



College of Humanities and Social Sciences
Department of Foreign Languages

Mr. Peter L. Fischl
4397 Gird Avenue
Chino Hills, CA 91709
August 3, 2006 Dear Peter,

I read your book *And The World Who Said Nothing* and watched the accompanying DVD with great appreciation and respect. It has been eight years since I received my first copy of your poem *To The Little Polish Boy Standing With His Arms Up* and it has been displayed in my office ever since. Per your request, I am giving my recommendation in what order to implement your material for teaching purposes. I suggest reading and discussing the poem first, so that students may formulate their own interpretations of the text. Your autobiography and DVD should be used as a second unit. My reasoning for this order will hopefully become clear below.

In her article "Teaching Empathy through Ecphrastic Poetry: Entering a Curriculum of Peace" and the lesson plan she developed for your poem, Nancy Gorrell expresses brilliantly and convincingly the value of *To The Little Polish Boy* for lessons on the holocaust, on history, on poetry, and foremost on peace, tolerance, and empathy. What makes your poem so special is that you did not write it with the goal of creating a literary text, but to express your emotions, your thoughts, your heart. The result is that anyone who reads your poem cannot help but be deeply touched by your emotions and your message,

While reading your poem for the first or for the hundredth time is a very personal experience for the reader, curiosity about the life, experiences, and personality of the poet must be a common reaction by many. I know it was mine and I was fortunate enough to get to know you personally during a handful of meetings and a number of phone conversations. Although I know that you would personally talk to every single reader of your poem if you could, your autobiography is the appropriate substitute, as it not only tells your readers the experiences you remember most vividly and deem most precious, its organization and writing style also gives insight into your personality and way of thinking and speaking.

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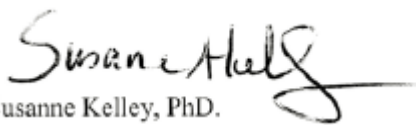
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The book is divided into 13 chapters, the first 4 of which are devoted to your childhood memories and your survival of the holocaust. Chapters 5 through 10 tell your story of leaving Hungary as an adult and your life in the United States. The rest of the book reveals the story around the creation and mission of your poem, including your own interpretation of the poem's individual lines. Most chapters focus on one particular memory or story from your life and end with a lesson you have learned from that experience. At times the writing style lacks fluidity, as some paragraphs read like an answer to an undisclosed question. Since the content of the book is based on extensive interviews and conversations with the co-author, this style imitates oral story-telling and only enriches the reading experience.

Like your poem, your book is very accessible to younger and older readers alike. You not only offer a very personal history-lesson to your readers, you reveal little and big stories of your life to your readers and share believable and important values and lessons through your genuine voice. The abundance of original material, such as the letters, articles, and photographs, immensely enriches your first-hand accounts. One really feels that one has come to know you and the message of your poem even better.

The accompanying DVD completes this experience. The segments of you speaking to students are most poignant, as one hears and sees you tell some of the stories included in the book. While your message of peace and tolerance is strongly conveyed in the book, it is equally, if not more powerful coming from your mouth in a classroom filled with students. My personal highlight on the DVD is your emotional reading of the *To The Little Polish Boy Standing With His Arms Up*, which adds yet another dimension to my own understanding of your poem.

Thank you for continuing to share your work with me. Most sincerely,

A handwritten signature in black ink that reads "Susanne Kelley". The signature is fluid and cursive, with a long, sweeping underline that extends to the right.

Susanne Kelley, PhD.
Assistant Professor of German
Department of Foreign Languages
Kennesaw State University