

ON STAGE AT PARK SQUARE THEATRE
February 15 - April 29, 2016



The Diary of
ANNE FRANK **Study**
Written by FRANCES GOODRICH & ALBERT HACKETT **Guide**

3M STUDENT
SERIES


PARK SQUARE
THEATRE

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The Diary of Anne Frank Study Guide

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A History of Anne Frank's Diary

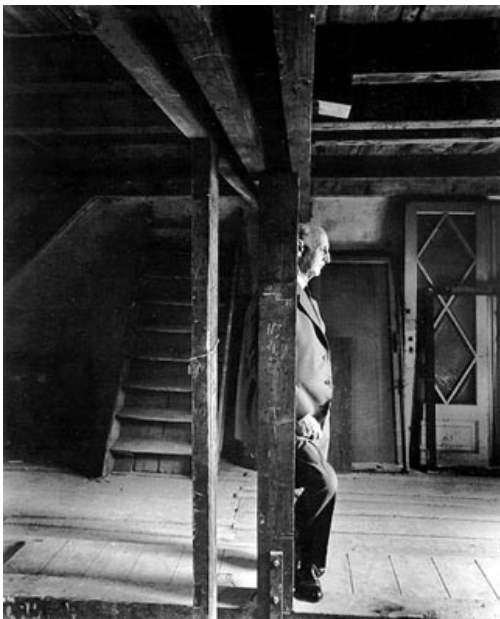
Anne Frank kept her diary from June 12, 1942 to August 1, 1944. She received the diary for her 13th birthday and started writing in it right away, unaware that in a month she would be forced into hiding with her family because Hitler's Nazis would try to imprison them for being Jewish. Anne recorded her innermost feelings in her diary, which she named "Kitty."

At first Anne wrote strictly for herself, but after hearing a radio broadcast calling for ordinary citizens to provide their diaries after the war for historical purposes, Anne rewrote it, editing and improving the text, omitting passages she didn't think were interesting enough, and at the same time keeping it up to date. She changed the names of the hiders and helpers for the rewrite. (Hiders: Mr. Pfeffer to Albert Dussel, Mr. and Mrs. Van Pels to Mr. and Mrs. Van Daan, and Peter Van Pels to Peter Van Daan. Helpers: Miep Gies to Miep Van Santen, Bep Voskuijl to Elli Vossen, Johannes Kleiman to Mr. Koophuis and Victor Kugler to Mr. Kraler.)



Miep Gies

On August 4, 1944, the eight people hiding in the Secret Annex were arrested. Miep Gies and Bep Voskuijl, the two secretaries working in the building, found Anne's diary before the Nazis ransacked the annex, and Miep hid it for safekeeping. Miep did not read the diary because she knew it incriminated the people who had helped those in hiding and that if she read it she would have to burn it in order to protect their lives.



Otto Frank in the attic after the war

Otto Frank, Anne's father, returned to the annex after the war and found he was the only one of the eight to survive the concentration camps. Miep Gies gave him what was left of Anne, her diary.

After much deliberation, Otto Frank decided to publish Anne's diary so that readers would learn about the effects of the Nazi regime and its process of dehumanization. However, in the immediate aftermath of the war, it wasn't easy for Mr. Frank to find a publisher; he was told that no one wanted to read about the Holocaust. When a newspaper finally printed a story about Anne's diary, it captured the interest of a

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A History of Anne Frank's Diary

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Dutch firm, Contact Publishers, which published it in June of 1947 using Anne's chosen title, *The Secret Annex*. This edition included Anne's rewritten version and parts of the original diary, but several passages dealing with Anne's sexuality were omitted as it was not customary to write openly about sex at that time. Mr. Frank also omitted some unflattering passages about his wife and the other people of the Secret Annex, the Van Pels family and Fritz Pfeffer, but he did retain the fictional names that Anne had created for them. At first only 1,500 copies of the diary were printed, but demand was so great that another edition was quickly produced.

After Otto Frank died in 1980, The Anne Frank Foundation in Switzerland, which was Otto Frank's sole heir, inherited his daughter's copyrights and published a new expanded edition of the diary in 1986, containing all of the entries that Otto Frank and Contact Publishers had removed from the original 1947 edition.

Neo-Nazi groups have targeted Anne Frank's diary, questioning its authenticity in order to deny the full implications of the Holocaust. In response to these claims, the Netherlands Institute for War Documentation had tests performed on the paper, ink and glue used in the diary, proving that it was written during the 1940s. Tests were also performed on Anne's handwriting. The scientific study proved that the diary was indeed written by Anne Frank during the Holocaust. The 1986 edition also includes transcripts of these tests which verify the authenticity of the diary.

In 1995, on the 50th anniversary of Anne Frank's death, *The Diary of a Young Girl: The Definitive Edition* was published. This edition restored the diary entries that Otto Frank and the original publishers had removed which dealt with Anne's honest feelings toward her family, her burgeoning womanhood, and her reflections on her Judaism and the Holocaust. The *Chicago Tribune* wrote, "The new edition reveals a new depth to Anne's dreams, irritations, hardship and passions."

During the months Anne lived in hiding, her diary became her best friend and confidant. She rewrote some diary entries into stories and also wrote some fantasy stories. All of her stories are now published. Today Anne Frank's diary has been translated into 55 languages and is one of the most widely read books in the world.



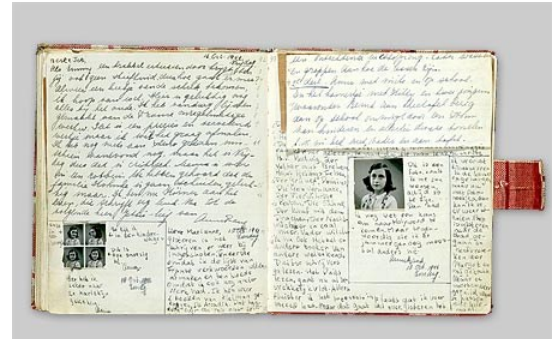
By Matt Sciple

Park Square Theatre Literary Manager, 1995-2000

What Really Happened?

A COMPARISON OF EVENTS IN THE PLAY TO THE DIARY

Based on and including many of the actual words contained in Anne Frank's *Diary of a Young Girl*, Goodrich and Hackett's play, *The Diary of Anne Frank*, is a theatrical adaptation. It alters and selectively omits several entries and events from its source material. All the changes were approved by Anne's father, Otto Frank, who was an advisor for the original production. Examine the changes and discuss the reasons they might have been made.



Pages from Anne's Diary

In the Play

Anne receives the diary for the first time in the Secret Annex. Its first entry is dated July 6, 1942.

The Franks go into hiding because of the general danger of their situation.

The Van Daans are in the annex first, impatiently awaiting the Franks' arrival.

The arrival of Dussel is a surprise to the Franks; Mr. Kraler brings him, saying, "It's just a night or two, until I find some other space. This happened so suddenly that I didn't know where to turn..." (Act I, Scene 3).

Dussel says, "I'm a man who has always lived alone. I haven't had to adjust myself to others" (Act I, Scene 3).

In History

The diary was a birthday present. The first entry is dated June 12, 1942 when the Franks were still living in their home and Anne was still in school.

In the entries dated July 8 and July 9, 1942, it is explained that the Franks have to go into hiding earlier than originally planned because Margot received a "call-up notice from the SS."

The Franks entered the annex on July 9 and the Van Danns (Van Pels) arrived on July 12.

Mr. Dussel's (Fritz Pfeffer's) arrival was well planned: "We always thought there was enough room and food for one more... we chose a dentist" (11/10/42).

Fritz Pfeffer, "Alfred Dussel" in Anne's Diary, had one son, Peter, and a fiancée, Charlotta Kaletta, who was a Christian. Fritz and Charlotta could not wed because under the Nazi's Nuremberg Laws, intermarriage was considered a criminal offense.

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What Really Happened?

In the Play

There is only one occasion where the attic inhabitants fear discovery.

In History

There were several instances when Anne and the others feared discovery: "Our German visitors were back last Saturday..." (4/27/43).

"Mr. Kugler thinks this burglar belongs to the same gang as the one who made an unsuccessful attempt six weeks ago to open all three doors" (5/16/43).

"Mr. Van Maaren, the man who works in the warehouse, is getting suspicious about the Annex..." (9/16/43).



Anne at her school desk in Amsterdam, 1940

Anne expresses little curiosity about the act of sex or the physical changes in her body.

Anne's personal feelings about her blossoming sexuality were edited out of the original diary:

"I think what's happening to me is so wonderful, and I don't just mean the changes taking place on the outside of my body, but those on the inside. When I lie awake at night I feel a terrible urge to touch my breasts and listen to the quiet, steady breathing of my heart... Every time I see a female nude, such as the Venus in my art history book, I go into ecstasy..." (1/6/44).

"Soon after I turned eleven, they told me about menstruation. But even then, I had no idea where the blood came from or what it was for" (3/18/44).

Anne's interest in Peter is more romantic than sexual and remains very innocent except for a brief kiss on the cheek, which he initiates. The only physical act they discuss is kissing.

Anne and Peter compare sexual knowledge and she quizzes him about the male body: "[Peter] told me a lot about what he called *Prasentivmittel* [prophylactics]" (3/23/44).

"I don't know how I suddenly made the right movement, but before we went downstairs he [Peter] gave me a kiss" (4/16/44).



The Frank Family

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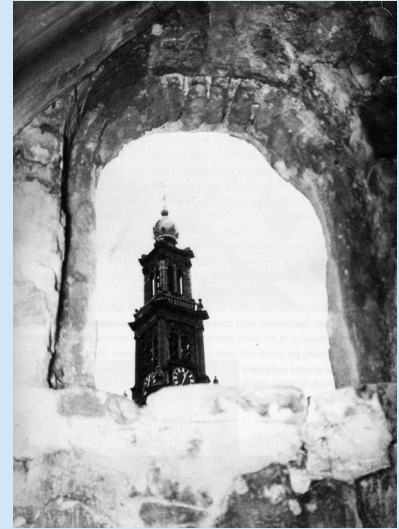
What Really Happened?

In the Play

Anne's recorded voice in the play is heard saying, "I still believe, in spite of everything, that people are really good at heart," to which Mr. Frank responds, "She puts me to shame."

In History

Anne's diary actually reads, "It's difficult in times like these: ideals, dreams and cherished hopes rise within us, only to be crushed by grim reality. It's a wonder I haven't abandoned all my ideals; they seem so absurd and impractical. Yet I cling to them because I still believe, in spite of everything, that people are truly good at heart. It's utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world as slowly being transformed into a wilderness, I hear that approaching thunder that, one day, will destroy us too, I hear the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better..." (7/15/44). "There's a destructive urge in people, the urge to rage, murder and kill" (5/3/44).



The view from the attic window

Anne idealizes her father and squabbles occasionally with her mother.

In several entries, Anne discusses her parents' marital difficulties.

Anne says, "We're not the only people that have had to suffer. There've always been people that have had to... sometimes one race... sometimes another."

"In the eyes of the world, we're doomed, but if after all this suffering, there are still Jews left, the Jewish people will be held up as an example. Who knows, maybe our religion will teach the world and all the people in it about goodness, and that's the reason, the only reason we have had to suffer. We can never be just Dutch, or just English, or whatever, we will always be Jews as well. And we'll have to keep on being Jews, but then, we'll want to be. God has never deserted our people. Through the ages Jews have had to suffer, but through the ages they've gone on living, and the centuries of suffering have only made them stronger" (4/11/44).



Tombstone for Anne and Margot at the Bergen-Belsen Memorial site

By Matt Sciple

Park Square Theatre Literary Manager, 1995-2000

From the Page to the Stage:

CREATING A PLAY FROM ANNE FRANK'S DIARY

Diary of a Young Girl: An Instant Classic

In 1952, Doubleday published the first American edition of *Anne Frank: The Diary of a Young Girl*; this translation included cuts that Otto Frank and the original European publishers had made. The novelist, Meyer Levin, wrote a front page essay, "The Child Behind the Secret Door," for *The New York Times Book Review* proclaiming the importance of the work: "Anne Frank's diary is too tenderly intimate a book to be frozen with the label 'classic' and yet no other designation serves.... Anne Frank's voice becomes the voice of six million vanished Jewish souls." The response was enormous, and 45,000 copies were sold within a short time.



Anne Frank

The Road to the Stage

With the instant success of the book, producers and theatrical agents were anxious to gain rights to produce a play or film based on Anne Frank's diary. Meyer Levin, who had done so much to promote the book, wrote a play based on Anne's diary and brought it to Otto Frank and Doubleday to produce. Through a series of complicated events, which are still in dispute, Levin was turned down. For decades, Levin continued to argue that his play, because it was less sanitized than the Broadway version and because it kept Anne's Jewishness central to the story, was a more authentic adaptation of the diary. When Levin's version of the script was rejected by several producers, it strengthened Otto Frank's determination to accentuate the universal elements of Anne's story.

Hollywood Screenwriters Hired to Adapt the Diary



"It is not a Jewish book. So do not make a Jewish play out of it."
—Otto Frank

Since the original *Diary of a Young Girl* was first published, it has been surrounded by controversy. Otto Frank's decision to stress the story's optimism and its universality left many Jewish readers feeling cheated. This feeling grew with the diary's theatrical adaptation. In addition to being non-Jews, Goodrich and Hackett, the husband and wife playwriting team assigned to dramatize Anne's story, were the screenwriters of popular Hollywood fare like *The Thin Man* and *It's a Wonderful Life*. Goodrich and Hackett worked with playwright Lillian Hellman, Garson Kanin (the production's director), and Otto Frank on their adaptation. Among other changes, their play removed many details about the Frank family's Jewishness. "The fact that in this play the symbols of persecution are Jews is incidental,"

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From the Page to the Stage

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said Garson Kanin. Otto Frank himself was quoted as saying, “It is not a Jewish book. So do not make a Jewish play out of it.” Though their first drafts emphasized the mischievous side of Anne’s personality, the final version emphasized her optimism and idealism. Goodrich and Hackett, along with Kanin, visited the annex with Otto Frank, who answered their many questions about the annex and those who had hidden there.

The Diary of Anne Frank: 1955

On October 5, 1955, *The Diary of Anne Frank* opened on Broadway starring Joseph Schildkraut as Otto Frank and Susan Strasberg as Anne. Praise for the production was widespread. The play went on to win the 1955 Pulitzer Prize for Drama, as well as three Tony Awards, including Best Play of the 1955-56 Season. *The Diary of Anne Frank* eventually played a total of 717 performances on Broadway before being produced throughout America and the world in professional and amateur theaters. Brooks Atkinson in *The New York Times* called the play a “tender, rueful, moving drama. It’s strange how the shining spirit of a young girl now dead can filter down through the years and inspire a group of theatrical professionals in a foreign land.” *New York Herald Tribune* drama critic Walter Kerr wrote, “Frances Goodrich and Albert Hackett have fashioned a wonderfully sensitive narrative out of the real life legacy left us by a spirited and straightforward Jewish girl. A play that is—for all its pathos—as bright and shining as a banner.”



Anne Frank

Anne’s Legacy: A “Universal, Idealistic Figure”

“As bright and shining as a banner,” “warm,” “tender”—these became descriptions not only of the play, but of Anne Frank. The words, “In spite of everything, I still believe that people are good at heart” (lifted out of context), encapsulate the image of Anne Frank as a universal, idealistic figure. The play was the first popularization of the events of the Holocaust. As such, it was very much a product of its time; it embraced a sense of assimilation and universalism. In 1959, the film version starring Millie Perkins as Anne Frank was directed by George Stevens.

(See Meyer Levin, *The Obsession*, 1973). For two differing analyses of this controversy and the role of playwright Lillian Hellman and others, see *An Obsession with Anne Frank, Meyer Levin and the Diary*, Lawrence Graver, (Univ. of Ca. Press, 1996) and *The Stolen Legacy of Anne Frank: Meyer Levin, Lillian Hellman, and The Staging of the Diary*, Ralph Melnick, (Yale Univ. Press, 1997).

By Matt Sciple

Park Square Theatre Literary Manager, 1995-2000

A Timeline of Events

IN EUROPE AND IN THE LIFE OF THE FRANK FAMILY

November 11, 1918

End of World War I.

January 1923

The Nationalist Socialist German Workers' Party, known as the Nazi Party, holds its first rally in Munich.

May 12, 1925

Otto Frank and Edith Hollander are married in Aachen, Germany.

Fall 1925

Mein Kampf, Hitler's autobiography and anti-Semitic plan, is published.

February 16, 1926

The Franks' first daughter, Margot, is born in Frankfurt, Germany.

June 12, 1929

The Franks' second daughter, Annelies Marie, or Anne, is born in Frankfurt, Germany.

October 29, 1929

"Black Tuesday." The American Stock Market crashes, wiping out the fortunes of investors overnight and starting a worldwide economic depression.

July 31, 1932

The Nazis receive 37.4% of the vote and are asked to form a coalition government.

January 30, 1933

Hitler is appointed Chancellor of Germany.

February 1933

Freedom of speech and assembly is suspended by the Nazi government.

Spring 1933

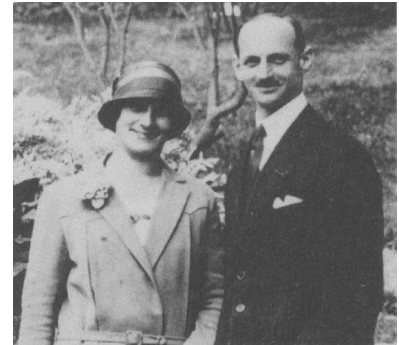
The Gestapo (Secret State Police) is established. Dachau, the main concentration camp for political prisoners, is built.

April 1933

The Nazis declare a boycott of Jewish businesses and medical and legal practices. A law excluding non-Aryans removes Jews from government and teaching positions.

May 10, 1933

Books by Jews, political enemies of the Nazi state, and other "undesirables" are burned in huge rallies throughout Germany.



Otto and Edith Frank in 1925



Anne, Edith, and Margot in Frankfurt in 1933



Anne at her desk at the Merwedeplein in Amsterdam

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A Timeline of Events

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Summer 1933	The Franks decide the family must move to the Netherlands due to increasing tensions in Germany.
January 1934	Forced sterilization of the racially “inferior,” primarily ROMA (“Gypsies”), African-Germans, and the “unfit” (the mentally and physically disabled), begins.
Fall 1935	The Nuremberg Laws are passed defining Jews as non-citizens and making any marriage between Aryans and Jews illegal.
August 1, 1936	The Olympic Games open in Berlin. Anti-Semitic signs are removed during the games.
March 12, 1938	Germany annexes Austria.
November 9-10, 1938	<i>Kristallnacht</i> , a state-sponsored pogrom in Germany and Austria, results in synagogues and Jewish-owned businesses being looted and destroyed, and 30,000 Jews transported to concentration camps.
March 15, 1939	The Nazis occupy Czechoslovakia.
September 1, 1939	Germany invades Poland. World War II begins.
September 1939	Hitler implements the “Tiergarten 4” program, killing the institutionalized, physically disabled and mentally handicapped.
April and May 1940	Germany invades Denmark, Norway, the Netherlands, France, Belgium and Luxembourg. Jewish children are made to wear the yellow star.
December 7, 1941	Japan attacks the U.S. fleet at Pearl Harbor. The next day the United States enters World War II.
December 11, 1941	Germany declares war on the U.S.
March 1942	Sobibor, Belzec and Auschwitz-Birkenau all become fully operational death camps, followed by Treblinka in July.
June 12, 1942	Anne Frank receives a diary for her thirteenth birthday.
July 5, 1942	Margot receives a call-up notice to report for deportation to a labor camp. The family goes into hiding the next day.

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A Timeline of Events

July 13, 1942

The Van Pels family (called Van Daan in Anne's diary), another Jewish family originally from Germany, joins the Frank family in hiding.

November 16, 1942

Fritz Pfeffer (called Alfred Dussel by Anne), the eighth and final resident of the Secret Annex, joins the Franks and Van Pels.

June 1943

SS leader Himmler orders the "liquidation" of all the Jewish ghettos in Poland and the Soviet Union by forcing their residents into death camps.

June 6, 1944

The allies invade Western Europe (D-Day).

August 4, 1944

The residents of the Secret Annex are betrayed and arrested. They are taken to a police station in Amsterdam and eventually to the Westerbork Transit Camp.

September 3, 1944

The eight prisoners are transported in a sealed cattle car to Auschwitz. This would be the last transport to ever leave Westerbork.

September 1944

Hermann Van Pells (Mr. Van Daan) is murdered in the gas chambers shortly after arriving at Auschwitz.

October 1944

Anne and Margot Frank are transferred to the Bergen-Belsen Concentration Camp.

November 26, 1944

Himmler orders troops to destroy the crematoria at Auschwitz to hide the Nazi war crimes.

December 20, 1944

Fritz Pfeffer dies at the Neuengamme Concentration Camp in Germany.

January 6, 1945

Edith Frank dies at Auschwitz-Birkenau, the women's subcamp.

January 27, 1945

Otto Frank is liberated from Auschwitz by the Russian Army. He is taken first to Odessa and then to France before he is allowed to make his way back to Amsterdam.



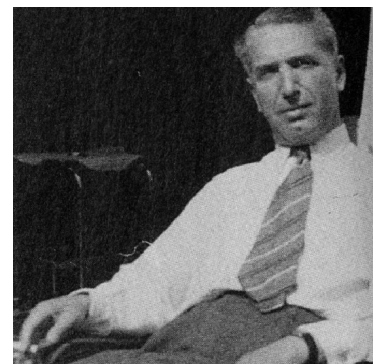
Mrs. Van Pels



Hermann Van Pels



Peter Van Pels



Fritz Pfeffer

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A Timeline of Events

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|------------------------|--|
| March 1945 | Anne and Margot Frank die at Bergen-Belsen within days of each other. |
| Spring 1945 | Mrs. Van Pels dies at the Theresienstadt camp in Czechoslovakia.
Peter Van Pels, after surviving a death march from Auschwitz, dies in Austria at the Mauthausen Concentration Camp, just days before it was liberated. |
| May 5, 1945 | Germany surrenders, and the war ends in Europe, less than two months after Anne's death. |
| May 7, 1945 | Otto Frank arrives in Amsterdam, where he is reunited with Miep and Jan Gies. He concentrates on finding Margot and Anne. |
| June 3, 1945 | Otto Frank visits a Mrs. Brilleslijper who was with his daughters in Bergen-Belsen. She tells him of Anne's and Margot's deaths in Bergen-Belsen. |
| August 1945 | The Nuremberg Trials of Nazi war criminals begin. |
| November 1945 | Fifteen hundred copies of Anne's diary are published by Contact Publishers in Amsterdam. |
| Summer 1947 | The diary is translated into English. |
| 1955 | <i>The Diary of Anne Frank</i> , a play by Goodrich and Hackett, opens on Broadway. |
| 1959 | The American film version of <i>Diary</i> is produced with Millie Perkins as Anne. |
| August 19, 1980 | Otto Frank dies in Switzerland. |

This timeline is adapted from the internet Study Guide for the 1997 Broadway revival of *The Diary of Anne Frank*.

Eight Stages of Genocide

By Gregory H. Stanton (Originally written in 1996 at the Department of State; presented at the Yale University Center for International and Area Studies in 1998)

For a primary Source document of *Eight Stages of Genocide* by Gregory H. Stanton, visit:
<http://www.genocidewatch.org/aboutgenocide/8stagesofgenocide.html>

Genocide is a process that develops in eight stages that are predictable but not inexorable. At each stage, preventive measures can stop it. The later stages must be preceded by the earlier stages, though earlier stages continue to operate throughout the process. The following stages, definitions and preventive measures were written in 1996 at the Department of State and presented by Gregory H. Stanton.

The eight stages of genocide are:

Classification
Symbolization
Dehumanization
Organization
Polarization
Preparation
Extermination
Denial

Stage One: Classification

All cultures have categories to distinguish people into "us and them" by ethnicity, race, religion, or nationality: German and Jew, Hutu and Tutsi. Bipolar societies that lack mixed categories, such as Rwanda and Burundi, are the most likely to have genocide. The main preventive measure at this early stage is to develop universalistic institutions that transcend ethnic or racial divisions, that actively promote tolerance and understanding, and that promote classifications that transcend the divisions. The Catholic church could have played this role in Rwanda, had it not been driven by the same ethnic divisions as Rwandan society. Promotion of a common language in countries like Tanzania or Cote d'Ivoire has also promoted transcendent national identity. This search for common ground is vital to early prevention of genocide.

Stage Two: Symbolization

We give names or other symbols to the classifications. We name people "Jews" or "Gypsies," or distinguish them by colors or dress, and apply these symbols to members of groups. Classification and symbolization are universally human and do not necessarily result in genocide unless they lead to the next stage, dehumanization. When combined with hatred, symbols may be forced upon unwilling members of pariah groups: the yellow star for Jews under Nazi rule, the blue scarf for people from the Eastern Zone in Khmer

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Eight Stages of Genocide

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Rouge Cambodia. To combat symbolization, hate symbols can be legally forbidden (swastikas) as can hate speech. Group marking like gang clothing or tribal scarring can be outlawed, as well. The problem is that legal limitations will fail if unsupported by popular cultural enforcement. Though Hutu and Tutsi were forbidden words in Burundi until the 1980s, code-words replaced them. If widely supported, however, denial of symbolization can be powerful, as it was in Bulgaria, when many non-Jews chose to wear the yellow star, depriving it of its significance as a Nazi symbol for Jews. According to legend in Denmark, the Nazis did not introduce the yellow star because they knew even the King would wear it.

Stage Three: Dehumanization

One group denies the humanity of the other group. Members of the other group are equated with animals, vermin, insects or diseases. Dehumanization overcomes the normal human revulsion against murder. At this stage, hate propaganda in print and on hate radios is used to vilify the victim group. In combating this dehumanization, incitement to genocide should not be confused with protected speech. Genocidal societies lack constitutional protection for countervailing speech, and should be treated differently than in democracies. Hate radio stations should be shut down and hate propaganda banned. Hate crimes and atrocities should be promptly punished.

Stage Four: Organization

Genocide is always organized, usually by the state, though sometimes informally (Hindu mobs led by local RSS militants) or by terrorist groups. Special army units or militias are often trained and armed. Plans are made for genocidal killings. To combat this stage, membership in these militias should be outlawed. Their leaders should be denied visas for foreign travel. The U.N. should impose arms embargoes on governments and citizens of countries involved in genocidal massacres, and create commissions to investigate violations, as was done in post-genocide Rwanda.

Stage Five: Polarization

Extremists drive the groups apart. Hate groups broadcast polarizing propaganda. Laws may forbid intermarriage or social interaction. Extremist terrorism targets moderates, intimidating and silencing the center. Prevention may mean security protection for moderate leaders or assistance to human rights groups. Assets of extremists may be seized, and visas for international travel denied to them.

Stage Six: Preparation

Victims are identified and separated out because of their ethnic or religious identity. Death lists are drawn up. Members of victim groups are forced to wear identifying symbols. They are often segregated into ghettos, forced into concentration camps, or confined to a famine-struck region and starved. At this stage, a Genocide Alert must be called. If the political will of the U.S., NATO, and the U.N. Security Council can be mobilized, armed international intervention should be prepared, or heavy assistance provided to the victim group in preparing for its self-defense.

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Eight Stages of Genocide

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Otherwise, at least humanitarian assistance should be organized by the U.N. and private relief groups for the inevitable tide of refugees.

Stage Seven: Extermination

Extermination begins, and quickly becomes the mass killing legally called "genocide." It is "extermination" to the killers because they do not believe their victims to be fully human. When it is sponsored by the state, the armed forces often work with militias to do the killing. Sometimes the genocide results in revenge killings by groups against each other, creating the downward whirlpool-like cycle of bilateral genocide (as in Burundi). At this stage, only rapid and overwhelming armed intervention can stop genocide. Real safe areas or refugee escape corridors should be established with heavily armed international protection. The U.N. needs a Standing High Readiness Brigade or a permanent rapid reaction force, to intervene quickly when the U.N. Security Council calls it. For larger interventions, a multilateral force authorized by the U.N., led by NATO or a regional military power, should intervene. If the U.N. will not intervene directly, militarily powerful nations should provide the airlift, equipment, and financial means necessary for regional states to intervene with U.N. authorization. It is time to recognize that the law of humanitarian intervention transcends the interests of nation-states.

Stage Eight: Denial

Denial is the eighth stage that always follows a genocide. It is among the surest indicators of further genocidal massacres. The perpetrators of genocide dig up the mass graves, burn the bodies, try to cover up the evidence and intimidate the witnesses. They deny that they committed any crimes, and often blame what happened on the victims. They block investigations of the crimes, and continue to govern until driven from power by force, when they flee into exile. There they remain with immunity, like Pol Pot or Idi Amin, unless they are captured and a tribunal is established to try them. The best response to denial is punishment by an international tribunal or national courts. There the evidence can be heard, and the perpetrators punished. Tribunals like the Yugoslav, Rwanda, or Sierra Leone Tribunals, an international tribunal to try the Khmer Rouge in Cambodia, and ultimately the International Criminal Court must be created. They may not deter the worst genocidal killers. But with the political will to arrest and prosecute them, some mass murderers may be brought to justice.

Go Further

Using the information about the Eight Stages of Genocide, analyze and describe how Anne's story fits these stages.

Identifying Oppression in the Early Stages

Instructions

After reading about the eight stages of genocide, divide the class into groups of 5 or 6. Give each group a photocopy of this worksheet. Ask them to discuss each of the statements in turn. They do not need to finish the entire sheet. They should spend time thoroughly unpacking the issues surrounding, and their feelings towards, each statement. They could discuss questions such as:

1. At what point do you act?
2. How would you act?
3. How could you act?
4. To which of the eight stages does each statement belong?

Bring the whole class back together and ask for feedback from each group. Perhaps each group could speak about one statement that stimulated a rich discussion for their group. Also, discuss possible interventions or actions that could be taken in a few of the cases (protest, written, verbal, physical, etc) and what prevents us from or prompts us to take action.

At What Point Do You Act?

1. You hear a parent shouting and swearing at their young child in the supermarket.
2. You see a parent smack their young child in the supermarket.
3. You see someone being verbally abused in the lunch room.
4. A sign goes up at your school: "You must speak English at all times in school."
5. You see two older students pushing younger students out of a movie line at the local mall.
6. You see a group of students surrounding and kicking someone on the floor.
7. You see a group of students surrounding and kicking your friend on the floor.
8. A group of students is surrounding and kicking you on the floor.
9. One of your teachers asks all the students from single-parent families to stand up in class.
10. One of your teachers asks all the non-white students to stand up in class.
11. One of your teachers asks all the Jewish students to stand up or raise their hands in class.
12. You hear that another school refuses to serve Kosher or vegetarian food options in the cafeteria.
13. Your school refuses to have Kosher or vegetarian options available for students in the cafeteria.
14. You hear that another school has decided to have a Christmas tree in the main lobby of the building.
15. Your teacher decides to decorate the classroom for Christmas.

**Adapted By Cheryl Hornstein
and Lara Stauff**
Park Square Theatre Advisory Board

What Was it Like to Live in the Annex?

AN INTERDISCIPLINARY ACTIVITY WITH DISCUSSION

Special Tools and Materials:

You will need an accurate floorplan of the Secret Annex at #263 Prinsengracht and a copy of the set diagram .(See attached diagrams from the back of the play script with dimensions marked. The set diagram and floor plan are both drawn on a 1/8"=1' scale.) You will also need colored tape, measuring tapes and/or yard sticks, rulers with 1/8" markings, classroom desks and chairs, and a space big enough to tape out the diagrams on the floor in their actual size.

1. **Examine and Imagine the Attic** (Thinking/Writing Skills)

First, have the students look at the diagram of the Secret Annex and try to imagine what it was like to live in such a small space for almost two years. You may want them to write a journal entry about it.

2. **Figure out the Dimensions** (Theatre/Math Skills)

Now have them look at the set floorplan diagrams on page 23 for both the 1955 Broadway production and the Park Square production. Most set designs for the play use a space that is larger than the actual annex because the set designer has to make sure that all members of the audience can see everything that happens on stage. Discuss how the theatrical design captures the cramped nature of the actual annex. Using measuring tape or yard sticks, have students figure out how big the annex was in square feet; then do the same for the set diagram. Are they similar in size? Which rooms in the annex are different in size as compared to how the sizes are depicted on the set diagram?

3. **Tape Down the Floor Plan of the Annex** (Math/Design Skills)

Using the tape, tape measures and yardsticks, work as a class to tape out the diagram of the annex on the floor in its actual size. (See diagram on page 22.) Then use classroom desks and chairs to simulate furniture in the space. Try to create “beds” for eight people, as well as a main dining table, stove and sink. Leave space for the washing room with toilet.

4. **Imagine Life in the Annex by Improvising Scenes** (Acting Skills)

To get a sense of what the annex felt like, have students walk through the space a few at a time, making sure they know where things are. Once they have created the space and walked around in it, assign students to act out the roles of each of the characters in the play. Improvise the following scenes, staying inside the lines of the annex space:

- a. Anne having a disagreement with her sister and her mother about doing her studies.
- b. Mr. and Mrs. Van Daan arguing about Peter’s cat in their room.
- c. Peter, Anne, Margot and Mr. Frank conducting their lessons while Mrs. Frank and Mrs. Van Daan are cooking a meal.
- d. Anne writing in her diary while Margot practices her French lesson aloud.
- e. Anne having a nightmare while Mr. Dussel is trying to sleep.

CONTINUED...

What Was it Like to Live in the Annex?

CONTINUED

- f. Mr. Dussel checking people's teeth while the young people are playing cards.
 - g. Margot trying to take down a letter for Mr. Van Daan.
 - h. Mrs. Van Daan and Mrs. Frank arguing over whether to use 4 or 8 potatoes for their dinner.
 - i. Mr. Dussel checking one of Mrs. Frank's teeth.
5. **Putting it Together.** Now, to make it closer to what living in the annex may have been like, try to run 2-4 Scenes from #4, g-i simultaneously.
 6. **Reflect on this Experience** (Language Arts Skills/Observation)
Stop for a few minutes and discuss what happened. Did people raise their voices? Did arguments get heated more quickly when there were simultaneous scenes? Be sure to point out things that they wouldn't have been able to do in the annex for fear of being heard, such as shout, slam doors, walk heavily, wear shoes, etc.
 7. **Create a List of Annex Rules** (Discussion/Writing/Leadership Skills)
With the class, create a list of "Annex Rules" that the families would have had to follow. Take into consideration noise levels, movement in the space, who might overhear them, use of the toilet or sink, use of running water, disposal of trash and garbage.
 8. **Make it a Scene.** Using the set design space, have students play several of the improvised scenes simultaneously (not scenes that double characters), but trying to have each scene still be understandable to the audience (the rest of the class). Discuss what changes the actors need to make in order for their scene to proceed without distracting from the other scenes. Is it possible to change focus from scene to scene and back again, and still have everything make sense? Have the students modify their scenes so the focus can shift easily. Assign several students to function as scribes. Have the scribes write down the dialogue that is created during the improvisations. Later, you may choose to edit the scenes and type them into script form.

By Cheryl Hornstein
FREELANCE ARTS EDUCATOR

The Secret Annex: Dimensions and Layout

Floor plan, 263 Prinsengracht, former layout



A. ground flood

- 1. warehouse

B. first floor

- 2. front office
- 3. Kugler and Kleiman's office
- 4. Otto Frank's private office
- 5. office kitchen

C. second floor

- 6. spice storage area
- 7. landing with bookcase
- 8. Frank family's room
- 9. Anne's room
- 10. washing room with toilet

D. third floor

- 11. Van Daan family's room
- 12. Peter van Daan's room
- 13. attic

For the dimensions of the other rooms in the "Secret Annex" please contact:

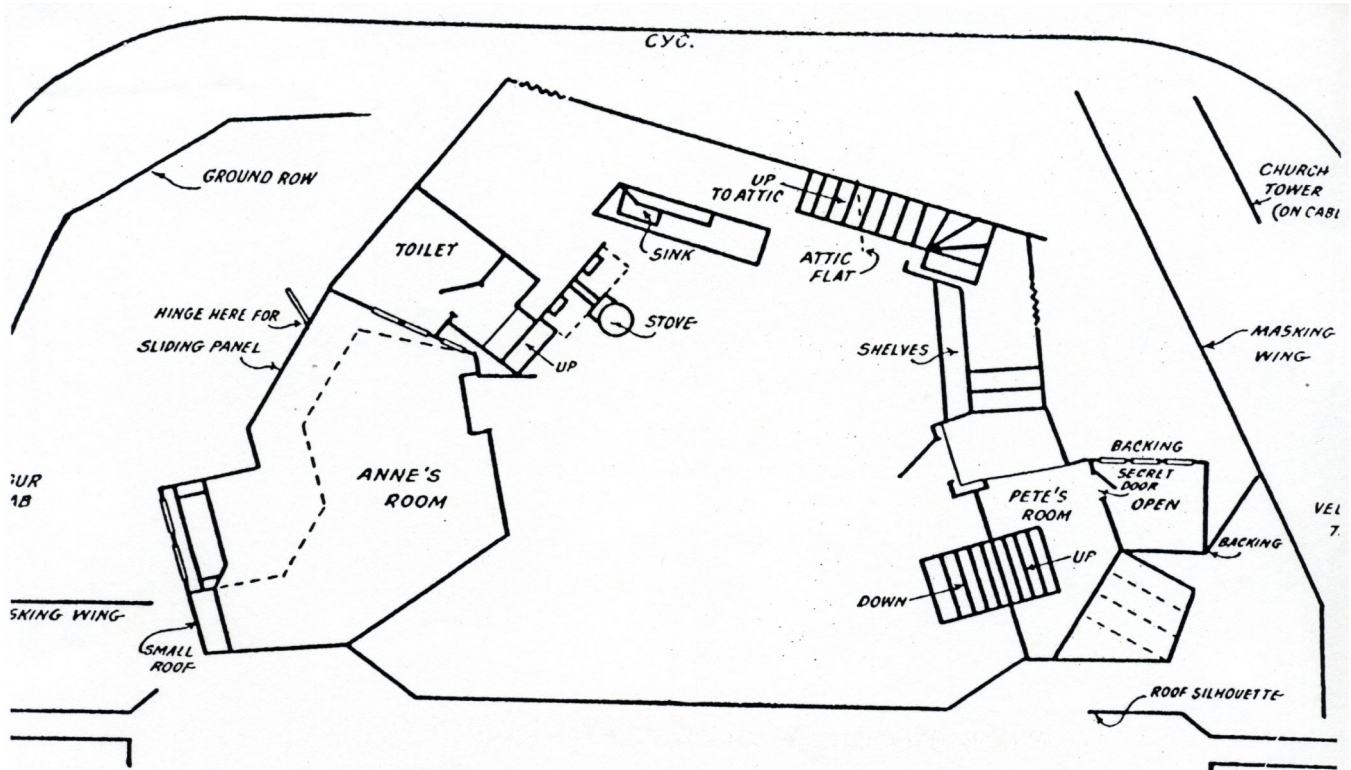
The Anne Frank Stichting
 Postbus 730
 1000 AS Amsterdam
 tel #: 011-31-20-556-7100
 fax #: 011-31-20-556-7132

The Rooms of the Secret Annex

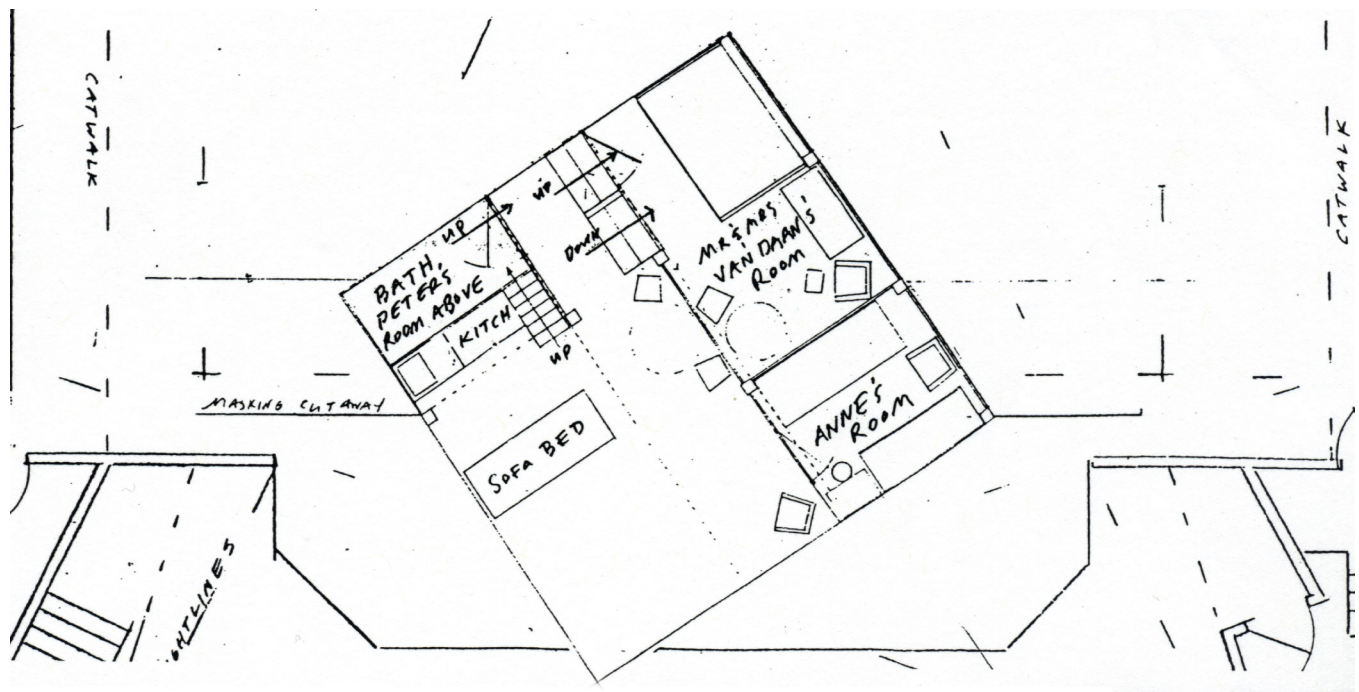
Anne Frank and Fritz Pfeffer's Room
 Otto, Edith and Margot Frank's Room
 Peter van Pel's Room
 Hermann and Auguste van Pel's Room

16 feet 8 inches long x 6 feet 9 inches wide
 16 feet 8 inches long x 10 feet 4 inches wide
 7 feet long x 13 feet 6 inches wide
 17 feet long x 18 feet 9 inches wide

Floor Plans for Stage Productions of *The Diary of Anne Frank*



Set diagram for 1955 production designed by Kermit Bloomgarden (scale 1/8" = 1')



Set diagram for Park Square's 1999 production designed by Gabriel Backlund (scale 1/8" = 1')

Images of the Secret Annex



A view of the back exterior of the annex



The attic



The wall in Anne's room



Entrance to secret annex, hidden behind a bookcase

Through Anne's Eyes

Annotated Video Resources

1. <http://www.pbs.org/independentlens/newamericans/>

This is a three part series focusing on the problems immigrants face as they begin their new lives in America.

2. http://teacher.scholastic.com/activities/immigration/young_immigrants/

This is a Q&A with middle school students about moving to the United States.

3. http://www.ted.com/talks/tan_le_my_immigration_story.html

This is a moving account of Tan Le's journey to Malaysia and Australia from Vietnam. While powerful, her language may be difficult to understand by some students.

4. http://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story.html

"The Danger of a Single Story" **18 minutes TED Talk**

The Nigerian writer, Chimamanda Adichie, eloquently explains the idea of a single story: how we can make all sorts of assumptions about a people based on one story about them. She stresses the importance of people telling their stories so there are more diverse stories representing a culture and that people can see the roundness and richness of each group of human beings. This popular video is entertaining and engaging to students. Teachers may have to define some words to students.

5. http://www.youtube.com/watch?v=YIJ_0x1q6I8

"Life on Hold: The Story of a Teen Refugee" is a beautifully made **7 minute film** made by Amnesty International in 2012. It tells the story of Omar, a 17 year old refugee from Somalia, who is living in a Refugee Camp called Shouca. Omar speaks throughout the film and his words are shown in subtitle. He awaits relocation saying he can never go back to Somalia because he has seen the worst of war and cannot return. Like Anne Frank, Omar can't go home or be free. Omar's story may be difficult for some refugee students.

6. <http://www.youtube.com/watch?v=33OINi3xVbc>

Made by a group called "Not in Our Town. Stop hate together." "An **8 minute video** about a program where students from St. Luke's High School in Manhattan are paired with new immigrants to the U.S. who attend Newcomers High School in Manhattan, a school whose population is made up of recent immigrants from 50 different countries. After being pen pals for a few months, the students meet their pen pals and the American students interview the new immigrants, asking permission to record and relate their stories to other people. Though initially concerned about telling their stories, the immigrant students seem to feel a sense of empowerment and hope from this process while the American teens learn a great deal about the difficulties of being a refugee and a new immigrant in the United States. This video can help connect students in a diverse community like Minneapolis/ St. Paul.

By **Kate Fullmer**

EDEN PRAIRIE HIGH SCHOOL

Annotations By

Mary Finnerty and Sam DiVita

Judaism and Jewish Culture in the Play

For Discussion or Writing:

In the play *The Diary of Anne Frank*, there are very few examples of Jewish religious tradition or cultural practice. Even though the story is about Jews, the audience rarely sees them involved in the rich and beautiful traditions of Judaism. The best example of Jewish tradition in the play can be found in Act I, Scene 5, the Hanukkah celebration. The scene begins with Mr. Frank reciting the three blessings over the Hanukkah candles. The version used in the play is a good translation of the Hebrew blessings.

Instructions:

Read the attached article titled “An Explanation of the Holiday of Hanukkah,” then re-read Act I, Scene 5 of the play. The following questions and activities relate to these materials. As you think about your answers, remember that the play was written in post World War II America, primarily for non-Jewish American audiences.

1. In the play, after Mr. Frank recites the blessings over the candles, Mrs. Frank then reads Psalm 121. While this is a psalm from the Old Testament (and therefore part of Jewish liturgy), it is not a regular part of a Hanukkah celebration. Why do you think the playwrights included this particular psalm?
2. The play spends an entire scene showing Anne distributing her presents to everyone. As mentioned in the article, gift giving was not the dominant tradition in 1940s Europe at Hanukkah time. Why do you think the playwrights describe the gift-giving scene in such detail? What does it reveal about Anne’s character? What does it reveal about the other characters in the scene?
3. In what ways does the Hanukkah scene reflect Christmas customs as they are celebrated in the U. S.? Why would the playwrights change the Hanukkah rituals in this way (i.e. the lyrics of the song, using Psalm 121 and the emphasis on gift giving)?
4. The families were hiding in the annex for almost two years, and yet, the play only shows them celebrating Hanukkah, rather than one of the more important holidays on the Jewish calendar such as Rosh Hashanah (the Jewish New Year), Passover (which commemorates the Jews’ freedom from Egyptian rule), or Yom Kippur (the Day of Atonement). Why did the playwrights choose Hanukkah instead of the other holidays? Why did they show only one holiday being celebrated over the course of two years?
6. Look through the rest of the play carefully. Are there any other examples of religious traditions shown in the play? Compare the play to the diary. Does the diary give more examples of the Frank family’s Jewish traditions? Recent productions of the play have included more examples of Jewish traditions and more accurately depicted Jewish ritual. Why would a director choose to do that? The play is well known and performed in many countries now. How would the play’s wide recognition effect what a director chose to include in a production?
7. Research the historical period and Jewish practices of Holland in the 1930s and 1940s. Based on what you find in your research and on what you know about a present day audience, if you were directing the play, what Jewish traditions might you include or not include? Describe how you would use the different songs, prayers, blessings or rituals as part of the play. Why would you want to include what you have chosen?

By Cheryl Hornstein
FREELANCE ARTS EDUCATOR

An Explanation of the Holiday of Hanukkah

The historical significance of Hanukkah dates back to the year 168 BCE. In this year, the Greek ruler of Judea (which is now modern day Israel), Antiochus IV, took control of the Temple of Jerusalem from the Jews and erected statues of Greek gods there. Because of that and other religious and political persecution, a family named Maccabee led the Jewish revolt against Antiochus IV. The Maccabees and their followers eventually seized the Temple and freed Judea from Greek rule. This was a great victory and is the basis for Hanukkah being called a holiday of freedom.



Dreidel

There is a legend associated with the Maccabees' victory that leads to many present day Hanukkah traditions. After winning the revolt against Antiochus, the Maccabees' first task was to repair the damage done to the Temple under Greek rule. When the temple had been cleaned and repaired, it was time to rededicate it to God. For this they needed oil to light the Eternal Light (a light that was supposed to burn continuously). There was only enough oil to last for one day, not long enough to prepare more pure oil. It is said that one of the miracles of Hanukkah is that the oil lasted for a full eight days—long enough for more oil to be prepared.



Menorah

Actual Hanukkah traditions vary greatly from country to country, from Jewish religious tradition (Orthodox, Conservative, Reform, Reconstructionist), and even from family to family. In general, the central ritual of Hanukkah is that of lighting the Menorah (also called a Hanukiah). The Menorah is a candelabra with spaces for nine candles. One of the candles is usually set apart from the others in some way. It may be higher than, or in front of the other candles. It is called the Shamash (or "assistant") candle and it is used to light the others. The Menorah is lit each of the eight nights of Hanukkah, starting with just one candle on the first night, and adding one for each night that follows until all candles are lit. This commemorates the rededication of the Temple in Jerusalem and the "miracle of Hanukkah" according to the legend. As the candles are lit, the three blessings are sung in Hebrew. It is traditional for people to cover their heads during the blessings as a sign of respect towards God.

After lighting candles, families might tell stories, play the dreidel game (a wagering game played with a 4 sided top), and sing songs. It is traditional at Hanukkah to give "gelt" or coins to the children in the family. It is this tradition that has changed over time to include the giving of presents, sometimes on each night, or one big present on the first or last night. In my family, our tradition was to take turns giving out presents to the other members of the family on each night.

Traditional foods for Hanukkah include potato "latkes" (pancakes) and "sufganiot" (doughnuts). These foods are eaten because they are fried in oil, once again commemorating the "miracle" of the oil lasting eight days.



Model of the Second Temple in Jerusalem

By Cheryl Hornstein
FREELANCE ARTS EDUCATOR

Making Anne Universal

WHAT DID WE LOSE BY SECULARIZING ANNE FRANK

Objective

To help students understand the ways in which elements of Jewish religion and culture were intentionally left out of the *The Diary of Anne Frank*, and to discuss the impact of these omissions.

Background

When the diary was first published, Otto Frank's intent was to help people understand "the effects of the Nazi regime and its process of dehumanization." However, he also wanted the story to appeal to all people, not just Jewish people. Consequently when the diary was first published, some of the references to Jewish practice and ritual that Anne had included in the original were removed. When the diary was first adapted for the stage, playwrights Goodrich and Hackett deliberately continued this process of secularization in order to make the play appeal more to the American public. By removing the Frank family's Jewishness as a central idea of the story, the playwrights felt that the story became more universal.

When the play was first produced in the 1950s, American advertisers were continuing the process of commercializing Christmas. Because Hanukkah was at the same time of year as Christmas and because many Jewish immigrant families wanted to blend in with their Christian neighbors, Hanukkah began to be associated with American Christmas traditions such as gift giving, hanging decorations and lights. Instead of lighting a Hanukkah menorah in a window for neighbors to see, Chanukah trees were not uncommon in some families whose children desperately wanted to blend in with their Christian friends. Similarly, words and phrases from traditional Christmas carols such as "merry," "good cheer" "joyful" and references to "winter" weather crept into the English translations of Yiddish Hanukkah songs. See the article "An Explanation of the Holiday of Hanukkah" (on page 26 of this guide) for a description of how the holiday is traditionally celebrated.

By Cheryl Hornstein
FREELANCE ARTS EDUCATOR

Anne Frank and Sadako Sasaki

YOUNG VOICES of PEACE

Objective: To encourage students to not only make connections from text to text, but also to look at Anne Frank through a text-to-world lens by partnering the writings of two real life girls, Anne Frank and Sadako Sasaki. This may be done by looking at how their lives came to represent the theme of peace during and after World War II.

At its heart, *The Diary of Anne Frank* carries a message of peace and reconciliation. Similarly, Japan's story, *Sadako and the 1000 Paper Cranes*, by Eleanor Coerr or Ishii Takayuki, may function as a sister text to Anne Frank's story and is available as a short novel, a picture book and a film. Sadako's story can be an easy and convenient text to pair with Anne Frank because it is short. The stories provide a look at two different cultures and their views on World War II, but share similarities in author age, personality, symbolism, and theme.

A Brief History: Sadako Sasaki

Sadako Sasaki was born and raised in Hiroshima, Japan. She was just two years old when the U.S. dropped the atomic bomb on August 6, 1945. The Sasaki family house being a mere 1.25 miles from the hypocenter, her family fled to a water source nearby immediately after the explosion, where they waited for help in the black rain contaminated with radiation. Luckily the Sasaki family survived and Sadako spent much of her childhood with great energy.



The actual size of one crane made by Sadako Sasaki.

However, ten years after the bombing in 1955, Sadako was diagnosed with what was then called the "atomic bomb disease": leukemia. Sadako lived for eight months after her diagnosis and during the remaining time in the hospital, began creating origami cranes. Her goal was to fold 1,000 cranes because, according to Japanese legend, this act would grant her wish for healing. She had made 644 cranes by mid-August when her friends and classmates helped to fold the remaining 356 cranes. Sadako continued to fold cranes until her death in 1955. On October 25, she requested a humble dinner of rice in tea and said that it tasted good: her final

meal and final words. Her coffin was filled with the 1,000 cranes she and her classmates made.

Since her death, Sadako's older brother, Masahiro Sasaki, has dedicated his life to peace through sharing the story of his sister. Through picture books, songs and public speaking, he continues to work as a peace activist alongside Clifton Truman Daniels, President Truman's grandson. Masahiro has described his sister as a person filled with compassion, fun and selflessness, stating that even through such a painful disease Sadako did not ever complain.



Masahiro Sasaki on June 25, 2013. Even his tie has a paper crane pattern

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Sisters: From Text-to-Text, Connecting Anne and Sadako

Compare and Contrast Project Options:

1. Research and study how the symbols of the gold star and the paper crane share similarities and differences, including multiple meanings. How might these two symbols create different, or similar, depths of meaning on the concept of peace?
2. Analyze the significance of Anne and Sadako's stories and lives: both were between 12 and 14 when they died, both were girls, and both had personalities filled with energy and determination. How are their stories similar? How are their stories different? Why are Anne's and Sadako's lives and experiences so powerful?
3. Determine how friends may have ultimately impacted the two girls. In what way did other people influence their growth, and the ending of both stories?
4. Evaluate bias and previously held notions. Americans may have varying opinions and outlooks on the European warfront and Anne's story compared to their opinions about the Pacific warfront and Sadako's story. How might the differing viewpoints influence a final evaluation of the texts? Is there a stronger message that prevails over what students may have originally thought? How do these stories help people understand bias and discrimination uniquely?

Sisters: from Text-to-World, Connecting Anne and Sadako to the World

Anne and Sadako bring attention to struggles of peace, war and suffering that are prevalent throughout the world. These stories have impacted and encouraged people across cultures, status and age to stop conflict, genocide and even hunger. For example, Sadako's classmates and friends wanted to create a monument representing her struggle and her wish. Within three years of her death, the students helped create the Children's Peace Monument in Hiroshima Peace Park. This memorial is dedicated to all children who have suffered the hardships of war. The message on its plaque reads, "This is our cry. This is our prayer. For building peace in the world." This monument has made a huge impact; people from all over the globe send 1,000 paper cranes to the monument as a symbol of peace.

Creating a Global Focus Using Anne's and Sadako's Texts

1. Study peace across the world, assessing exhibits through virtual tours and pictures on websites, and learning about organizations involved in peace. Some suggested sites are:
 - The Anne Frank Project (www.annefrankproject.buffalostate.edu)
 - The Anne Frank Museum (www.annefrank.org/en/)
 - Hiroshima Peace Memorial Museum (www.pcf.city.hiroshima.jp/index_e2.html)
 - Nagasaki Atomic Bomb Museum (www.city.nagasaki.lg.jp/peace/english/)
 - The International Network of Museums for Peace (www.inmp.net)

CONTINUED...

Anne Frank and Sadako Sasaki

CONTINUED

Sisters: from Text-to-World, Connecting Anne and Sadako to World (Cont.)

2. Evaluate art created by and for victims of genocide. Suggested websites are:
 - Art of the Holocaust (<http://fcit.usf.edu/holocaust/arts/art.htm>)
 - Children of the Atomic Bomb (www.aasc.ucla.edu/cab/)
 - One Million Bones Project (www.onemillionbones.org).

3. Engage in local peace organizations, such as the Center for Holocaust and Genocide Education through St. Cloud State University (www.stcloudstate.edu/chge/), with the possibility of locating survivors of war, holocaust and genocide to speak in your school and community.

the



People from all over the world string 1,000 paper cranes and send them to the Children's memorial Statue at Hiroshima Peace Park in Japan.

By Maggie Quam

HMONG COLLEGE PREP ACADEMY

Who is Responsible?

If you were a judge, how would you assess the responsibility of the individuals or groups listed below for what happened in the world between 1933 and 1945?

A. No responsibility B. Little responsibility C. Responsible D. Very responsible

- ___ 1. Adolf Hitler, Chancellor of Germany
- ___ 2. One of Hitler's direct subordinates, such as Heinrich Himmler or Joseph Goebbels
- ___ 3. A judge who carried out Hitler's decrees for sterilization of the "mentally incompetent" and internment of "traitors"
- ___ 4. A doctor who participated in sterilization of Jews
- ___ 5. A factory owner who made enormous profits by producing Zyklon B gas
- ___ 6. A worker in a plant producing Zyklon B gas
- ___ 7. The American government, which limited immigration of Jews to the United States in the 1930s
- ___ 8. American factory owners who made profits in the 1930s producing weapons for Adolf Hitler
- ___ 9. A German who always respectfully gave the "Heil Hitler" salute in Germany
- ___ 10. A German who agreed to publicly take the Civil Servant Loyalty Oath (swearing eternal allegiance to Adolf Hitler)
- ___ 11. Parents who allowed their children to attend Hitler Youth meetings
- ___ 12. Children who joined the Hitler Youth
- ___ 13. A German who served as a concentration camp guard
- ___ 14. A German who refused to participate in the hiding or smuggling of Jews
- ___ 15. A teacher who taught Nazi propaganda in the German schools
- ___ 16. A Jewish ghetto leader appointed by the Nazis
- ___ 17. A Jewish prisoner who made weapons in the German weapons industry
- ___ 18. A Jewish father who decided his family would report for deportation rather than attempt to hide or escape

CONTINUED...

Who is Responsible?

CONTINUED

I. Review your assessments of responsibility. List two individuals or groups who were very responsible.

1.

2.

II. What actions made these individuals or groups very responsible?

III. List two individuals or groups who had little responsibility

1.

2.

IV. What actions made these individuals or groups less responsible?

By Laura Johnson
HOME EDUCATOR

Tossing Lines

A PRE-PLAY CLASS ACTIVITY

Objective

The purpose of this activity is to familiarize students with *The Diary of Anne Frank* by exposing them to lines spoken in the play. Based on these lines, students are to make predictions about the play's characters and central conflicts and discuss these predictions. This activity helps students form questions, gain insight, and build excitement for seeing and hearing these lines acted out on stage. **"Tossing Lines" serves the students best if completed before they attend the play.**

Time Allotted

20-30 minutes

Materials

- Tennis ball or hacky sac
- Slips of paper, cut from Tossing Lines Resource on the following page

Procedure

Cut out the slips of paper printed on the following page and distribute them to volunteers. Give students a few minutes (or overnight, if appropriate) to practice or memorize their lines. When they're ready, have these students form a circle and give one student the ball. After she speaks her line, the student tosses the ball to another student who speaks his assigned line. Students toss the ball across the circle until all lines have been heard a few times. Encourage students to speak lines with varying emotions, seeking out a variety of ways to perform the lines. If there is time, reassign lines within the group or to other students in the class for another round.

Writing/Discussion

After lines have been tossed, allow students five minutes to write their ideas and questions about the content of the play. The following questions may be used to guide writing and/or discussion.

1. What different emotions are expressed in these lines?
2. What types of conflict do you expect to see? Why?
3. What is your definition of a stereotype? What do these lines reveal about the stereotypes that existed at the time Anne was writing her diary?
4. What do you consider your private space? Have you ever felt the stress of living in a small space? How did you cope?
5. What evidence is there of a strong sense of idealism in these lines? Have you ever experienced a time when your ideals were tested or not met?

Adapted from Peggy O'Brien's
Shakespeare Set Free (1993)

Tossing Lines

A PRE-PLAY CLASS ACTIVITY: QUOTES FROM THE PLAY

To the Teacher:

Cut these apart and distribute to students.



For the past two years we have lived in fear. Now we can live in hope.

We don't need the Nazis to destroy us. We're destroying ourselves.

I still believe, in spite of everything, that people are really good at heart.

Always remember this; there are no walls, no bolts, no locks that anyone can put on your mind.

You know we're going to forget how to dance.

Think how lucky we are, think of the thousands dying in the war every day, think of the people in concentration camps.

What's the good of thinking of misery when you're already miserable?

Stop it! Let's be happy.

It's not a quarrel, it's a discussion. And I've never heard children so rude before.

She puts me to shame.

I want to go on living even after I'm dead.

Our blessed radio. It gives us eyes and ears out into the world.

You know what I do when I think I can't stand another minute cooped up? I think myself outside.

We're not the only people that have had to suffer, there have always been people that've had to.

CONTINUED...

Pre-Play Text Analysis

SCENE TO READ ALOUD

MR. DUSSEL. *(Pointing to Peter, he begins to wheeze and cough.)*

You! How many times...I told you...Out! Out!

MR. VAN DAAN. *(Brushing past Mrs. Van Daan he strides to Peter who is standing just above the stairwell.)* What's the matter with you? Haven't you any sense? Get that cat out of here.

PETER. *(Innocently)* Cat?

MR. VAN DAAN. You heard me. Get it out of here!

PETER. I have no cat. *(Delighted with his joke he pulls the towel from his coat, holding it high for all to see. The group at the table laugh, enjoying the joke. Peter puts ball and towel in shelf area.)*

MR. DUSSEL. *(Still wheezing.)* It doesn't need to be the cat...his clothes are enough...*(He coughs unconvincingly to prove his point.)* When he comes out of that room...

MR. VAN DAAN. *(Going to Mr. Dussel.)* Don't worry. You won't be bothered any more. We're getting rid of it.

MR. DUSSEL. At last you listen to me. *(He goes into Right room.)*

MR. VAN DAAN. *(Calling after him.)* I'm not doing it for you. That's all in your mind...all of it! *(In the right bedroom Mr. Dussel takes a swallow of his medicine, then sits on his bed to recover. Van Daan goes L. above the table, then circles below, going back to his place.)* I'm doing it because I'm sick of seeing that cat eat all our food.

PETER. *(Crossing to back of Mr. Dussel's chair at the table.)* That's not true! I only give him bones...scraps...

MR. VAN DAAN. *(Standing at his place.)* Don't tell me! He gets fatter every day! Damn cat looks better than any of us. Out he goes tonight! *(He sits.)*

PETER. No! No!

ANNE. *(Shifting into Mr. Dussel's chair she defends Peter.)* Mr. Van Daan, you can't do that! That's Peter's cat. Peter loves that cat.

MRS. FRANK. *(Quietly.)* Anne.

PETER. *(An ultimatum.)* If he goes, I go.

CONTINUED...

Scene to Read Aloud

CONTINUED

MR. VAN DAAN. *(Unworried.)* Go! Go!

MRS. VAN DAAN. *(Putting a finish to the argument.)* You're not going and the cat's not going! *(Peter moves away U.L.)* Now please...this is Hanukkah!...Hanukkah!...this is the time to celebrate!...what's that matter with all of you? Come on, Anne! Let's have the song!

ANNE. *(Spirited, singing.)* "Oh, Hanukkah. Oh, Hanukkah. The sweet celebration."

MR. FRANK. *(Rising, stopping her.)* I think we should first blow out the candle... *(Margot makes a little sound of protest, he explains further.)* Then we'll have something for tomorrow night.

MARGOT. But, Father, you're supposed to let them burn themselves out.

MR. FRANK. I'm sure that God understands shortages. *(Peter comes to behind Margot's chair. Mr. Frank prays.)* "Praised be thou, oh Lord our God, who hast sustained us and permitted us to celebrate this joyous festival." Amen. *(There is a crash of something falling below. All freeze in horror, motionless. There is complete silence, then Mrs. Frank moves swiftly to the mantle, turning off the lamp. All take off their shoes. Peter cannot reach the chain of the hanging lamp so he pulls the chair into position under it. He stands on it, just as he is touching it he loses his balance and falls. The iron shade crashes to the floor. There is the sound of running down the stairs below.)*

MR. VAN DAAN. *(Under his breath, as he goes toward Peter.)* God Almighty! *(Mr. Dussel has come to the door of his room on the crash. He moves toward Peter gesturing for silence. Margot rises at her place. Anne moves to L. C. Van Daan moves back to above Mr. Frank, listening. The footsteps die away. The following lines are whispered.)* Do you hear anything?

MR. FRANK. *(Listens carefully for another moment.)* No. I think they've gone.

MRS. VAN DAAN. *(A trace of hysteria in her voice. She is standing D. R. of the table.)* It's the Green Police! They've found us!

MR. FRANK. If they had, they wouldn't have left. They'd be up here by now.

MRS. VAN DAAN. I know it's the Green Police! They've gone to get help. That's all. They'll be back!

MR. VAN DAAN. Or it may have been the Gestapo, looking for papers...

MR. FRANK. Or a thief, looking for money.

MRS. VAN DAAN. We've got to do something...Quick! Quick! Before they come back.

CONTINUED...

Scene to Read Aloud

CONTINUED

MR. VAN DAAN. There isn't anything to do. Just wait. *(Mr. Frank holds up his hand for them to be quiet. He is listening intently. There is complete silence as they all strain to hear any sound from below. Suddenly Anne begins to sway. With a low cry she falls to the floor in a faint. Mrs. Frank goes to her quickly. She sits on the floor lifting Anne's head to her lap.)*

MRS. FRANK. Get some water, please. Get some water. *(Margot starts towards the sink.)*

MR. VAN DAAN. *(Grabbing Margot.)* No. No. No one's going to run water!

MR. FRANK. If they've found us, they've found us. Get the water. *(Margot continues to the sink. Mr. Frank goes to the shelves, picks up a flashlight.)* I'm going down. *(Margot rushes to him, clinging to him as he starts for the stairs. Anne struggles back to consciousness.)*

MARGOT. No, Father, no! There may be someone there, waiting...it may be a trap!

MR. FRANK. This is Saturday. There is no way for us to know what has happened until Miep or Mr. Kraler come on Monday morning. We cannot live with uncertainty.

MARGOT. Don't go Father!

MRS. FRANK. Hush, darling, hush. *(Mr. Frank shakes Margot off, slips quietly down the steps and out below.)* Margot! Stay close to me. *(Margot goes to her mother.)*

MR. VAN DAAN. *(To Mrs. Frank.)* Shush! Shush! *(Squeezing between Mrs. Frank and the table he crosses to below the end of the couch, passing below Mrs. Van Daan, who has crept toward C. Margot remembers the water for Anne and goes to get it. She will return to kneel L. of Mrs. Frank and give Anne a sip.)*

MRS. VAN DAAN. *(Becoming hysterical.)* Putti, where's our money? Get our money. I hear you can buy the Green Police off, so much a head. Go upstairs, quickly! Get the money!

MR. VAN DAAN. Keep still!

MRS. VAN DAAN. *(Pleading.)* Do you want to be dragged off to a concentration camp? Are you going to stand there and wait for them to come up and get you? *(Sinking to her knees before him as her hysteria mounts.)* Do something, I tell you!

MR. VAN DAAN. Will you keep still! *(He shoves her aside as he crosses quietly, quickly to the stairs to listen. She falls sobbing against the sofa. Peter hurries down to her below the table. He helps her to sit on the sofa. There is a second of silence, then Anne can stand it no longer.)*

CONTINUED...

Scene to Read Aloud

CONTINUED

ANNE. Someone go after Father! Make Father come back! *(Mrs. Frank covers Anne's mouth to muffle her voice.)*

PETER. *(Hurrying L. to the stairwell.)* I'll go.

MR. VAN DAAN. *(He is at the stairs silent. As Peter approaches he turns on him.)* Haven't you done enough? *(He pushes Peter roughly U. L. Peter grabs a chair as if to hit Mr. Van Daan with it. Then puts it down, burying his face in his hands.)*

ANNE. Please, please, Mr. Van Daan. Get Father.

MR. VAN DAAN. Quiet! Quiet! *(Anne is shocked into silence. Mrs. Frank pulls her closer, holding her protectively in her arms.)*

MRS. FRANK. *(Softly, praying.)* "I lift up mine eye's unto the mountains, from whence cometh my help. My help cometh from the Lord who made heaven and earth. He will not suffer thy foot to be moved...he that keepeth thee will not slumber..." *(She stops as she hears someone coming. They all watch the door tensely. Mr. Van Daan moves to below stairwell as he sees Mr. Frank coming. Anne rushes to her father holding him tightly. Mrs. Frank and Margot rise.)*

MR. FRANK. It was a thief. That noise must have scared him away. *(Mr. Van Daan crosses below Mrs. Frank and Margot, then goes U. C. He begins pacing back and forth across the room.)*

MRS. VAN DAAN. Thank God.

Classroom Activity Ideas

FOR *THE DIARY OF ANNE FRANK*

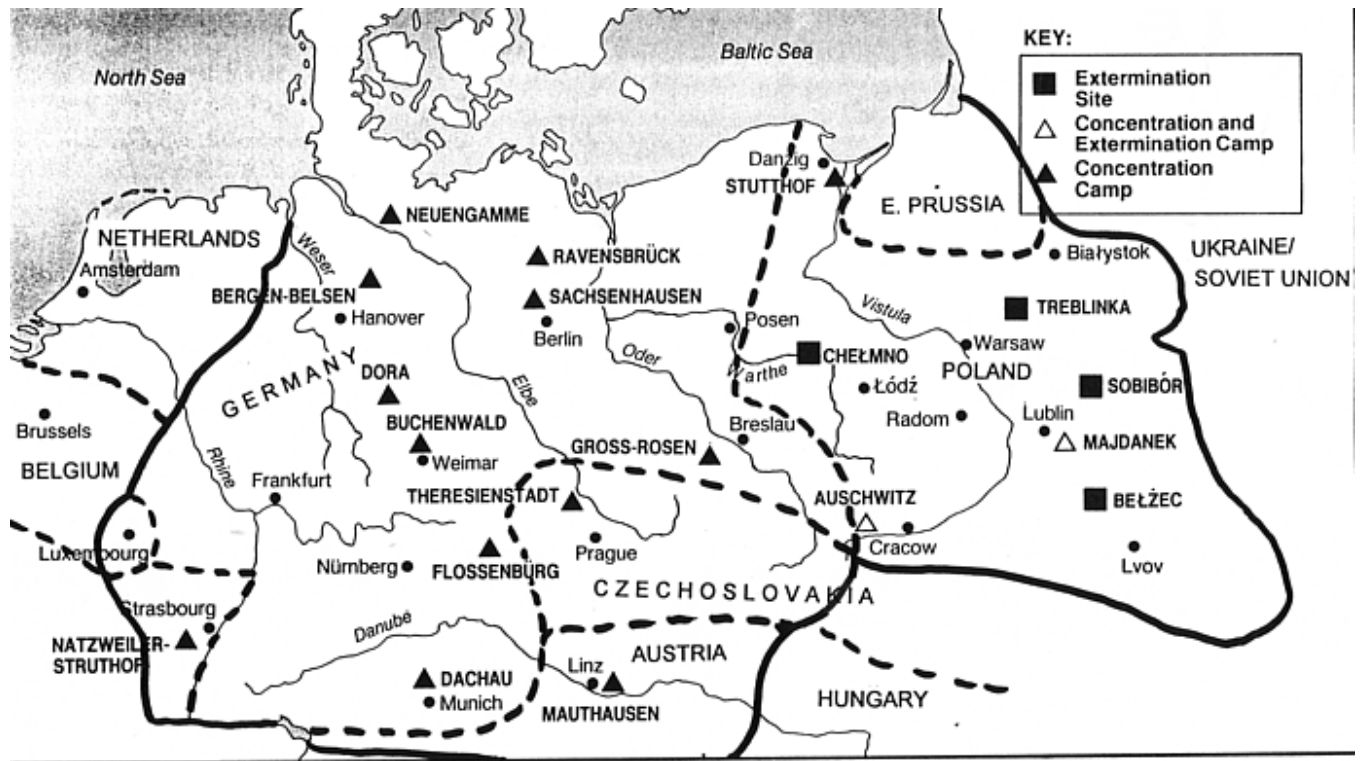
1. **The Geography of Anne Frank:** Using the map of Europe on the following page, find the major locations for the events in the drama of Anne Frank: Amsterdam, Auschwitz concentration camp, Frankfurt, Germany. Do this as a library research project. Find a map of Amsterdam and locate Anne's home, the Secret Annex, Jewish Secondary, and the train stations she would have left from.
2. **What Would You Take With You?:** Bring a bag of things from home that you would take with you if you had to go into hiding for two years. The things you bring must fit in a grocery bag. Share your items with a group of four classmates. After discussing the items you selected and why, combine the groups' belongings into just one bag. This just means you will only be able to take $\frac{1}{4}$ of your original items. Prioritize. How do you decide who can take what? How do you think Anne felt trying to choose what to bring into hiding? How does this exercise help you to better understand any characters in the play?
3. **The Sound-Free Zone:** Create a "sound-free zone" in your classroom to duplicate conditions for being in hiding. In other words, no one is allowed to talk and you must act as though someone is listening at the walls. Then discuss as a class your thoughts and feelings during the "silent time."
4. **Cameo Interview/Role Playing:** Pretend you are one of the characters in the play and that you are being interviewed on a popular television program. Someone could be Anne, someone Peter, etc. Students need to prepare for their roles and should be given some specific questions ahead of time that the class will ask. Questions asked may reflect a knowledge of the historical events and attitudes of the times. There could be a panel of students acting as different characters from the play, and the interviews could be set up like a talk show. The students conducting the interviews could play Barbara Walters, Oprah, Jay Leno, Conan O'Brien, Tom Brokaw, or Tyra Banks, etc. Students could dress in costume of the 1940s and a video recorder may be used so the interviews could be played back to the class.
5. **Make a Scale Model:** Using the floor plan and the photo of the model of the annex included in this study guide, make a three dimensional model of the Frank's hiding place. Select $\frac{1}{4}$ " or $\frac{1}{2}$ " scale. Use cardboard, Popsicle sticks, doll furniture, modeling clay, thimbles, buttons – to create one of the rooms or one of the floors of the attic.
6. **Create a Tribute to or Portrait of Anne Frank:** Select quotes from the diary, photos of Anne and photos of the places she lived. Write about her or write letters to her. Draw a portrait of her. Find words others have said to her or about her and create a collage, multimedia poster, website, PowerPoint presentation, or piece of artwork which is a tribute to Anne, her youth, her confinement, her influence, or her ideals.

By Cheryl Hornstein
FREELANCE ARTS EDUCATOR

Classroom Activity Ideas

CONTINUED

Map of Europe for Activity #1 on page 39



Map of Nazi Concentration and Extermination Camps
from: Arno Mayer, *Why did the Heavens not Darken? The "Final Solution in History* (New York: Pantheon, 1988), xvii.

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Writing Topics for *The Diary of Anne Frank*

1. Take a passage from Anne's diary and write the same events from Margot's point of view or Peter's point of view. Remember to change the attitude and vocabulary to fit the character's traits as you observe them in the play.
2. Write a letter or series of letters to Anne Frank as if she were your best friend and still alive. Or, pretend you are either Anne or Peter. Write a letter to Jopie or to another friend about what life in hiding is like.
3. Put yourself in Anne's place. Write about what you would miss most if you had to go into hiding.
4. O.S. Marden has written, "There is no medicine like hope, no incentive so great, and no tonic so powerful as expectation of something tomorrow." Write about hope. Think about a time when you or someone you know faced a difficult situation. What part did hope play in the situation? When did the characters become hopeful? What made them so? Who was the most hopeful person? Who was the least hopeful? What enables people who face difficult circumstances to have hope for the future? How do the characters in *The Diary of Anne Frank* express hope throughout the play?
5. Imagine your district's school board is considering eliminating *The Diary of Anne Frank* from your school's curriculum because they feel the Holocaust and the issues surrounding it are in the past. Write a letter to the president of the school board or to the editor of your local paper in which you explain why you feel it is vital that the play based on Anne Frank's diary is read and performed regularly today based on acts of prejudice that you have witnessed or heard about in your school or community.
6. If you were to meet a survivor of the Holocaust, what would you say to him or her? What questions would you ask?



Anne Frank at her desk at the Merwedeplein in Amsterdam

By Cheryl Hornstein
FREELANCE ARTS EDUCATOR

Annotated Bibliography of Resources

Anne Frank's Writings

The Diary of a Young Girl. The Definitive Edition. Frank, Annet. Edited by Otto H. Frank & Mirjam Pressler; translated by Susan Massotty. 1st ed. in U.S.A. New York: Doubleday, 1995. *Edition* contains diary entries that were omitted from the original edition, including Anne's questions about her own sexuality and her disagreements with her mother.

The Diary of a Young Girl. The Critical Edition. Frank, Anne. Prepared by the Netherlands State Institute for War Documentation; compiled by H. J. J. Hardy; edited by David Barnouw and Gerrold Van Der Stroom; translated by Arnold Pomerans and B. M. Mooyaart. 1st ed. New York: Doubleday, 1989.

Anne Frank's Tales from the Secret Annex Translated by Ralph Manheim and Michael Mok. Garden City, NJ: Doubleday, 1959. Adult & Young Adult. A collection of her lesser-known writings, including short stories, fables, personal reminiscences, previously deleted excerpts from her diary, and an unfinished novel composed while she was hiding from the Nazis during World War II.

Anne Frank: The Book, the Life, the Afterlife, by Francine Prose. New York: Harper Collins, 2009. The author recounts key events in the Franks' lives; the genesis of the diary, its revisions, edits, and controversies; and the adaptations for stage and screen. The final section includes recommendations for classroom use of the diary.

Nonfiction (Including Biography)

Readings on The Diary of a Young Girl. Edited by Myra H. Immell. Greenhaven Press, 1998. 144p. Greenhaven Press Literary Companion to World Literature. Grades 8-10. A compilation of 15 essays that address the important themes in the diary and critical assessments of it.

Anne Frank, Beyond the Diary: A Photographic Remembrance. Rol, Ruud van der. By Ruud van der Rol and Rian Verhoeven in association with Anne Frank House; translated by Tony Langham and Plym Peters. New York: Viking, 1993. Juvenile biography/pictorial work. Grades 5 and up. Photographs, illustrations, and maps accompany historical essays, diary excerpts, and interviews, providing an insight to Anne Frank and the massive upheaval which tore apart her world.

A Scholarly Look at the Diary of Anne Frank. Bloom, Harold. Chelsea House, New York. 1999. A comparison of the three versions of Anne Frank's diary; Anne's original entries, including never-before-published material; the diary as she herself edited it while in hiding; and the best-known version, edited by her father.

All resources listed in this bibliography are available for purchase or viewing on-line.

CONTINUED...

An Annotated Bibliography of Resources

The Triumphant Spirit: Portraits & Stories of Holocaust Survivors ... Their Messages of Hope and Compassion. Del Calzo, Nick. Denver: Triumphant Spirit Publishing, 1997. 167p. This “picture book” presents the stories of 92 Holocaust survivors who share their experiences in their own words. Each story is a unique account of their luck, determination, devotion, and survival. A contemporary photograph of each survivor accompanies his or her story. A powerful reminder of how precious freedom is, how enduring is the human spirit, and how deadly is intolerance.

I Never Saw Another Butterfly. Volavkova, Hana. New York: Schocken, 1994. This is a collection of drawings and poems created by the children who were held in Terezin Concentration Camp. More than 12,000 children under the age of 15 lived in this camp between the years 1942 to 1944; 90 percent perished during the Holocaust. Their work reveals their optimism, courage, hopes, and fears. The Holocaust Museum Houston provides teaching ideas for the book on its website: www.hmh.org.

Light from the Yellow Star: A Lesson of Love from the Holocaust. Fisch, Robert O. Minneapolis: University of Minnesota, 1994. 34p. Fisch, a pediatrician at the University of Minnesota, artist, and Holocaust survivor, presents a narrative of his experience in a Nazi concentration camp through eloquent paintings and prose. Quotations used throughout the book are from gravestones in the memorial concentration camp cemetery in Budapest where the author’s father is buried. The author’s paintings are simple but powerful.

Anne Frank Remembered: The Story of the Women Who Helped Hide the Frank Family. Gies, Miep and Alison L. Gold. pa. Boston: G. K. Hall, 1988. Gies’s recollections of the sheltering of the Frank family in a secret annex in their Amsterdam office building. Review at Barnes & Noble.

Roses from the Earth: The Biography of Anne Frank. Lee, Carol Ann. London: Viking, 1999. 297p. An authoritative biography which includes new material, including previously unpublished letters from new evidence about who betrayed her.

The Last Seven Months of Anne Frank. Lindwer, Willy. Paperback. Harpswell: Anchor, 1988. Adult biography. The “unwritten” final chapter of *Anne Frank: Diary of a Young Girl* tells the story of the time between Anne Frank’s arrest and her death from the testimony of six Jewish women who survived the hell from which Anne Frank never returned.

Periodicals

“Dark at the Top of the Stairs.” Franklin, Nancy. *The New Yorker*, December 15, 1997. A typically mixed review of the 1997 Broadway revival of *The Diary of Anne Frank*.

“Who Owns Anne Frank?” Ozick, Cynthia. *The New Yorker*, October 6, 1997. Provocative essay detailing the controversial editing of Anne Frank’s diary, in comparison to the recently published “Definitive Version.” Ozick poses the question, “The diary has been distorted by even her greatest champions. Would history have been better served if it had been destroyed?” Discussing the original stage adaptation, she asks whether Anne’s story should be considered Jewish or universal. This essay reignited a firestorm of discussion on these issues and would provide an excellent essay or discussion opportunity.

CONTINUED...

An Annotated Bibliography of Resources

Teaching Resources

Center for Holocaust and Genocide Studies, University of Minnesota. Phone: 612-624-0256 or visit: www.chgs.umn.edu. Provides a wide variety of resources for teaching about the Holocaust. The website alone is a tremendous resource for educational opportunities.

The Center offers free use of teaching trunks that contain class sets of literature (such as *Night* and Holocaust poetry) as well as visuals (films, posters and photographs) of the Holocaust and other genocides.

World Without Genocide, a human rights organization headquartered at William Mitchell College of Law in St. Paul, offers educational programs on the Holocaust and other genocides. Those programs include films, book discussions, lectures by internationally-known experts, workshops, a summer institute for educators, and a summer institute for high school students. Through the speakers' bureau, teachers can arrange for special guests to visit their classrooms to speak on topics related to genocide, justice, and peace.

World Without Genocide also has a traveling exhibit, "Tents of Witness: Genocide and Conflict." This exhibit features ten 8' x 12' canvas tents that resemble those used in some refugee camps today. Each tent depicts the story of a different conflict: the Native Americans, the Armenians, the Holocaust, and genocides in Cambodia, Bosnia, Rwanda, Darfur, Congo, Argentina, and North Korea. This exhibit is available at no cost to schools and other organizations throughout Minnesota because of generous funding from the Minnesota Idea Open.

Visit www.worldwithoutgenocide.org for additional information, contact admin@worldwithoutgenocide.org or call 651-695-7621.

Understanding Anne Frank's *The Diary of a Young Girl: A Student Casebook to Issues, Sources and Historical Documents*. Kopf, Hedda Rosner. Greenwood Press, 1997. Grades 7 and up. Enriches the diary with historical documents that illuminate the political and social context of anti-Semitism in Germany and the Holocaust. Includes chapters on the Frank family history, the Jews in Holland, children in the Holocaust and their rescuers, and other materials.

United States Holocaust Memorial Museum's Resource Center for Teachers. Call (202) 488-6140; (202) 488-6186 or visit website: www.ushmm.org/education. An introductory packet that includes bibliography, videography, historical summary and chronology, information on children in the Holocaust, 6 Artifact Sheet mini-posters and a packet of 37 identification cards. Other brochures on the Resistance and other victim groups are available.

Visit: <http://www.ushmm.org/educationforeducators/>

CONTINUED...

An Annotated Bibliography of Resources

Nonprint Media

- Anne Frank Remembered.*** [DVD] This Oscar-winner for Best Documentary is adapted from Miep Gies' book of the same name. Using interviews and archival footage, this powerful film tells the story of Anne Frank from the perspective of her would-be rescuer.
- Anne Frank: The Life of a Young Girl.*** [DVD] New York: A&E Home Video; distributed by New Video Group, 1998, 1998. 50 min. Biography; video release of the 1996 production.
- Brundibár.*** This is a children's opera composed by Hans Krása with a libretto by Adolph Hoffmeister. It was originally performed by the children of Terezin concentration camp in Czechoslovakia. Today, the opera has become increasingly popular throughout the United States, and there are many CD recordings available. In 2003 the opera was adapted into a picture book by Tony Kushner with illustrations by Maurice Sendak.
- Forget Me Not: The Anne Frank Story.*** [film] Fred Holmes, Director, 60 minutes, Grace Productions Corp; 1996. Contact Grace Products Corporations: 1-800-572-4014; <http://www.graceproducts.com>. A young neo-Nazi, on a school trip to a Holocaust museum, is assigned Anne Frank's passport to journey through the museum and finds himself magically transported to the streets of Nazi-occupied Amsterdam in the year of 1944—as a Jew. He meets Anne Frank and discovers the true meaning of the word “hero.” This movie is a fictionalized account of Anne Frank's life in hiding, *not* a dramatization of Anne Frank's diary.
- For the Living.*** [videocassette] 60 minutes in length. Washington, D.C.: PBS Video, 1993. This one-hour documentary chronicles the creation, building and design of the U.S. Holocaust Museum in Washington, D.C. It uses a combination of extraordinary archival film footage and photographs, on location scenes at concentration camps in Poland, and insightful interviews with the people involved with the creation and construction of this “living memorial.”
- I Am Anne Frank.*** [sound recording] Produced by Michael Cohen; with accompaniment by the American Symphony Orchestra. New York: Anne Frank Center USA, 1996. 1 compact disc. Selections from the musical drama, *Yours, Anne* and the theatrical production, *Anne Frank: Diary of a Young Girl*.
- The Boy in the Striped Pajamas.*** [DVD] Mark Herman, Director, 94 minutes, BBC Films; 2008. A film, based on the novel *The Boy in the Striped Pyjamas* by John Boyne, that depicts a blossoming friendship between two boys during the Holocaust. One is a Jewish boy who lives on the other side of a fence. The other is the son of a Nazi commandant. This film explores the horror of genocide through the perspective of an eight year old boy.
- Joe Fab's Paperclips*** [DVD] 2004, 82 minutes. This documentary is a project by a group of middle school students from Whitwell, Tennessee who created a monument for the Holocaust victims in Nazi Germany. What started as an eighth grade project about culture evolved into a film that attracted attention world-wide. It is an award-winning documentary that appeals to a variety of audiences.

Acknowledgments



PARK SQUARE THEATRE

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*This activity is made possible by the voters of Minnesota through a Minnesota State Arts Board Operating Support grant, thanks to a legislative appropriation from the arts and cultural heritage fund, and a grant from the Wells Fargo Foundation Minnesota.



Park Square Theatre's 2016 production of *The Diary of Anne Frank* marks our 17th anniversary performing this play for student audiences. Since 2000, over 167,000 students have attended *The Diary of Anne Frank* at our theatre. Our sincere appreciation goes out to all of the teachers who have helped us make Anne's amazing story come to life for their students.