starting point, not a limit. Be specific. The strongest reflections name something particular they learned, not just general impressions.

"This story changed my understanding of evidence because _____. I used to think documenting atrocity was about _____. Now I understand it can also be about _____."

Share your reflection with a partner. Where do your reflections overlap? Where do they diverge? What might explain the difference?

GRADES 11–12

Open-Ended Reflection on Acting Without Knowing the Outcome

Errera was killed during an escape attempt days after taking the photographs. He never knew if they reached the outside world. Write a sustained reflection (one page) on the following question:

What does it mean to risk everything for an act whose outcome you will never see? Is an action "worth it" only if it succeeds, or does the act of doing it — the choice to document, to resist, to bear witness — carry its own meaning independent of outcome? How does this challenge our ordinary understanding of what makes a sacrifice meaningful?

There is no single right answer. The goal is to think rigorously and honestly about what it means to act under conditions of radical uncertainty — and what that demands of us, the people who live in the world that Errera's photographs helped prove was real.

“He cannot look through the viewfinder or he dies. He aims from the hip and takes four photographs. They are the only photographs of the killing process ever taken by the victims themselves.”

— Four Photographs (Project Witness Microshort Stories, Episode 3)

GOING DEEPER

Extension Activities

These activities are designed for students who want to go further — in research, in creative production, or in interdisciplinary analysis. They are suitable for homework, independent projects, or honors-level coursework.

GRADES 7–8

Research Project: Other Clandestine Archives

Errera was not the only person who risked his life to document the Holocaust in secret. Research one other example of clandestine documentation during the Holocaust. Consider:

- Emanuel Ringelblum's Oyneg Shabes archive (Warsaw Ghetto documents buried in milk cans and metal boxes)
- Henryk Ross's buried photographic negatives in the Lodz Ghetto
- The Sonderkommando manuscripts (written accounts buried near the crematoria at Auschwitz)

Create a comparison: what was documented, how it was hidden, and whether it survived. Present your findings as a poster or slide. Your presentation should include: what the person or group documented; why they chose to document it; how they hid or transmitted it; whether it survived and how it was discovered; and what it tells us today.

GRADES 9–10

Museum Analysis: How the Photographs Are Displayed

The four photographs are held in museum collections today. Research how one major Holocaust museum — the United States Holocaust Memorial Museum (USHMM), Yad Vashem, or the Auschwitz- Birkenau Memorial and Museum — displays and contextualizes these images. Write a 1-page analysis of the curatorial choices:

- How are the photographs physically presented — size, placement, framing?
- What written information accompanies them? What context is given, and what is omitted?
- Are the photographs displayed alongside other images, or in isolation?
- What effect do these curatorial choices have on the viewer?

Your analysis should not simply describe what you find — it should make an argument about whether these curatorial choices serve the photographs' historical and moral significance.

GRADES 11–12

Position Paper: Should We Look?

Read an excerpt from Georges Didi-Huberman's *Images in Spite of All* or the scholarly debate it provoked — particularly the response from filmmaker Claude Lanzmann, who argued against showing or reproducing the photographs, on the grounds that their horror exceeds representation and that looking at them is a form of violation.

Write a position paper (2 pages) that takes a clear stance on the following question:

PROMPT

Should we look at the four photographs, or should we respect the impossibility of what they depict by not reproducing them? What are the ethical stakes of each position? Your paper must engage directly with at least one argument from Didi-Huberman and one from Lanzmann, and must make a clear argument — not merely present both sides.

Consider: what obligations do we have to the dead? To the living? To historical truth? To the limits of representation itself? Your paper should include a works cited section.

APPENDIX

Full Standards Alignment

Common Core State Standards — English Language Arts

CODE	STANDARD DESCRIPTION	GRADE BAND
RI.7.1	Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	7–8
RI.7.2	Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary.	7–8
RI.7.6	Determine an author's point of view or purpose in a text and analyze how the author distinguishes their position from others.	7–8
W.7.2	Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	7–8
SL.7.1	Engage effectively in a range of collaborative discussions on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	7–8
RI.9–10.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	9–10
RI.9–10.4	Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of word choices on meaning and tone.	9–10
RI.9–10.6	Determine an author's point of view or purpose in a text and analyze how the author uses rhetoric to advance that point of view or purpose.	9–10
W.9–10.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	9–10
SL.9–10.1	Initiate and participate effectively in a range of collaborative discussions on grades 9–10 topics, texts, and issues.	9–10
RI.11–12.1	Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences, including where the text leaves matters uncertain.	11–12
RI.11–12.5	Analyze and evaluate the effectiveness of the structure an author uses in exposition or argument, including whether it makes points clear, convincing, and engaging.	11–12
RI.11–12.6	Determine an author's point of view or purpose in a text in which the rhetoric is particularly effective, analyzing how style and	11–12

CODE	STANDARD DESCRIPTION	GRADE BAND
	content contribute to its power and persuasiveness.	
W.11-12.1	Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.	11-12
W.11-12.2	Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.	11-12
SL.11-12.1	Initiate and participate effectively in a range of collaborative discussions on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.	11-12

C3 Framework for Social Studies State Standards

CODE	STANDARD DESCRIPTION	GRADE BAND
D2.His.1.6-8	Analyze connections among events and developments in broader historical contexts.	6-8
D2.His.3.6-8	Explain multiple causes and effects of historical events and developments.	6-8
D2.His.14.6-8	Explain multiple causes and effects of events and developments in the past.	6-8
D2.His.1.9-12	Evaluate how historical events and developments were shaped by unique circumstances of time and place as well as broader historical contexts.	9-12
D2.His.3.9-12	Use questions generated about individuals and groups to assess how the significance of their actions changes over time and is shaped by the historical context.	9-12
D2.His.14.9-12	Analyze multiple and complex causes and effects of events in the past.	9-12
D2.His.16.9-12	Integrate evidence from multiple relevant historical sources and interpretations into a reasoned argument about the past.	9-12
D4.1.9-12	Construct arguments using precise and knowledgeable claims, with evidence from multiple sources, while acknowledging counterclaims and evidentiary weaknesses.	9-12
D4.6.9-12	Use disciplinary and interdisciplinary lenses to understand the characteristics and causes of local, regional, and global problems.	9-12

Florida B.E.S.T. Standards

CODE	STANDARD DESCRIPTION	GRADE BAND
ELA.7.R.2.1	Explain how key details and ideas reveal an author's purpose for and perspective of an informational text.	7–8
ELA.7.R.3.2	Paraphrase, quote, and accurately cite information from a source to support claims.	7–8
ELA.7.C.1.3	Write to make a claim supporting a perspective with logical reasons, relevant evidence from sources, and an organizational structure with transitions.	7–8
ELA.910.R.2.1	Analyze how an author's choices of structure, POV, and purpose shape meaning and tone in an informational text.	9–10
ELA.910.R.3.2	Integrate information from multiple sources and assess the credibility and accuracy of each source.	9–10
ELA.910.C.1.3	Write argumentative texts that present a claim supported with logical reasons and relevant evidence from multiple sources.	9–10
ELA.1112.R.2.1	Analyze the impact of an author's choices in the development of perspective, purpose, and meaning in informational texts.	11–12
ELA.1112.R.3.2	Synthesize information from a variety of sources to expand understanding of a topic, resolving conflicting information where possible.	11–12
ELA.1112.C.1.3	Write argumentative texts that present complex claims on substantive topics, using evidence from credible sources and addressing counterclaims.	11–12
SS.912.W.7.6	Summarize the events of the Holocaust including the role of the Nuremberg Laws, the "Final Solution," the Wannsee Conference, and the Nuremberg Trials.	9–12

Texas Essential Knowledge and Skills (TEKS)

CODE	STANDARD DESCRIPTION	GRADE BAND
ELAR 7.6 (A)	Evaluate the author's purpose and point of view and develop a response citing textual evidence.	7–8
ELAR 7.8 (A)	Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text contribute to a whole.	7–8
ELAR 7.10 (A)	Synthesize information from multiple sources to create new understanding.	7–8
ELAR 9.6 (A)	Analyze how the author's point of view, perspectives, and possible biases may affect the text.	9–10
ELAR 9.8 (A)	Analyze the author's choices in organizing text and how structure contributes to the meaning of the work.	9–10
WH.15 (A–D)	Analyze the causes and effects of World War II, including the Holocaust: rise of fascism, genocide against Jewish people and others, consequences of totalitarianism.	9–12
ELAR 11.6 (A)	Evaluate the author's point of view, purpose, and use of rhetoric and its effect on meaning.	11–12
ELAR 11.8 (A)	Analyze and evaluate how an author's organizational structure contributes to the meaning and effectiveness of a text.	11–12

California History–Social Science Content Standards

CODE	STANDARD DESCRIPTION	GRADE BAND
7.10	Analyze the causes and course of the first global age, including the development of imperialism and its consequences. (Adapted for introductory unit on conflict, documentation, and resistance.)	7–8
10.8.1–10.8.6	Analyze the causes and consequences of World War II. Students discuss the rise of fascism and totalitarianism, the Holocaust and genocide, the role of the United States and Allies, and the postwar international order, including the Nuremberg Trials and Universal Declaration of Human Rights.	9–10
11.7	Students analyze America's participation in World War II. Evaluate the internment of Japanese Americans and the ethical questions it raises; connect to broader histories of state-sponsored persecution and documentation of atrocity.	11–12

CASEL Social-Emotional Learning Competencies

This lesson supports CASEL's core SEL competencies across all grade bands. For Grades 7–8, the primary competencies are **self-awareness** (recognizing one's emotional responses to historical atrocity) and **social awareness** (developing empathy for the experiences of others across historical distance). For Grades 9–10, the lesson additionally builds **responsible decision-making** by asking students to evaluate the ethical choices made by individuals under extreme circumstances. For Grades 11–12, all five competencies are engaged: self-awareness, self-management, social awareness, relationship skills, and responsible decision-making — particularly through the extended argument and position paper assignments that ask students to confront conflicting ethical obligations and defend their reasoning.

State Holocaust Education Mandates

More than 25 U.S. states have enacted laws or adopted policies mandating Holocaust and genocide education in public schools, including California, Florida, Illinois, New Jersey, New York, Pennsylvania, and Texas, among others. This lesson plan is designed to support educators in fulfilling those requirements. The material directly addresses the historical record of the Holocaust through primary sources, survivor testimony, and documentary evidence — approaches consistent with best-practice guidelines from the U.S. Holocaust Memorial Museum and the International Holocaust Remembrance Alliance. Teachers should consult their state's specific mandate language and grade-level requirements when selecting grade band materials.

DASA — DIGNITY FOR ALL STUDENTS ACT (NEW YORK STATE)

This lesson plan directly supports the goals of New York State's Dignity for All Students Act by engaging students in anti-bias education through the study of genocide, the ethics of documentation, and the meaning of bearing witness. The lesson asks students to examine how dehumanization operates at a systemic level — and how individuals, even under conditions of total coercion and imminent death, found ways to resist erasure through acts of documentation and testimony. The activities are designed to develop students' capacity for empathy, critical thinking, and moral reasoning: core competencies for building inclusive school and community environments. Teachers are encouraged to connect the historical material explicitly to students' present-day experiences and to the DASA values of dignity, respect, and responsibility. Given the intensity of this subject matter, teachers should create space for emotional processing before, during, and after the lesson.