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1991 book in graphic novel format This article is about the book. For other uses, see Maus (disambiguation). MausCover of the first volume of MausCreatorArt SpiegelmanDate1991Page count296 pagesPublisherPantheon BooksOriginal publicationPublished inRawIssuesVol. 1 No. 2 - Vol. 2 No. 3Date of publication1980-1991 Maus[a] is a nonfiction
book presented in the graphic novel style, written by American cartoonist Art Spiegelman. Serialized from 1980 to 1991, it depicts Spiegelman interviewing his father about his experiences as a Polish Jew and Holocaust survivor. The work employs postmodernist techniques and represents Jews as mice, Germans as cats, Poles as pigs, Americans as
dogs, the British as fish, the French as frogs, and the Swedish as deer. Critics have classified Maus as memoir, biography, or a mix of genres. In 1992, it became the first and so far only graphic novel to win a Pulitzer Prize (the Special Award in Letters). In the frame-tale timeline in the narrative present that begins in
1978 in New York City, Spiegelman talks with his father Vladek about his Holocaust experiences, gathering material and information for the Maus project he is preparing. In the narrative past, Spiegelman depicts these experiences, gathering material and information for the Maus project he is preparing. In the narrative past, Spiegelman depicts these experiences, gathering material and information for the Maus project he is preparing. In the narrative past, Spiegelman depicts these experiences, gathering material and information for the Maus project he is preparing. In the narrative past, Spiegelman talks with his father Vladek about his Holocaust experiences, gathering material and information for the Maus project he is preparing. In the narrative past, Spiegelman talks with his father Vladek about his Holocaust experiences, gathering material and information for the Maus project he is preparing. In the narrative past, Spiegelman talks with his father Vladek about his Holocaust experiences, gathering material and information for the Maus project he is prepared to the narrative past, Spiegelman talks with his father Vladek about his Holocaust experiences, gathering material and information for the Maus project he is prepared to the narrative past, Spiegelman talks with his father vladek about his properties.
story revolves around Spiegelman's troubled relationship with his father and the absence of his mother, who died by suicide when he was 20. Her grief-stricken husband destroyed her written accounts of Auschwitz. The book uses a minimalist drawing style and displays innovation in its pacing, structure, and page layouts. A three-page strip also
called "Maus" that he made in 1972 gave Spiegelman an opportunity to interview his father about his life during World War II. The recorded interviews became the basis for the book, which Spiegelman began in 1978. He serialized Maus from 1980 until 1991 as an insert in Raw, an avant-garde comics and graphics magazine published by Spiegelman
and his wife, Françoise Mouly, who also appears in Maus. A collected volume of the first six chapters that appeared in 1986 brought the book mainstream attention; a second volume collected the remaining chapters in 1991. Maus was one of the first books in graphic novel format to receive significant academic attention in the English-speaking world
In January 2022, the board of trustees of McMinn County Schools in Tennessee removed Maus from its schools curriculum. There was significant and widespread backlash to the decision, and Maus became the Amazon #1 best-seller. Synopsis Most of the book weaves in and out of two timelines. In the frame tale of the narrative present, Spiegelman
interviews his father Vladek in the Rego Park neighborhood of Queens in New York City in 1978-79. [1][2][3] The story that Vladek tells unfolds in the mid-1930s, and continues until the end of the Holocaust in 1945. [2][4] In Rego Park in 1958,[3] a young Art Spiegelman is skating with his friends when he falls
down and hurts himself, but his friends keep going. When he returns home, he finds his father Vladek, who asks him why he is upset, and Art proceeds to tell him that his friends? If you lock them together in a room with no food for a week, then you could see what it is,
friends!"[5] As an adult, Art visits his father, from whom he has become estranged.[6] Vladek to recount his Holocaust experiences.[6] Vladek to recount his Holocaust experiences.[7] Art asks Vladek to recount his Holocaust experiences.[8] Vladek to recount his Holocaust experiences.[9] Vladek to recount his Holocaus
in 1937 and move to Sosnowiec to become a manufacturer. Vladek begs Art not to include this in the book and Art reluctantly agrees.[9] Anja suffers a breakdown due to postpartum depression after giving birth to their first son Richieu,[b] and the couple go to a sanitarium in Nazi-occupied Czechoslovakia for her to recover. After they return, political
and anti-Semitic tensions build until Vladek is drafted just before the Nazi invasion of Poland. Vladek is captured at the front and forced to work as a prisoner of war. After his release, he finds Germany has annexed Sosnowiec, and he is dropped off on the other side of the border in the German protectorate. He sneaks across the border and reunites
with his family.[12] "Prisoner on the Hell Planet" (1973), an early, expressionistic strip about Spiegelman's mother's suicide, reprinted in Maus During one of Art's visits, he finds that a friend of Mala's has sent the couple one of the underground comix magazines Art contributed to. Mala had tried to hide it, but Vladek finds and reads it. In "Prisoner on the Hell Planet" (1973), an early, expressionistic strip about Spiegelman's mother's suicide, reprinted in Maus During one of Art's visits, he finds that a friend of Mala's has sent the couple one of the underground comix magazines.
on the Hell Planet", Art is traumatized by his mother's suicide three months after his release from the mental hospital, and in the end depicts himself behind bars saying, "You murdered me, Mommy, and left me here to take the rap!"[13][14] Though it brings back painful memories, Vladek admits that dealing with the issue in such a way was for the
best.[15] In 1943, the Nazis move the Jews of the Sosnowiec Ghetto to Srodula and march them back to Sosnowiec to work. The family splits up—Vladek and Anja send Richieu to Zawiercie to stay with an aunt for safety. As more Jews are sent from the ghettos to Auschwitz, the aunt poisons herself, her children and Richieu to death to escape the
Gestapo and not die in the gas chamber. In Srodula, many Jews build bunkers to hide from the Germans. Vladek's bunker is discovered and he is placed into a "ghetto inside the ghetto" surrounded by barbed wire. The remnants of Vladek and Anja's family are taken away.[12] Srodula is cleared of its Jews, except for a group Vladek hides with in
another bunker. When the Germans depart, the group splits up and leaves the ghetto.[16] In Sosnowiec, Vladek and Anja move from one hiding place to the next, making occasional contact with other Jews in hiding. Vladek disguises himself as an ethnic Pole and hunts for provisions. The couple arrange with smugglers to escape to Hungary, but it is a
trick—the Gestapo arrest them on the train (as Hungary is invaded) and take them to Auschwitz, where they are separated until after the war.[16] Art asks after Anja's diaries, which Vladek tells him were her account of her Holocaust experiences and the only record of what happened to her after her separation from Vladek at Auschwitz and which
Vladek says she had wanted Art to read. Vladek comes to admit that he burned them after she killed herself. Art is enraged and calls Vladek a "murderer".[17] The story jumps to 1986, after the first six chapters of Maus have appeared in a collected edition. Art is overcome with the unexpected attention the book receives[4] and finds himself "totally
blocked". Art talks about the book with his psychiatrist Paul Pavel, a Czech Holocaust survivor.[18] Pavel suggests that, as those who perished in the camps can never tell their stories, "maybe it's better not to have any more stories". Art replies with a quote from Samuel Beckett: "Every word is like an unnecessary stain on silence and nothingness"
but then realizes, "on the other hand, he said it".[19] Vladek tells of his hardship in the camps, of starvation and abuse, of his resourcefulness, of avoiding the selektionen—the process by which prisoners were selected for further labor or execution.[20] Despite the danger, Anja and Vladek exchange occasional messages. As the war progresses and the
German front is pushed back, the prisoners are marched from Auschwitz in occupied Poland to Gross-Rosen within the Reich and then to Dachau, where the hardships only increase and Vladek catches typhus.[21] The war ends, the camp survivors are freed and Vladek and Anja reunite. The book closes with Vladek turning over in his bed as he
finishes his story and telling Art, "I'm tired from talking, Richieu, and it's enough stories for now."[22] The final image is of Vladek and Anja's tombstone[23]—Vladek died in 1982, before the book was completed.[24] Primary characters Art Spiegelman Art[c] (born 1948) is a cartoonist and intellectual.[26][3] Art is presented as angry and full of self-
pity.[3] He deals with his own traumas and those inherited from his parents by seeking psychiatric help, which continued after the book was completed.[28][3] At first, he displays little sympathy for his father's hardships, but he shows more as the narrative
unfolds.[29] Vladek Spiegelman Vladek[d] (1906-1982)[31] is a Polish Jew who survived the Holocaust, then moved to the U.S. in the early 1950s. Speaking broken English,[32] he is presented as intelligent and resourceful, pious and moral, but also egocentric,[29] insensitive, neurotic, stubborn and sometimes absurdly miserly — traits that greatly
annoy his family. He displays racist attitudes, as when Françoise picks up an African American hitchhiker, who he fears will rob them.[33] He shows little insight into his own racist comments about others in comparison to his treatment during the Holocaust.[24] Mala Spiegelman Mala (1917-2007)[34] is Vladek's second wife. Vladek makes her feel
that she can never live up to Anja.[35] Though she too is a survivor and speaks with Art throughout the book, Art makes no attempt to learn of her Holocaust, Anja[e] (1912-1968)[31] is Art's mother and Vladek's first wife. Nervous, compliant and clinging, she has her
first nervous breakdown after giving birth to her first son.[37] She sometimes told Art about the Holocaust while he was growing up, although his father did not want him to know about it. She killed herself by slitting her wrists in a bathtub in May 1968[38] and left no suicide note.[39] Richieu Spiegelman Richieu Spiegelman (1937–1943)[34] is
Vladek and Anja's first-born son. During the war, Vladek and Anja sent him away to live with an aunt, somewhere they believed he would be safer than he was with them. He did not survive. Richieu is portrayed as an ideal child whom Art can never hope to live up to. Françoise (born 1955)[26] is married to Art. She is French and
converted to Judaism[40] to please Art's father. Spiegelman struggles with whether he should present her as a Jewish mouse, a French frog, or some other animal—in the end, he uses a mouse.[41] Background Art Spiegelman was born on February 15, 1948, in Sweden to Polish Jews and Holocaust survivors Vladek and Anja Spiegelman. An aunt
poisoned his parents' first son Richieu to avoid capture by the Nazis, four years before Spiegelman's birth.[42] He and his parents emigrated to the United States in 1951.[43] During his youth his mother occasionally talked about Auschwitz, but his father did not want him to know about it.[27] Spiegelman developed an interest in comics early and
 began drawing professionally at 16.[44] He spent a month in Binghamton State Mental Hospital in 1968 after a nervous breakdown. Shortly after he got out, his mother committed suicide.[2] Spiegelman's father was not happy with his son's involvement in the hippie subculture. Spiegelman said that when he bought himself a German Volkswagen it
damaged their already-strained relationship "beyond repair".[45] Around this time, Spiegelman read in fanzines about making the Great American Novel in comics inspired him.[46] From the original, more detailed 1972 "Maus" strip
Spiegelman became a key figure in the underground comix movement of the 1970s, both as cartoonist and editor.[47] In 1972 Justin Green produced the semi-autobiographical comic book Binky Brown Meets the Holy Virgin Mary, which inspired other underground cartoonists to produce more personal and revealing work.[48] The same year, Green
asked Spiegelman to contribute a three-page strip for the first issue of Funny Aminals [sic], which Green edited.[47] Spiegelman wanted to do a strip about racism, and at first considered focusing on African Americans,[49] with cats as Ku Klux Klan members chasing African-American mice.[50] Instead, he turned to the Holocaust and depicted Nazi
cats persecuting Jewish mice in a strip he titled "Maus". The tale was narrated to a mouse named "Mickey".[47] After finishing the strip, Spiegelman visited his father to show him the finished work, which he had based in part on an anecdote he had heard about his father to show him the finished work, which he had based in part on an anecdote he had heard about his father to show him the finished work, which he had based in part on an anecdote he had been a mouse named "Mickey".[47] After finishing the strip, Spiegelman visited his father to show him the finished work, which he had based in part on an anecdote he had been a mouse named "Mickey".[47] After finishing the strip, Spiegelman visited his father to show him the finished work, which he had based in part on an anecdote he had been a mouse named "Mickey".[47] After finishing the strip, Spiegelman visited his father to show him the finished work, which he had based in part on an anecdote he had been a mouse named "Mickey".[47] After finishing the strip, Spiegelman visited his father to show him the finished work, which he had based in part on an anecdote he had been a mouse named "Mickey".[47] After finishing the strip, Spiegelman visited his father to show him the finished work, which he had based in part of the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the strip had been a mouse named "Mickey".[47] After finishing the mouse named "Mickey".[47] After finishing the strip had been a m
which piqued Spiegelman's interest. Spiegelman followed up with extensive research, reading survivors' accounts and talking to friends and family who had also survived. He got detailed information about Sosnowiec from
a series of Polish pamphlets published after the war which detailed what happened to the Jews by region. [52] Spiegelman visited Auschwitz concentration camp in 1979 as part of his research. In 1973, Spiegelman visited Auschwitz concentration camp in 1979 as part of his research. In 1973, Spiegelman visited Auschwitz concentration camp in 1979 as part of his research. In 1973, Spiegelman produced a strip for Short Order Comix #1[53] about his mother's suicide called "Prisoner on the Hell Planet". The same year, he edited a
pornographic, psychedelic book of quotations, and dedicated it to his mother.[38] He spent the rest of the 1970s building his reputation making short avant-garde comics. He moved back to New York from San Francisco in 1975, which he admitted to his father only in 1977, by which time he had decided to work on a "very long comic book".[15] He
began another series of interviews with his father in 1978,[45] and visited Auschwitz in 1979.[54] He serialized the story in a comics and graphics magazine he and his wife Mouly began in 1980 called Raw.[55] Comics medium American comic books were big business with a diversity of genres in the 1940s and 1950s, but had reached a low ebb by
the late 1970s. [56][57] By the time Maus began serialization, the "Big Two" comics publishers, Marvel and DC Comics, dominated the industry with mostly superhero titles. [58] The underground comix movement that had flourished in the late 1960s and early 1970s also seemed moribund. [59] The public perception of comic books was as adolescent
power fantasies, inherently incapable of mature artistic or literary expression.[60] Most discussion focused on comics as a genre rather than as a medium.[61] Maus came to prominence when the term "graphic novel" was beginning to gain currency. Will Eisner popularized the term with the publication in 1978 of A Contract with God. The term was
used partly to mask the low cultural status that comics had in the English-speaking world, and partly because the term "comic book" was being used to refer to short-form periodicals, leaving no accepted vocabulary with which to talk about book-form comics.[62] Publication history The first chapter of Maus appeared in December 1980 in the second
issue of Raw[46] as a small insert; a new chapter appeared in Raw.[63] Spiegelman struggled to find a publisher for a book edition of Maus,[42] but after a rave New York Times review of the serial in August 1986, Pantheon Books published the first six
chapters in a volume[64] called Maus: A Survivor's Tale and subtitled My Father Bleeds History. Spiegelman was relieved that the book's publication preceded the theatrical release of the animated film An American Tail by three months, as he believed that the film, produced by Steven Spielberg's Amblin Entertainment, was inspired by Maus and
wished to avoid comparisons with it.[65] The book found a large audience, partly because of its distribution through bookstores rather than the direct market comic shops where comic books were normally sold.[66] Maus was difficult for critics and reviewers to classify, and also for booksellers, who needed to know on which shelves to place it.
Though Pantheon pushed for the term "graphic novel", Spiegelman was not comfortable with this, as many book-length comics were being referred to as "graphic novels" whether or not they had novelistic qualities. He suspected the term's use was an attempt to validate the comics form, rather than to describe the content of the books.[62]
Spiegelman later came to accept the term, and with Drawn & Quarterly publisher Chris Oliveros successfully lobbied the Book Industry Study Group in the early 2000s to include "graphic novel" as a category in bookstores.[67] Pantheon collected the last five chapters in 1991 in a second volume subtitled And Here My Troubles Began. Pantheon later
collected the two volumes into soft- and hardcover two-volume boxed sets and single-volume editions. [68] In 1994 the Voyager Company released The Complete Maus on CD-ROM, a collection which contained the original comics, Vladek's taped transcripts, filmed interviews, sketches, and other background material. [69] The CD-ROM was based on
HyperCard, a Macintosh and Apple IIGS application that has since become obsolete. [70] In 2011 Pantheon Books published a companion to The Complete Maus entitled MetaMaus, with further background material, including filmed footage of Vladek. [42] The centerpiece of the book is a Spiegelman interview conducted by Hillary Chute. It also has
interviews with Spiegelman's wife and children, sketches, photographs, family trees, assorted artwork, and a DVD with video, audio, photos, and an interactive version of Maus.[71] Spiegelman dedicated Maus to his brother Richieu and his first daughter Nadja.[72] The book's epigraph is a quote from Adolf Hitler: "The Jews are undoubtedly a race,
but they are not human."[73] International publication Penguin Books obtained the rights to publish the initial volume in the Commonwealth in 1986. In support of the African National Congress's cultural boycott in opposition to apartheid, Spiegelman refused to "compromise with fascism" by allowing publication of his work in South Africa.[74]
Journalist Piotr Bikont (left) set up a publishing house in 2001 to publish a Polish edition of Maus in the face of protest. By 2011, Maus had been translated into about 30 languages. Three translations were particularly important to Spiegelman: French, as his wife was French, and because of his respect for the sophisticated Franco-Belgian comics
tradition; German, given the book's background; and Polish. Poland was the setting for most of the book, and Polish was the language of his parents and his own mother tongue.[75] The publishers of the German culture ministry of the work's serious intent to have the swastika appear on the cover, per laws
prohibiting the display of Nazi symbolism. [76] Reception in Germany was positive—Maus was a best-seller and was taught in schools. The Polish consulate official who approved his visa questioned him about the Poles' depiction as
pigs, and pointed out how serious an insult it was. Publishers and commentators refused to deal with the book for fear of protests and boycotts.[75] Piotr Bikont, a journalist for Gazeta Wyborcza, set up his own publishing house to publish Maus in Polish in 2001. Demonstrators protested Maus's publication and burned the book in front of Gazeta's
offices. Bikont's response was to don a pig mask and wave to the protesters from the office windows.[77] The magazine-sized Japanese translation was the only authorized edition with larger pages.[78] Long-standing plans for an Arabic translation have yet to come to fruition.[50] A Russian law passed in December 2014 prohibiting the display of Nazi
propaganda led to the removal of Maus from Russian bookstores leading up to Victory Day due to the swastika appearing on the book's cover.[76] A few panels were changed for the Hebrew edition of Maus. Based on Vladek's memory, Spiegelman portrayed one of the minor characters as a member of the Nazi-installed Jewish Police. An Israeli
descendant objected and threatened to sue for libel. Spiegelman redrew the character with a fedora in place of his original police hat, but appended a note to the volume voicing his objection to this "intrusion".[79] This version of the first volume appeared in 1990 from the publishing house Zmora Bitan. It had an indifferent or negative reception, and
the publisher did not release the second volume.[80] Another Israeli publisher put out both volumes, with a new translation by poet Yehuda Vizan that included Vladek's broken language, which Zmora Bitan had refused to do.[81] Marilyn Reizbaum saw this as highlighting a difference between the self-image of the Israeli Jew as a fearless defender of
the homeland, and that of the American Jew as a feeble victim, [82] something that one Israeli writer disparaged as "the diaspora sickness". [83][f] Themes Presentation In making people along such lines. Spiegelman has stated that "these metaphors ... are meant to
self-destruct" and "reveal the inanity of the notion itself". Spiegelman, like many of his critics, has expressed concern that "[r]eality is too much for comics ... so much has to be left out or distorted", admitting that his presentation of the story of how the
different species of animals; Jews are drawn as mice and other Germans and Poles as cats and pigs,[2] among others. Spiegelman took advantage of the way Nazi propaganda films depicted Jews as vermin,[86] though he was first struck by the metaphor after attending a presentation where Ken Jacobs showed films of minstrel shows along with early
American animated films, abundant with racial caricatures.[87] Spiegelman derived the mouse as symbol for the Jew from Nazi propaganda, emphasized in a quote from a German newspaper in the 1930s that prefaces the second volume: "Mickey Mouse is the most miserable idea ever revealed ... Healthy emotions tell every independent young man
and every honorable youth that the dirty and filth-covered vermin, the greatest bacteria carrier in the animal kingdom, cannot be the ideal type of animal ... Away with Jewish brutalization of the people! Down with Mickey Mouse! Wear the Swastika Cross!"[88] Jewish characters try to pass themselves off as ethnic Poles by tying pig masks to their
faces, with the strings showing at the back.[89] Vladek's disguise was more convincing than Anja's—"you could see she was more Jewishness by having her tail hang out of her disguise.[90] This literalization of the genocidal stereotypes that drove the Nazis to their Final Solution may risk reinforcing racist
labels,[91] but Spiegelman uses the idea to create anonymity for the characters as human, preventing the reader from observing racial characteristics based on facial traits, while reminding readers that racist classification is ever present.
[92] In making people of each ethnicity look alike, Spiegelman hoped to show the absurdity of dividing people along such lines. Spiegelman has stated that "these metaphors ... are meant to self-destruct"[93] and "reveal the inanity of the notion itself".[94] Animals signified the characters' roles in the story rather than their races—the gentile Françoise
is a mouse because of her identification with her husband, who identifies with the Holocaust victims. When asked what animal he would make Israeli Jews, Spiegelman's perceptions of the animal metaphor seem to have evolved over the book's
making—in the original publication of the first volume, his self-portrait showed a mouse head on a human body, but by the time the second volume arrived, his self-portrait had become that of a man wearing a mouse mask.[96] In Maus, the characters seem to be mice and cats only in their predator/prey relationship. In every respect other than their
heads and tails, they act and speak as ordinary humans. [96] Further complicating the animal metaphor, Anja is ironically shown to be afraid of mice, while other characters appear with pet dogs and cats, and the Nazis with attack dogs. [97] Memory To Marianne Hirsch, Spiegelman's life is "dominated by memories that are not his own". [98] His work
is one not of memory but of postmemory—a term she coined after encountering Maus. This describes the relation of the children for survivors with their parents' memory—of another's memory—until the stories become so powerful
that for these children they become memories in their own right. The children's proximity creates a "deep personal connection" with the memory, though separated from it by "generational trauma or generational trauma or generational trauma. Art tried to keep his father's story chronological, because
otherwise he would "never keep it straight".[100] His mother Anja's memories are conspicuously absent from the narrative, given her suicide and Vladek's destruction of her diaries. Hirsch sees Maus in part as an attempt to reconstruct her memory. Vladek keeps her memory alive with the pictures on his desk, "like a shrine", according to Mala.[101]
Guilt Spiegelman displays his sense of guilt in many ways. He suffers anguish over his dead brother, Richieu, who perished in the Holocaust, and whom he feels he can never live up to.[102] The eighth chapter, made after the publication and unexpected success of the first volume, opens with a guilt-ridden Spiegelman (now in human form, with a
strapped-on mouse mask) atop a pile of corpses—the corpses of the six million Jews upon whom Maus' success was built.[103] He is told by his psychiatrist that his father feels guilt for having survived and for outliving his first son, and that some of Art's guilt may spring from painting his father in such an unflattering way. [104][105] As he had not
lived in the camps himself, he finds it difficult to understand or visualize this "separate universe", and feels inadequate in portraying it.[27][106] Racism Spiegelman parodies the Nazis' vision of racial divisions; Vladek's racism is also put on display when he becomes upset that Françoise would pick up a black hitchhiker, a "schwartser" as he says.
When she berates him, a victim of antisemitism, for his attitude, he replies, "It's not even to compare, the schwartsers and the Jews!"[107] Spiegelman gradually deconstructs the animal metaphor throughout the book, especially in the second volume, showing where the lines cannot be drawn between races of humans.[108] The Germans are depicted
with little difference between them, but there is great variety among the Poles and Jews who dominate the story.[109] Sometimes Jews and the Jewish councils are shown complying with the occupiers; some trick other Jews into capture, while others act as police for the Nazis.[110] Spiegelman shows numerous instances of Poles who risked
themselves to aid Jews, and also shows antisemitism as being rife among them. The kapos who run the camps are Poles, and Anja and Vladek are tricked by Polish smugglers into the hands of the Nazis. Anja and Vladek are tricked by Polish smugglers into the hands of the Nazis. Anja and Vladek hear stories that Poles continue to drive off and even kill returning Jews after the war.[111] Language Vladek's English is broken in
contrast with that of Art's more fluent therapist, Paul Pavel, who is also an immigrant and Holocaust survivor.[112] Vladek's knowledge of the language helps him several times during the story, as when he uses it to befriend a Frenchman, and continues to correspond with him in English after the war. His recounting of the
Holocaust, first to American soldiers, then to his son, is never in his mother tongue, [113] and English becomes his daily language when he moves to America. [114] His difficulty with his second language when he moves to American soldiers, then to his son, is never in his mother tongue, [113] and English becomes his daily language when he moves to American soldiers, then to his son, is never in his mother tongue, [113] and English becomes his daily language when he moves to American soldiers, then to his son, is never in his mother tongue, [113] and English becomes his daily language when he moves to American soldiers, then to his son, is never in his mother tongue, [113] and English becomes his daily language when he moves to American soldiers, then to his son, is never in his mother tongue, [113] and English becomes his daily language when he moves to American soldiers, then to his son, is never in his mother tongue, [113] and English becomes his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers, the his daily language when he moves to American soldiers are the his daily language when he moves to American soldiers are the his daily language when he moves to American soldiers are the his daily language when he moves to American soldiers are the his daily language when he moves to American soldiers are the his daily language when he moves to American soldiers are the his daily language when he moves to American soldiers are the his daily language when he moves to American soldiers are the his daily language when he moves the his daily language when he moves the his daily language when he moves are the his 
and it wasn't else to do".[116] Late in the book, Vladek talks of Dachau, saying, "And here ... my troubles began", though clearly his troubles had begun long before Dachau. This unidiomatic expression was used as the subtitle of the
German verb mauscheln, which means "to speak like a Jew"[118] and refers to the way Jews from Eastern Europe spoke German[119]—a word etymologically related not to Maus but, distantly, to Moses.[118] Style Spiegelman's use of cartoon animals, similar to those shown here, conflicted with readers' expectations. Spiegelman's perceived audacity
in using the Holocaust as his subject was compounded by his telling the story in comics. The prevailing view in the English-speaking world held comics as inherently trivial, [120] thus degrading Spiegelman's subject matter, especially as he used animal heads in place of recognizably human ones. [121] Talking animals have been a staple of comics, and
while they have a traditional reputation as children's fare, the underground had long made use of them in adult stories, [122] for example in Robert Crumb's Fritz the Cat, which comics critic Joseph Witek asserts shows that the genre could "open up the way to a paradoxical narrative realism" that Maus exploited. [123] Ostensibly about the Holocaust,
the story entwines with the frame tale of Art interviewing and interacting with his father. Art's "Prisoner on the Hell Planet" is also encompassed by the frame, and stands in visual and thematic contrast with the rest of the book as the characters are in human form[53] in a surreal, German Expressionist woodcut style inspired by Lynd Ward.[124]
Spiegelman blurs the line between the frame and the world, such as when neurotically trying to deal with what Maus is becoming for him, he says to his wife, "In real life you'd never have let me talk this long without interrupting." [125] When a prisoner whom the Nazis believe to be a Jew claims to be German, Spiegelman has difficulty deciding
whether to present this character as a cat or a mouse.[126] Throughout the book, Spiegelman incorporates and humanity to the story which "helps carry the weight of the unbearable historical realities".[5] Spiegelman started taking down his
interviews with Vladek on paper, but quickly switched to a tape recorder, [127] face-to-face or over the phone. [52] Spiegelman often condensed Vladek's words, and occasionally added to the dialogue [127] or synthesized multiple retellings into a single portrayal. [52] Spiegelman worried about the effect that his organizing of Vladek's story would have
on its authenticity. In the end, he eschewed a Joycean approach and settled on a linear narrative he thought would be better at "getting things across".[52] He strove to present how the book was recorded and organized as an integral part of the book itself, expressing the "sense of an interview shaped by a relationship".[52] Artwork The story is text-
driven, with few wordless panels[4] among its 1,500 black-and-white panels.[128] The art has high contrast, with heavy black areas and thick black borders balanced against areas of white margins. There is little gray in the shading.[129] In the narrative present, the pages are arranged in eight-panel grids; in the narrative past
Spiegelman found himself "violating the grid constantly" with his page layouts.[32] Spiegelman rendered the original three-page "Maus" and "Prisoner on the Hell Planet" in highly detailed, expressive styles. Spiegelman planned to draw Maus in such a manner, but after initial sketches he decided to use a pared-down style, one little removed from his
pencil sketches, which he found more direct and immediate. Characters are rendered in a minimalist way: animal heads with dots for eyes and slashes for eyebrows and mouths, sitting on humanoid bodies.[37] Spiegelman wanted to get away from the rendering of the characters in the original "Maus", in which oversized cats towered over the Jewish
mice, an approach which Spiegelman says, "tells you how to feel, tells you how to think".[130] He preferred to let the reader make independent moral judgments.[131] He drew the cat-Nazis the same size as the mouse-Jews, and dropped the stereotypical villainous expressions.[89] Spiegelman wanted the artwork to have a diary feel to it, and so drew
the pages on stationery with a fountain pen and typewriter correction fluid. It was reproduced at the same size it was drawn, unlike his other work, which hides defects in the art.[50] Influences Wordless woodcut novels such as those by Frans Masereel were an early influence on Spiegelman.
Spiegelman has published articles promoting a greater knowledge of his medium's history. Chief among his early influences were Harvey Kurtzman, Will Eisner, [132] and Bernard Krigstein's "Master Race". [133] Though he acknowledged Eisner's early work as an influence, he denied that Eisner's first graphic novel, A Contract with God (1978), had
any impact on Maus.[134] He cited Harold Gray's comic strip Little Orphan Annie as having "influenced Maus fairly directly", and praised Gray's work for using a cartoon-based storytelling vocabulary, rather than an illustration-based one.[135] Justin Green's Binky Brown Meets the Holy Virgin Mary (1972) inspired Spiegelman to include
autobiographical elements in his comics. Spiegelman stated, "without Binky Brown, there would be no Maus".[48] Among the graphic artists who influenced Maus, Spiegelman cited Frans Masereel, who had made early wordless novels in woodcuts such as Passionate Journey (1919).[46] Reception and legacy Spiegelman's work as cartoonist and
editor had long been known and respected in the comics community, but the media attention focused on comics.[136] Hundreds of overwhelmingly positive reviews appeared, and Maus became the center of new attention focused on comics.[137] It was considered one of the "Big Three" book-form comics from
around 1986-87, along with Watchmen and The Dark Knight Returns, that are said to have brought the term "graphic novel" and the idea of comics for adults into mainstream consciousness.[138] It was credited with changing the public's perception of what comics for adults into mainstream consciousness.
children, and strongly associated with superheroes.[139][59] Initially, critics of Maus showed a reluctance to include comics in literary discourse.[141] After its Pulitzer Prize win, it won greater acceptance and interest among academics.
[142] The Museum of Modern Art staged an exhibition on the making of Maus in 1991-92.[143] Spiegelman continues to attract academic attention and influence younger cartoonists. Maus proved difficult to classify to a genre, [144] and has been called biography, fiction, autobiography, history, and memoir. [145] Spiegelman petitioned The New York
Times to move it from "fiction" to "non-fiction" to "non-fiction" on the newspaper's bestseller list,[125] saying, "I shudder to think how David Duke ... would respond to seeing a carefully researched work based closely on my father's memories of life in Hitler's Europe and in the death camps classified as fiction". An editor responded, "Let's go out to Spiegelman's
house and if a giant mouse answers the door, we'll move it to the nonfiction side of the list!" The Times eventually acquiesced.[146] The Pulitzer committee sidestepped the issue by giving the completed Maus a Special Award in Letters in 1992.[147] Maus ranked highly on comics and literature lists. The Comics Journal called it the fourth greatest
comics work of the 20th century,[4] and Wizard placed it first on their list of 100 Greatest Graphic Novels.[148] Entertainment Weekly listed Maus at seventh place on their list of best non-fiction books from between 1923 and
2005,[150] and fourth on their list of top graphic novels.[151] Praise for the book also came from contemporaries such as Jules Feiffer and literary writers such as Umberto Eco.[152] Spiegelman turned down numerous offers to have Maus that appeared in Raw inspired the young Chris
Ware to "try to do comics that had a 'serious' tone to them".[154] Maus is cited as a primary influence on graphic novels such as Marjane Satrapi's Persepolis and Alison Bechdel's Fun Home.[48] In 1999, cartoonist Ted Rall had an article published in The Village Voice criticizing Spiegelman's prominence and influence in the New York cartooning
community.[155] Entitled "King Maus: Art Spiegelman Rules the World of Comix With Favors and Fear", it accused the Pulitzer board of opportunism in selecting Maus, which Rall deemed unworthy.[156] Cartoonist Danny Hellman responded to the piece with a series of emails in which Hellman impersonated Rall to his editors and colleagues.[155]
Hellman followed up by posting fake responses from New York magazine editors and art directors. Rall launched a lawsuit seeking damages of $1.5 million for libel, breach of privacy, and causing emotional distress.[157] To raise funds, in 2001 Hellman had the Legal Action Comics anthology published, which included a back cover by Spiegelman in
which he endorsed Hellman's actions, depicting Rall as a urinal.[155] Critique A cottage industry of academic research has built up around Maus,[158] and schools have frequently used it as course material in a range of fields, including history, dysfunctional family psychology,[2] language arts, and social studies.[159] The volume of academic work
published on Maus far surpasses that of any other work of comics.[160] One of the earliest such works was Joshua Brown's 1988 "Of Mice and Memory" from the Oral History Review, which deals with the problems Spiegelman faced in presenting his father's story. Marianne Hirsch wrote an influential essay on post-memory entitled "Family Pictures:
Maus, Mourning, and Post-Memory", later expanded into a book called Family Frames: Photography, Narrative, and Postmemory. Academics far outside the field of comics such as Dominick LaCapra, Linda Hutcheon, and Terrence Des Pres took part in the discourse. Few approached Maus who were familiar with comics, largely because of the lack of
an academic comics tradition—Maus tended to be approached as Holocaust history or from a film or literary perspective. In 2003, Deborah Geis edited a collection of essays on Maus called Considered an important work of Holocaust literature, and
studies of it have made significant contributions to Holocaust studies.[161] Comics writer and critic Harvey Pekar objected to Spiegelman's father. According to writer Arie Kaplan, some Holocaust studies such
as Hillel Halkin objected that the animal metaphor was "doubly dehumanizing", reinforcing the Nazi belief that the atrocities were perpetrated by one species on another, when they were actually done by humans against humans.[163] Comics writer and critic Harvey Pekar and others saw Spiegelman's use of animals as potentially reinforcing
stereotypes.[164][165] Pekar was also disdainful of Spiegelman's overwhelmingly negative portrayal of his father,[166] calling him disingenuous and hypocritical for such a portrayal in a book that presents itself as objective.[167] Comics critic R. C. Harvey argued that Spiegelman's animal metaphor threatened "to erode [Maus's] moral
underpinnings",[168] and played "directly into [the Nazis'] racist vision".[172] Jewish culturee Weschler expressed concern over the Poles' depiction as pigs,[170] which reviewer Marek Kohn saw as an ethnic slur[171] and The Norton Anthology of American Literature called "a calculated insult".[172] Jewish cultures
views pigs and pork as non-kosher, or unclean—a point of which the Jewish Spiegelman was unlikely to be ignorant.[170] Critics such as Obst and Pekar have said that the portrayal of Poles is unbalanced—that, while some Poles are seen as helping Jews, they are often shown doing so for self-serving reasons.[173] In the late 1990s, an objector to
Maus's depiction of Poles interrupted a presentation by Spiegelman at Montreal's McGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and was removed from the auditorium.[174] Literary critic Walter Ben Michaels found Spiegelman at Montreal's mcGill University with persistent abuse and mcGill University with persistent abuse abuse
race, but all Americans, both black and white, as dogs—with the exception of the Jews, who remain unassimilated mice. To Michaels, Maus seems to gloss over the racial inequality that has plagued the history of the U.S.[175] Other critics, such as Bart Beaty, objected to what they saw as the work's fatalism.[176] Scholar Paul Buhle asserted, "More
than a few readers have described [Maus] as the most compelling of any [Holocaust] depiction, perhaps because only the caricatured quality of comic art is equal to the seeming unreality of an experience beyond all reason."[177] Michael Rothberg opined, "By situating a nonfictional story in a highly mediated, unreal, 'comic' space, Spiegelman
captures the hyperintensity of Auschwitz."[178] Parody Belgian publisher La Cinquième Couch anonymously produced every page and line of dialogue from the French translation of Maus. The French publisher of the book reproduced every page and line of dialogue from the French translation of Maus. The French publisher of the book reproduced every page and line of dialogue from the French translation of Maus. The French publisher of the book reproduced every page and line of dialogue from the French translation of Maus. The French publisher of the book reproduced every page and line of dialogue from the French translation of Maus.
Flammarion, had the Belgian publisher destroy all copies under charges of copyright violation.[176] Removal from McMinn County Schools curriculum and reaction See also: 2020-22 book banning in the United States On January 10, 2022, the board of trustees of McMinn County Schools in east Tennessee, in a 10-0 decision, removed Maus from its
schools curriculum, expressing concern over its use in 8th grade English Language Arts classes.[180] The board cited as its reasons "rough language" and "unnecessary" profanity (eight words, including "damn"), a small drawing of a nude cat representing a woman, mentions of murder, violence, and suicide, whether it was age-appropriate, and what
the board deemed the values of the community; one board member said that at one time the author of Maus had drawn cartoons for Playboy magazine. [181][182][183] The ban overrode a Tennessee state curriculum review that had approved the book. A former teacher who spoke at the meeting observed that "there is nothing pretty about the
Holocaust, and for me this was a great way to depict a horrific time in history." The vote attracted media attention the day before Holocaust Remembrance Day, and was covered by media in the United States, Europe, Asia, and Africa.[182][184][185][186][187] Spiegelman called the decision baffling, "Orwellian", and "daffily myopic", continuing: "I
can't believe the word 'damn' would get the book jettisoned out of the school on its own." Spiegelman said that he got the impression that the board members were asking: "Why can't they teach a nicer Holocaust?"[181][189] The Tennesseen state Representative John Ray Clemmonsseen that the board members were asking: "Why can't they teach a nicer Holocaust?"[181][189] The Tennesseen state Representative John Ray Clemmonsseen that the board members were asking: "Why can't they teach a nicer Holocaust?"[181][180] The Tennesseen state Representative John Ray Clemmonsseen state Representative John Ray Clemmonsseen that the board members were asking: "Why can't they teach a nicer Holocaust?"[181][180] The Tennesseen state Representative John Ray Clemmonsseen state Representative John Ray Clemmons and the state Ray Cle
serving on the House Education Administration Committee, criticized the board's action, saying: "Books are being stripped out of public libraries that give detailed personal accounts from survivors and about victims of the Holocaust." [191][192] Tennessee's US Representatives Jim Cooper and Steve Cohen condemned the ban; Cooper called the
decision "outrageous" and "really shameful", and Cohen said that he hoped to see the board's decision reversed. [193] Author Neil Gaiman tweeted: "There's only one kind of people who would vote to ban Maus, whatever they are calling themselves these days." [188] Rod Dreher, senior editor at The American Conservative, describing the board as
"thick", wrote: "This is shameful ... the whole thing is utterly humiliating."[194] Tennessee Wesleyan University librarian Alex Sharp in McMinn County pointed out that "children see more than eight swear words in one TikTok video nowadays", adding: "When we start banning books, we get into really dangerous territory where we are stunting our
children, and not allowing them to have exposure to important ideas."[195] "The so-called Streisand Effect - whereby the moment you try to suppress something you promote it more effectively than any ad campaign ever could - has done its thing most wondrously. The decision of a school board in McMinn County (pop 53,794) has been heard around
the world; and the type of person who reflexively abhors what they see as ignorant hicks trying to censor Great Art has reacted exactly as you would expect."[196] —Sam Leith, literary editor of The Spectator, Sam Leith opined that the board was not trying to eliminate the Holocaust as a subject, given their expressed interest in
finding an alternative text to replace it.[196] Following the ban, the sales of Maus soared.[197] The book became the Amazon #1 best-seller; a week prior, it had not been in the top 1,000.[198][199] On January 30, 2022, it was the No. 1 overall for books.[200][201] On January 31, Maus held the No. 1 and No. 2 ranks on Amazon at different times
during the day, and also appeared as a best seller on Barnes & Noble's top 100 list and Bookshop's index of best-selling books. [202] Nirvana Comics bookstore in nearby Knoxville, Tennessee, offered to give a free copy of The Complete Maus to every student who requested one. A GoFundMe campaign to cover the expense had accumulated more than
$100,000 by February 2.[203][198][204] The bookstore owner said: "We're getting requests from parents all over the country, even Europe, asking for copies." According to him, the surprisingly strong response reflected the view that "it is not what we do in America: 'We don't ban books.' It triggered a very American response."[198] St. Paul's
Episcopal Church, located in the county, announced that it would conduct a discussion of Maus on the evening of February 3, including discussion of the past but affects ... our own state today, and we are committed to standing against
hatred and harm. In the Episcopal Church at our baptism, we commit to strive for justice and peace among all people, and respect the dignity of every human being. Together, let's dive into this story so that we might better live out that call in our time and community."[206] In response to the widespread reaction to the book's removal, the board
issued the following statement: One of the most important roles of an elected board of education is to reflect the values of the community it serves. The McMinn County Schools because of its unnecessary use of profanity and nudity and its depiction of violence and
administrators to find other works that accomplish the same educational goals in a more age-appropriate fashion. The atrocities of the Holocaust were shameful beyond description, and we all have an obligation to ensure that younger generations learn of its horrors to ensure that such an event is never repeated. We simply do not believe that this
work is an appropriate text for our students to study.[180] Awards and nominations Awards and nominations for Maus Year Organisation Award for Biography[207] Nominated 1987 Present Tense magazineAmerican Jewish Committee Present Tense/Joel H. Cavior Book
Prize Special Prize[213] Won 1991 National Book Critics Circle National Book Critics Circle Award Best Graphic Album of Previously Published Material[217] (Maus II). Won 1992 Eisner Award Best Graphic Album—Reprint[216] (Maus II). Won 1992 Eisner Award Best Graphic Album—Reprint[216] (Maus II). Won 1992 Harvey Award Best Graphic Album—Reprint[216] (Maus II).
1992 Los Angeles Times Book Prize for Fiction[218] (Maus II) Won 1993 Angoulême International Comics Festival Awards Best Foreign Album[212] (Maus II) Won See also Comics portal World War II portal Anthropomorphism
Birds' Head Haggadah Ethnic stereotypes of Jews in literature Notes ^ From the German word Maus [mags], pronounced similarly to and meaning "mouse" /mags/ ^ Spelled "Rysio" in Polish. "Richieu" is Spiegelman's misspelling, as he had not previously seen his brother's name written down. [10][11]
^ Born Itzhak Avraham ben Zev; his name was changed to Arthur Isadore when he immigrated with his parents to the U.S.[25] ^ Born Zev Spiegelman, with the Hebrew name Zev ben Abraham. His Polish name was Wladislaw ("Wladislaw" and "Wladec" are the spellings Spiegelman provides; the standard Polish spellings for these names are
"Władysław" and "Władek"), of which "Wladec" is a diminutive. "Vladek" is the Russian version of this name, which was controlled by Russia. This spelling for English speakers to pronounce correctly. The German version of his name was
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revision of this article dated 23 June 2005 (2005-06-23), and does not reflect subsequent edits. (Audio help · More spoken articles) (video) Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher's guide at Random House Art Spiegelman and the Making of Maus (broken link) Teacher (broken link) Teacher (broken link) Teacher (broken link) Teacher (broken link) T
Virginia Spiegelman discusses Maus with Paul Gravett - a British Library sound recording Portal: Comics Retrieved from " 2Educational year "Eighth Grade" redirects here. For the 2018 film, see Eighth Grade (film). This article needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced
material may be challenged and removed. Find sources: "Eighth grade" - news · newspapers · books · scholar · ISTOR (July 2007) (Learn how and when to remove this template message) Eighth grade (or grade eight in some regions, equivalent to Year 9 in England and Wales) is the eighth post-kindergarten year of formal education in the US. The
eighth grade is the ninth school year, the second, third, fourth, or final year of middle school, or the second and/or final year of junior high school, and comes after 7th grade. Usually, students are 13-14 years old in this stage of education. This term is not globally understood. For example, in England and Wales, the equivalent is Year 9, and in
Scotland, the equivalent is S2. Africa In Cameroon, Form 3 (8th Grade) is the third year of middle school. In Morocco, it's known as 3rd Year of Secondary School (8th Grade) is typically the third year of middle school and the final grade before high school. In Nigeria, Grade 8 (JSS2) is the second to last year of Junior high, as there are no Middle
Schools in the Nigerian education system, elementary school (primary school) ends in grade 6. Pupils (called learners by the Department of Education) are between the age of 12 and 14. In Somalia, the eighth grade, which pupils are between the ages of 13 and 14. In Somalia, the eighth grade, which pupils are between the ages of 13 and 14. In Somalia, the eighth grade, which pupils are between the age of 12 and 14. In Somalia, the eighth grade before high school (primary school) ends in grade 8 is the first year
of high school. It is required that a learner leaving grade seven registers online for admissions to the eighth grade in order to be recognised by the Department of Education. Asia In Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade in order to be recognised by the Department of Education. Asia In Iran, 8th grade is second year of high school in Iran, 8th grade in order to be recognised by the Department of Education. Asia In Iran, 8th grade is second year of high school in Iran, 8th grade in order to be recognised by the Department of Education. Asia In Iran, 8th grade is second year of high school in Iran, 8th grade in order to be recognised by the Department of Education in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade is second year of high school in Iran, 8th grade in order to be recognised by the Department of Education in Iran, 8th grade in order to be recognised by the Department of Education in Iran, 8th grade in order to be recognised by the Department of Education in Iran, 8th grade in order to be recognised by the Department of Education in Iran, 8th grade in Order to be recognised by the Department of Education in Iran, 8th grade in Order to be recognised by the Department of Education in Iran, 8th grade in Order to be recognised by the Department of Education in Iran, 8th grade in Order to be recognised by the Department of Education in Iran, 8th grade in Order to be recognised by the Department of Education in Iran, 8th grade in Order to be recognised by the Department of Iran, 8th grade in Iran, 8th gr
Grade 9 (15 years old). In India, 8th grade is the last grade before high school. 8th grade exam is the second last year the respective school will be setting the examination. Thereafter in tenth grade exam is the second last year the respective school will be setting the examination are conducted by state or national boards. In India, 8th class education falls under the middle education system. In Sri Lanka, 8th
grade is the last grade before high school. 8th grade exam is the last year the respective school will be setting the examination. Thereafter (ninth grade and after) the examination are conducted by state or national board. In Pakistan, Grade 8 is one of the years in middle school. Students in this class are thirteen to fourteen years old. 8th grade
exams are conducted and managed by the Boards of Education in Pakistan. In Nepal Grade 8 is last grade before Secondary Education Office. In the Philippines, Grade 8 is the second year of Junior High School. Topics mainly discussed are the following subjects like, for the
major subjects are Intermediate Algebra (Math in Grade 8), Filipino subject with Florante at Laura, English and World History (Political Studies in Grade 8), Values Education, World Literature, MAPEH (Music, Arts, Physical Education and Health), Computer and TLE (Technology and Livelihood Education) are some of
the minor subjects. Students are usually 13-14 years old. In Singapore, 8th grade is equivalent of Secondary 2 level. In Malaysia, 8th grade also known as Form 2 in secondary school. In Indonesia, 8th grade is known as Kelas 2 SMP (Indonesian for the
number 2). Pupils usually are aged from 13 to 14 years old and graduate from Kelas 1 SMP in the middle of the year (June 18 but the promotion to the next grade is at June 28). In Hong Kong, 8th grade is called Form 2. In Afghanistan, 8th grade is the final year of middle school. In Oman pupils usually are aged from 14 to 15 years old. In Saudi
Arabia, 8th grade is the second year of middle school. In Mongolia, 8th grade is the third year of middle school. Usually children in 8th-grade ages from 13 to 14. Europe In Spain, eighth grade was called 8º de EGB (Educación General Básica) and is the last year in a colegio, before being enrolled into an instituto (Spanish for High School). However
under the current ESO (educación secundaria obligatoria) system it is now the second year of ESO. In Sweden, eighth grade is called 8. Åttan. It's the second last year before enrolling into a high school. Pupils are aged 14-15 during eighth grade is called 8. Åttan. It's the second last year before being enrolled into a
Gymnasium, which is similar to high school. In France, eighth grade is equivalent to the third year of collège, the Quatrième or '4ème'. In Germany, eighth grade is called 8. Klasse. In Greece, aged 13-14, eighth grade is called 8. Klasse. In Greece, aged 13-14, eighth grade is called second year of gymnasium school or middle school or middle school or lower secondary school (Deutera Gymnasiou - Δευτέρα Γυμνασίου). In
Poland, eighth grade is called 8. klasa. It's the last year of elementary school (szkoła podstawowa). Pupils are aged 13-15. In Hungary, eighth grade is called 8. osztály, commonly the last year of elementary school (blen six years of elementary school) or four
years of elementary then eight years of high school. In Finland, children aged 14-15 are usually in 8th grade is called 8. luokka in Finland, eighth grade is equivalent to 2nd Year. Students are between 13 and 14 years old at the beginning of the year. In Italy
eighth grade is the final year of middle school. It is equivalent to what is colloquially referred to as terza media or terzo anno delle scuole medie (officially Scuola secondaria di primo grado). Students are usually between 13 and 14 years old. In Latvia, eighth grade is called 8. klase. Children are aged 14-15. In the Netherlands, eighth grade is
equivalent to the second year in secondary school (known as de tweede klas). In Norway, the eighth grade is the first year of Ungdomsskole (literally Youth School), equivalent to Junior High School. The students enter the eighth grade is the first year of Ungdomsskole (literally Youth School), equivalent to Junior High School. The students enter the eighth grade is the first year of Ungdomsskole (literally Youth School), equivalent to Junior High School.
Belgium, eighth grade is the equivalent to the second year in middle school (called "2de middelbaar" or "2e secondaire"). In the United Kingdom: In the English and Welsh school systems, eighth grade is equivalent to S2 ('S' represents Secondary), or 2nd
year. In Scotland students start primary education at an age of 4-5 and then move to high school when 11-12. Children are between 13 and 14 years old in this year. In Northern Ireland, children aged 13-14 are in year 10 or 3rd year (secondary school). In Romania, 8th grade is called "Clasa a VIII-a", and it is the last year of Gymnasium, followed by
high school. Children usually aged between 13 and 14 are in this grade. In Croatia 8th grade is called "Osmi razred" and it is the last year of primary education before going to gymnasium or another secondary school. In
Slovenia, 8th grade is the second to last year of primary school, with students 13-14 years of age. After primary school, students attend different High Schools. In Bulgaria, children aged 14-15 are usually in 8th grade, which is the 1st year of high school. In the old education system
eighth grade was the first year of high school. North America In Belize, Std. 6 is the last year in elementary school. In Mexico, eighth grade is equivalent to the second year of middle schools in Canada. In some parts of Canada (such as
Newfoundland), and much of British Columbia, grade 8 is the first year of secondary School. Students are usually 12-13 years old. In Quebec, grade 8 is equivalent to Secondary U(French: 2e Secondary Cycle 1, Year 2. The grade 8 is equivalent to Secondary U(French: 2e Secondary Cycle 1, Year 3. The grade 8 is equivalent to Secondary U(French: 2e Secondary U(French: 
Geometry, or Algebra II are also taught in very advanced schools. In some schools. In some schools, especially the ones that are witnessing the required Basic Standards Test, basic everyday "real world" mathematical skills such as check writing, money management, and geometry are taught in very advanced States In the United States, Eighth Grade is
usually a child's eighth year of education, aside from Kindergarten and Preschool. It is often the final year of middle school. In cultural and language course, either for a semester or the full school year. In the United States, American history is often the primary focus in eighth grade social
studies. Other schools may also focus on other subject areas such as geography and world history. In the United States 41 states have implemented Common Core curriculum standards for 8th grade students include:[1] Ability to write
arguments and to support claims with relevant evidence; support with logical reasoning using accurate, credible source Write narratives to develop real or imagined experiences using relevant details and structured event sequences Ability to write in a manner that the organization, development, and style are appropriate to the task, purpose and
audience Conduct short research products to answer questions, drawing on multiple print or digital sources; ability to assess credibility to use linear equations and systems to represent, analyze, and solve various problems Students recognize (y/x=m)
or (y-mx) as special linear equations (y=mx+b) and can interpret and express a relationship in terms of the situation Students understand the concept of a function as a rule that assigns exactly one output for one input Knowledge of distance and angles and ideas of translations, congruence, rotations, reflections, similarity Apply the Pythagorean
Theorem to find distance between points on the coordinate plain, find lengths, and analyze polygons Oceania In most states in Australia, this is called Year 8 is the equivalent of eighth grade, with students aged 13 or 14 at the
beginning of the year. It is the first year of high school. Students in Year 9 typically study English, mathematics, science, health and physical education, arts and technology. South America In Brazil, the equivalent is oitavo ano (eighth grade). All students must be 13 years old before March 31 or May 31 depending on school. In Chile
eighth grade is equivalent to 8° Básico the last year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secundaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secondaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secondaria, the second year of Enseñanza básica for those who are aged 13-14. In Perú eighth grade is equivalent to 2do de secondaria year of Enseñanza basica for those year of Enseñanza basica
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