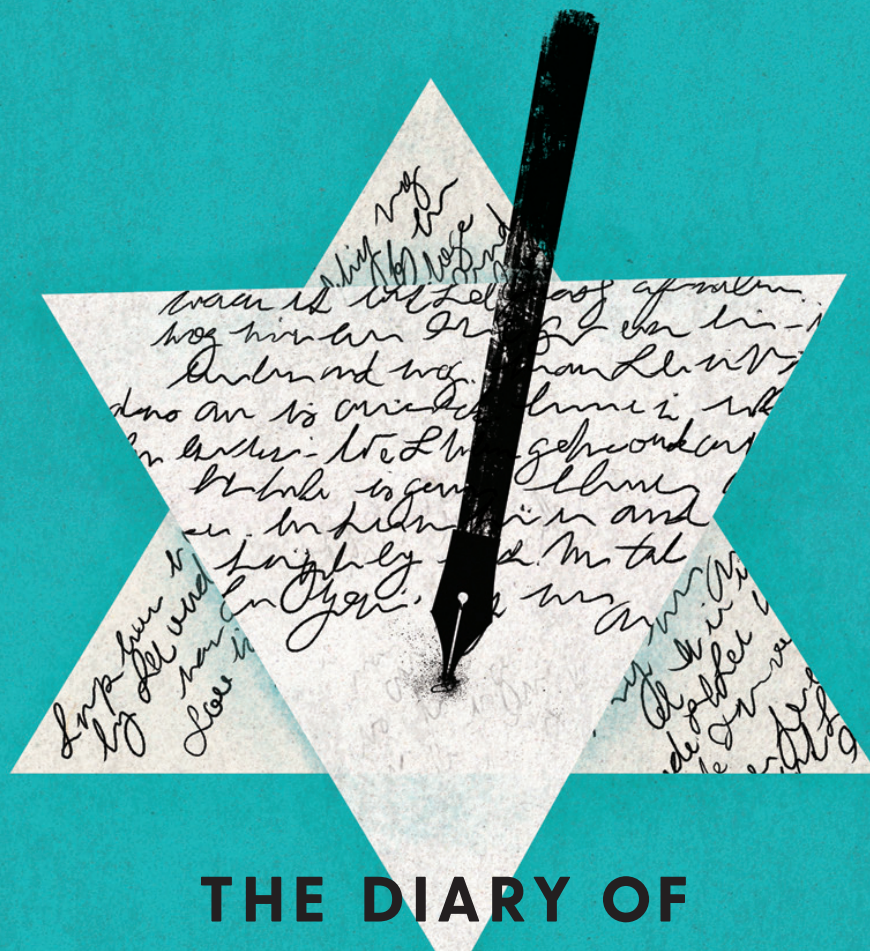


Seattle Children's Theatre

ACTIVE AUDIENCE GUIDE



THE DIARY OF ANNE FRANK

BY **FRANCES GOODRICH**
AND **ALBERT HACKETT**

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DIRECTED BY **JANET ALLEN**

APRIL 4 - MAY 19, 2019

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The Diary of Anne Frank is co-produced with Indiana Repertory Theatre.

SYNOPSIS

Be warned: This synopsis has spoilers.

Act I begins in 1942. The Nazis have occupied the Netherlands, and the Frank family – Otto, Edith, Anne, and Margot – have gone into hiding to escape the persecution of Jews. Otto has prepared a special hidden area in the annex of his office in Amsterdam for them to hide in. Only two people are made aware of this hiding space – Miep Gies, Otto's secretary, and Mr. Kraler, one of the managers in his company. Miep and Mr. Kraler will be the Frank's only connection to the outside world.

Because Otto's business is still operating, the Frank family must be very careful not to make noise during the day, for fear of being found out. In the beginning, Otto and Anne find hiding away in the annex to be novel and strive to make it a pleasant place to live. Edith and Margot are less enthusiastic.

Eventually, a new family called the Van Daans move into the Annex – Hermann, Petronella, Peter and their cat Mouschi. Anne begins to pursue a friendship with Peter, who is shy and not very receptive. The Van Daans update the Franks on what has been happening in the outside world, where conditions for Jews haven't improved. Anne, having begun to feel the strain of living in the Annex hears this news and reminds herself that her situation could be much worse.

A few months later, Mr. Dussel joins the families in the Annex as a new resident. He brings even more dire news about the war effort. Due to the ever-shrinking space, Anne is forced to share her room with Mr. Dussel. Anne begins having nightmares, and the other residents worry that her screams may eventually lead to their discovery.

Hanukkah arrives and the residents of the Annex enjoy a brief reprieve from the stress of hiding by celebrating together. However, during the party, a loud crashing sound is heard in the business below. Terrified, the residents fall silent. While trying to turn out the lights, Peter accidentally knocks over a chair, after which the residents hear an intruder run out of the building. After a while, Otto sneaks downstairs into the business to discover that the intruder was a burglar, and not the Gestapo. Relieved, he tries to strike up the Hanukkah celebration once again, but the moment has passed.



The Frank family

Act II begins on January 1, 1944, nearly two years after the Franks initially moved into the Annex. Life in the Annex has become routine. The major change for Anne is that she has matured into a young woman and has developed feelings for Peter. They begin having regular visits – privately – in the attic, much to the enjoyment of the adults, excluding Anne's mother.

Otto Frank learns from Mr. Kraler that an employee has begun asking suspicious questions about the Franks, even going so far as to suggest he might be aware of the secret entrance to their hiding place. Otto agrees to raise the employee's salary in hopes of avoiding extortion, or worse, discovery.

As the war continues, life outside the Annex becomes harder, which is only amplified for those in hiding. Rationing means that less food makes it to the Annex. Many residents become sick – Margot most of all – and tension builds as everyone struggles to get enough to eat. Things come to a head when Mr. Van Daan is caught stealing bread and Mrs. Frank suggests the Van Daans be kicked out of the annex.

Eventually, Miep brings good news. Allied forces have invaded Normandy, and the end of the war seems imminent. Things begin to look up. However, it doesn't last. An anonymous source has betrayed the residents of the Annex, and in August 1944, Nazi soldiers arrive to arrest everyone inside.

At the end, Otto Frank, the only survivor, steps forward to tell us of the fates of each resident. He holds Anne's diary as the lights fade to black.

Synopsis used with permission of Indiana Repertory Theatre

THEATER ETIQUETTE

The fantastic thing about going to see live theater is that it is a shared community event where everyone plays an important part. You hear pre-show announcements about theater etiquette every time you come to SCT. Happily, the vast majority of our audience members help us make the theater-going experience better for everyone by complying with the requests. But if you or the kids in your life have ever wondered why we ask the things we do, here are some explanations:



Please completely turn off all electronic devices including cell phones, cameras and video recorders.

Why turn them completely off? So they won't get used. Airplane mode will stop incoming calls and messages, but it won't stop people from using their devices to take pictures, record audio or video, read books or play games during the show.

Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system.

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard?

Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage.

Do electronics in the audience really interfere with the sound system? Yes.

You would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.

Also, taking pictures or video is not allowed.

We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room, which is located in the back of the theater over your right shoulder.

We love our audiences and want them to express themselves during the show—

laughing, clapping, shouting in amazement. It's part of the community experience.

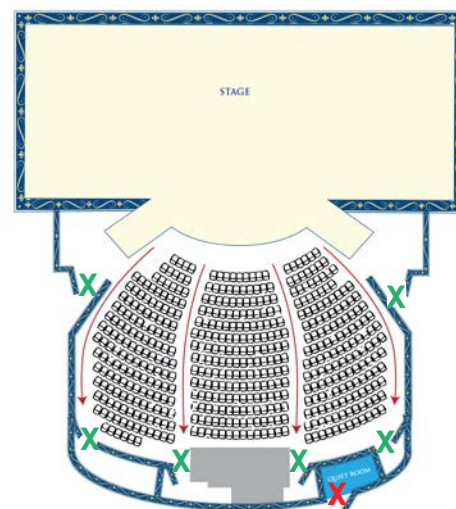
But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely soundproof.

If you need to exit during the performance, please use one of the four upstairs doors.

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. Using the upstairs doors is less distracting for everyone. Actors often use the areas near the lower doors for entrances and exits.

Thank you being part of the SCT family. If you have any questions visit our [FAQ Page](#) at sct.org or contact us at tickets@sct.org.

- X Doors to Lobby
- Exit During the Show
- X Door to Quiet Room
- Quiet Room



STATE LEARNING STANDARDS

The Diary of Anne Frank touches on many themes and ideas.

Here are a few we believe would make good **Discussion**

Topics: History, Resilience, Holocaust Education, Bravery.

We believe that seeing the show and using our Active Audience Guide can help you address these 21st-Century Skills:

- Creative Thinking
- Collaboration
- Critical Thinking
- Perseverance
- Communication
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the **Washington State Learning Standards**. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.



Attending a performance of *The Diary of Anne Frank*

Arts

Theatre Arts

- Anchor Standards 7–11

Social Studies

Civics

- 1.2, 1.3, 1.4

History

- 4.1, 4.2, 4.3, 4.4

Guidelines for Teaching About The Holocaust; Teaching Trunks; Finding Light in Darkness

These pages represent a collection of resources for educators teaching about the Holocaust. As they are intended for educators and not directly for student use, no standards are enumerated.

Anne Frank; The History of Anne's Diary

These articles explore Anne Frank's personal biography and the history of her diary from its handwritten beginnings to the many adaptations present in the world today.

Arts

Theatre Arts

- Anchor Standard 11

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2, RI.3, RI.4, RI.8, RI.9

Social Studies

History

- 4.1, 4.2, 4.3, 4.4

A Chat with Hillary Martin; About the Set; About the Costumes

These articles explore the creative processes of some artists and arts leaders that worked together to produce *The Diary of Anne Frank*.

Arts

Theatre Arts

- Anchor Standards 7, 8, 11

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2

Reading Standards: Foundational Skills

- RF.3, RF.4

Hitler and WWII; The Holocaust; Resistance

These articles work to deepen the reader's understanding of the play's historical and political contexts.

Arts

Theatre Arts

- Anchor Standard 11

English Language Arts

Reading Standards: Foundational Skills

- RF.3, RF.4

Reading Standards for Informational Text

- RI.1, RI.2, RI.3, RI.4, RI.8, RI.9

Social Studies

Civics

- 1.2, 1.4

History

- 4.1, 4.2, 4.3, 4.4

Social Studies Skills

- 5.1, 5.3

Suggested Websites; Words and Phrases That Might be New to You

These reference websites and our vocabulary list are reputable sources for students wishing to continue their research into *The Diary of Anne Frank*.

English Language Arts

Language Standards

- L.4, L.5, L.6

Reading Standards: Foundational Skills

- RF.3

Social Studies

Social Studies Skills

- 5.2

Jump Start; Classroom Discussion Questions; Drama in Action

Arts

Theatre Arts

- Anchor Standards 1–11

Social Studies

History

- 4.4

Social Studies Skills

- 5.1, 5.2, 5.3

English Language Arts

Writing

- W.1, W.2, W.3, W.4, W.7, W.8, W.9

Speaking and Listening

- SL.1, SL.2

Health and Physical Education

Physical Education

- Anchor Standard 4

Activity Page

English Language Arts

Speaking and Listening

- SL.1, SL.2

STATE LEARNING STANDARDS

Continued

Washington State K-12 Learning Standards

Arts

Theatre Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 3: Refine and complete artistic work.
- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6: Convey meaning through the presentation of artistic work.
- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Health and Physical Education

Physical Education

- Anchor Standard 4: Students will exhibit responsible personal and social behavior that respects self and others.

Social Studies

EALR 1: Civics

- Component 1.2: Understands the purposes, organization, and function of governments, laws, and political systems.
- Component 1.3: Understands the purposes and organization of international relationships and United States foreign policy.
- Component 1.4: Understands civic involvement.

EALR 4: History

- Component 4.1: Understands historical chronology.
- Component 4.2: Understands and analyzes the causal factors that have shaped major events in history.
- Component 4.3: Understands that there are multiple perspectives and interpretations of historical events.
- Component 4.4: Uses history to understand the present and plan for the future.

EALR 5: Social Studies Skills

- Component 5.1: Uses critical reasoning skills to analyze and evaluate positions.
- Component 5.2: Uses inquiry-based research.
- Component 5.3: Deliberates public issues.

Common Core State Standards

English Language Arts

Language Standards

Vocabulary Acquisition and Use

- L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.
- L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.

Reading Standards: Foundational Skills

Phonics and Word Recognition

- RF.3: Know and apply grade-level phonics and word analysis skills in decoding words.

Fluency

- RF.4: Read with sufficient accuracy and fluency to support comprehension.

Reading Standards for Informational Text

Key Ideas and Details

- RI.1: Refer to details and examples in a text explaining what the text says explicitly and when drawing inferences from the text.
- RI.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- RI.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure

- RI.4: Determine the meaning of general academic and domain-specific words and phrases in a text.

Integration of Knowledge and Ideas

- RI.8: Explain how an author uses reasons and evidence to support particular points in a text.
- RI.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Speaking and Listening Standards

Comprehension and Collaboration

- SL.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on age appropriate topics and texts, building on others' ideas and expressing their own clearly.
- SL.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Writing Standards

Text Types and Purposes

- W.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing

- W.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

Research to Build and Present Knowledge

- W.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.
- W.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
- W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.

Educate. Inspire. Take Action.

As determined by the United States Holocaust Memorial Museum (USHMM)

For a complete text of the guidelines with details please visit www.ushmm.org.

Staff at the Holocaust Center for Humanity would be happy to answer questions, provide consultation, and assist in finding appropriate resources and lessons. HolocaustCenterSeattle.org; info@HolocaustCenterSeattle.org.

1. Define the term “Holocaust.”

The Holocaust refers to a specific genocidal event in 20th century history: the state-sponsored, systematic persecution and annihilation of European Jewry by Nazi Germany and its collaborators between 1933 and 1945. Jews were the primary victims – 6 million were murdered; Gypsies, the handicapped, and Poles were also targeted for destruction or decimation for racial, ethnic, or national reasons. Millions more, including homosexuals, Jehovah’s Witnesses, Soviet prisoners of war, and political dissidents, also suffered grievous oppression and death under Nazi tyranny.

2. Do not teach or imply that the Holocaust was inevitable.

Just because a historical event took place, and it is documented in textbooks and on film, does not mean that it had to happen. The Holocaust took place because individuals, groups, and nations made decisions to act or not to act. Focusing on those decisions leads to insights into history and human nature and can better help your students to become critical thinkers.

3. Avoid simple answers to complex questions.

Allow students to think about the many factors and events that contributed to the Holocaust and often made decision-making difficult and uncertain.

4. Strive for precision of language.

Any study of the Holocaust touches upon nuances of human behavior. Because of the complexity of the history, there is a temptation to generalize and, thus, to distort the facts (e.g., “all concentration camps were killing centers” or “all Germans were collaborators”). Rather, you must strive to help your students clarify the information presented and encourage them to distinguish, for example, the differences between prejudice and discrimination, collaborators and bystanders, armed and spiritual

resistance, direct orders and assumed orders, concentration camps and killing centers, and guilt and responsibility. Try to avoid stereotypical descriptions.

5. Strive for balance in establishing whose perspective informs your study of the Holocaust.

- a. There exist multiple perspectives including: victims, bystanders, perpetrators, children, adults, etc. Consider examining the actions, motives, and decisions of each group. Portray all individuals, including victims and perpetrators, as human beings who are capable of moral judgment and independent decision making.
- b. Students should be encouraged to consider why a particular text was written, who wrote it, who the intended audience was, whether there were any biases inherent in the information, whether any gaps occurred in discussion, whether omissions in certain passages were inadvertent or not, and how the information has been used to interpret various events.

6. Avoid comparisons of pain.

One cannot presume that the horror of an individual, family, or community destroyed by the Nazis was any greater than that experienced by victims of other genocides.

7. Do not romanticize history.

People who risked their lives to rescue victims of Nazi oppression provide useful, important, and compelling role models for students. However, given that only a small fraction of non-Jews under Nazi occupation (estimated at .005%) helped to rescue Jews, an overemphasis on heroic tales can result in an inaccurate and unbalanced account of history.

8. Contextualize the history.

- a. Study of the Holocaust should be viewed within a contemporaneous context, so students can begin to comprehend the circumstances that encouraged or discouraged particular actions or events. For example, when thinking about resistance, consider when and where an act took place; the immediate consequences to one's actions to self and family; the degree of control the Nazis had on a country or local population; the cultural attitudes of particular native populations historically toward different victim groups; and the availability and risk of potential hiding places.
- b. Encourage your students not to categorize groups of people only on the basis of their experiences during the Holocaust: contextualization is critical so that victims are not perceived only as victims.

9. Translate statistics into people.

Show that individual people's families of grandparents, parents, and children are behind the statistics and emphasize that within the larger historical narrative is a diversity of personal experience.

10. Make responsible methodological choices.

- a. Be sensitive to appropriate written and audiovisual content. Graphic materials should be used judiciously and only to the extent necessary to achieve the objective of the lesson.
- b. Avoid simulation activities and activities that attempt to re-create situations. Such activities oversimplify complex events and can leave students with a skewed view of history. Even worse, they are left with the impression at the conclusion of the activity that they now know what it was like during the Holocaust.

Used with permission of the [Holocaust Center for Humanity](#)



THE HOLOCAUST CENTER FOR HUMANITY'S TEACHING TRUNKS AND CLASSROOM SETS OF BOOKS

**Engaging grade-specific materials and artifacts.
Free to borrow.**

What are Holocaust Teaching Trunks? How does the program work?

- **Within Washington State:** Trunks and Classroom Sets of Books are free to borrow.
- Holocaust Trunks & Classroom Sets contain books for an entire class, posters, films, activities, maps, artifacts, and teacher guides.
- Trunks and Classroom Sets are loaned out for approximately 4 weeks at a time unless special arrangements are made with the Holocaust Center.

5th-6th Grade Trunk - Through the Eyes of Children

This trunk, devoted to the Holocaust as perceived by children, attempts to share the experiences of just a few of the one and a half million children who perished, as well as the stories of the youth who managed to survive, and the courageous stories of individuals who risked their lives to help others. Through this focus on children, students will attain a more personal understanding of the Holocaust and the difficult circumstances with which people were faced. Students are encouraged to consider the effects of stereotyping, alienation, and prejudice. [See contents of trunk](#)

7th-8th Grade Trunk - Investigating the Holocaust: What Happened and Why?

A study of the Holocaust teaches not only critical lessons in history, but leads to an investigation of human behavior, moral courage, and social responsibility. Studying the Holocaust helps to illustrate what can happen when people hate - something that unfortunately is not limited to one time or place. Through teaching and studying the Holocaust, we encourage teachers and students alike to examine the historical context of the Holocaust as well as its importance in our society. This subject, raising questions of justice, individual identity, group identity, peer pressure, conformity, indifference, citizenship, and power, challenges students to confront these same issues often present in their daily lives.

[See contents of trunk](#)



High School Trunk - Studying the Holocaust through Primary Sources

Documents – diaries, letters, drawings, and memoirs – created by those who participated in or witnessed the events of the past tell us something that even the best-written article or book cannot convey. The use of primary sources exposes students to important historical concepts. First, students become aware that all written history reflects an author's interpretation of past events, and consequently, they learn to recognize a document's subjective nature. It is through primary sources that the students directly touch the lives of people in the past (National Archives and Records Administration). Primary sources expose students to multiple perspectives on any given issue or event. Interpretations of the past are continuously debated among historians, policymakers, politicians, and ordinary citizens. By working with primary sources, students learn to think critically about what they are reading and to become involved in these debates about history. [See contents of trunk](#)

For further information and to fill out request forms for teaching trunks and classroom sets of books, go to: <http://holocaustcenterseattle.org/teach/teaching-trunks>

HOLOCAUST CENTER FOR HUMANITY EXHIBIT – FINDING LIGHT IN THE DARKNESS

Through stories and artifacts of Washington State Holocaust survivors, the museum's exhibit engages visitors in this history and challenges them to consider how each person's actions make a difference.

Visitors to the Holocaust Center can take a Virtual Reality tour of the Anne Frank annex, interact with embedded testimony screens that feature survivors and stories of coming to Seattle, explore artifacts that bring history to life, and learn about local students who are upstanders in their schools and communities.

LOCATION

The Henry and Sandra Friedman
Holocaust Center for Humanity
2045 2nd Avenue
Seattle, WA 98121

HOURS

Wednesdays - 10:00am-4:00pm (last admission at 3:30pm)

Sundays - 10:00am - 4:00pm (last admission at 3:30pm)

Other days and times are reserved for field trips and group tours by special reservation.

Call 206-582-3000 or email info@holocaustcenterseattle.org.
<http://holocaustcenterseattle.org/visit/finding-light-in-the-darkness>

ANNE FRANK: 1929-1945



Annelies Marie Frank was born in Frankfurt am Main, Germany, on June 12, 1929, the younger daughter of Otto and Edith Frank. The Franks were progressive Jews who lived a comfortable life in an assimilated community. When Hitler's Nazi Party won the local municipal council elections in March 1933, anti-Semitic demonstrations began; so later that year, when Otto was offered a job in Amsterdam with Opekta, a pectin company, the family moved. In 1938, Otto opened a second business, Pectacon, a wholesaler of herbs and spices.

In May 1940, Germany invaded the Netherlands, and restrictions against Jews began almost immediately. The Frank's daughters were forced to leave public school, and they enrolled in the Jewish Lyceum. Otto took legal steps to protect his businesses from confiscation while maintaining a family income. He also began to make plans for the family to go into hiding when it became necessary.

Anne's quiet, reserved older sister, Margot, excelled in mathematics, while outspoken, popular Anne preferred writing. For her 13th birthday in June 1942, Anne received a red-and-green plaid diary that she had recently shown her father in a shop window. She began writing in it almost immediately, addressing her entries to Kitty, a character from a book she had enjoyed. She talked about her life at school and her friends, as well as her reactions to some of the restrictions on Jews.

In July 1942, Margot received a call-up notice ordering her to report for relocation, and the family decided to go into hiding the next morning. They left the house in disarray as if they had departed suddenly, leaving a note hinting they had gone to Switzerland. In fact, they walked two miles in multiple layers of clothes—they could not carry luggage or ride public transportation—to Otto's business. There, on the upper floors of an attached annex behind the office building, they would live in secret for the next two years.

A week later the Franks were joined by the van Pels family: Hermann (an employee of Otto's), his wife Auguste, and their 16-year-old son Peter. In November the group was enlarged by Fritz Pfeffer, a dentist. Four of Otto's employees, along with two outsiders, secretly provided food and other supplies as well as news on a daily basis.

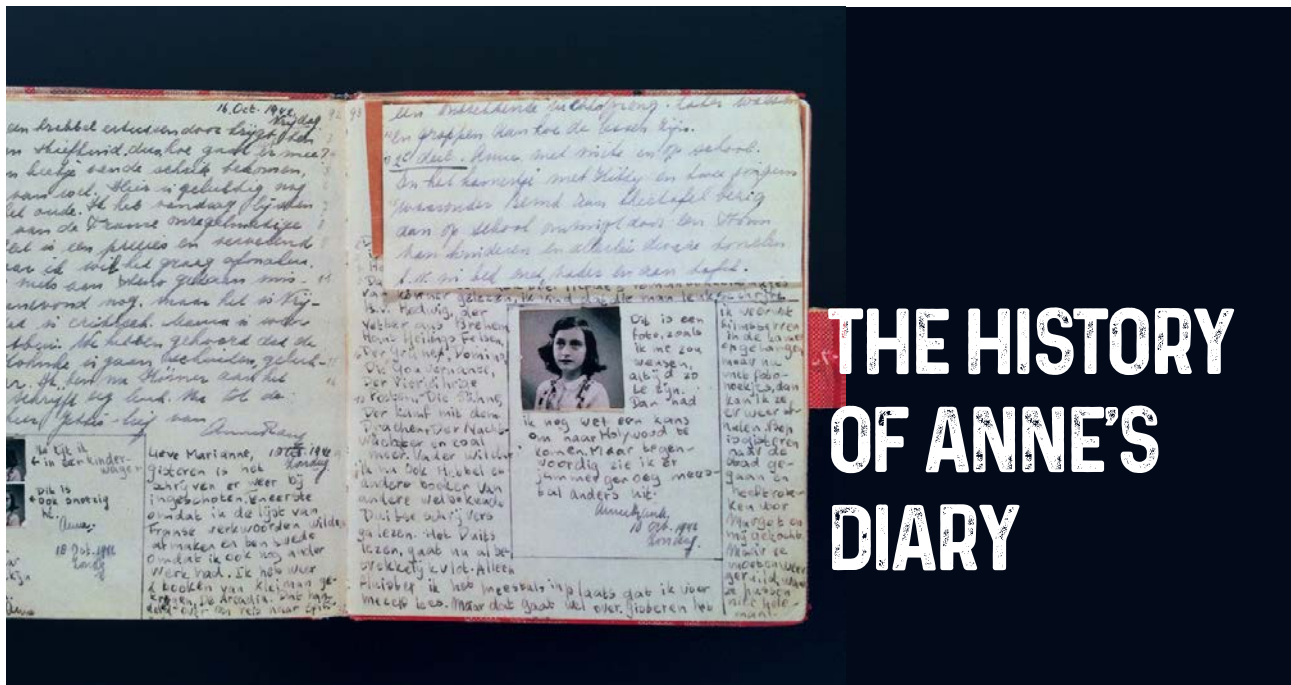
Hoping to go back to school when they were able to emerge from hiding, all three children continued their studies. Anne, who aspired to be a journalist, wrote at great length while in hiding, detailing life as she experienced it, as well as writing numerous short stories she hoped one day to publish.

On August 4, 1944, the annex was stormed by police, and the group was arrested. It has never been discovered who informed on them. Three days later, they were transported to Westerbork, a transit camp, and from there to Auschwitz, where they were separated. Anne died, presumably of epidemic typhus, at Bergen-Belsen in March 1945, just a few weeks before the camp was liberated. Of the eight hiding in the annex, only Otto Frank survived the war.

In July 1945, Otto returned to Amsterdam, where Miep Gies, one of the group's helpers, gave him Anne's diary, which she had rescued after the group's arrest. Upon reading it, Otto began to transcribe it for family reading only, but he was eventually persuaded by friends to have it published. Hoping her diary would be published, Anne had given different names to the people she wrote about; Otto chose to retain the actual names of his own family, but to use most of Anne's other pseudonyms. He also chose to edit out certain passages, particularly Anne's criticisms of her mother and her discussions of her own developing sexuality.

Since its publication, *The Diary of a Young Girl* has been translated into more than 60 languages. It is considered by many to be one of the most important books of the twentieth century. In 1999, Roger Rosenblatt wrote in *Time* magazine, "The passions the book ignites suggest that everyone owns Anne Frank, that she has risen above the Holocaust, Judaism, girlhood, and even goodness, and become a totemic figure of the modern world—the moral individual mind beset by the machinery of destruction, insisting on the right to live and question and hope for the future of human beings."

Article written by Richard Roberts, resident dramaturg at Indiana Repertory Theatre, excerpted and used with IRT's permission



THE HISTORY OF ANNE'S DIARY

Anne Frank began writing her famous diary on June 12, 1942, her thirteenth birthday, the month before she and her Jewish family went into hiding in a factory building to avoid being arrested in Nazi-occupied Amsterdam. Her thoughts and feelings have since gained universal appeal and her story continues to resonate with its message of hope during impossibly difficult times.

The history of Anne's diary itself also presents a compelling story. How the handwritten pages were saved, translated, reviewed and presented to the world is filled with its own sense of drama and raises some interesting questions along with some controversy. For more than 70 years, many people have investigated how the thoughts of this young girl developed into the published books, plays and movies that we now know.

Otto Frank, Anne's father, was the only member of his family to survive the Holocaust. When he was released from Auschwitz, (the Nazi concentration camp in Poland), he returned to Amsterdam and met his former secretary, Miep Gies, who had helped his family hide in the upstairs attic of their factory building that Anne referred to as the "Secret Annex." Miep handed over Anne's diaries, which she had found and preserved after the Frank family had been arrested, being careful to hide them so they wouldn't fall into the hands of the Nazis. Otto was still grief-stricken, having just learned that his daughters, Anne and Margot, had both died of typhus while at the Bergen-Belsen concentration camp in northern Germany. "This is the legacy of your daughter Anne," Miep told him.

There are actually several different versions of Anne's diary. The first is Anne's original writings from 1942 until early 1944. In March of that year, Anne heard a Dutch radio broadcast in which the announcer,

a member of the British Parliament, urged listeners to collect writings from their diaries and letters so the rest of the world could know what the people of Europe were experiencing during World War II. Anne's dream of being a writer propelled her to review her work and she began to adapt her diary with the thought that other people would be reading it. "Imagine how interesting it would be if I published a novel about the Secret Annex," she wrote in her diary around that time. This became the second version of her diary, one that was rewritten and edited by Anne herself. She omitted sections of her first draft, changed the names of her family members and those who were helping them, and added new material. Even though she was still only 15 years old, she felt that some of her writing from the previous two years was immature and she looked for ways to make her narrative more suitable for a novel or short story.

The third version of the diary was the one that Otto Frank edited, and which was published by a Dutch company in 1947, translated from German to Dutch and titled *The Secret Annex*. While much of the diary remained Anne's work, Otto made significant changes to the text. He eliminated sections that he thought were objectionable or would not be approved by the general public, including Anne's musings and curiosity about her body, growing into womanhood, and her thoughts about boys and romance. Otto also used his editing pen for more personal reasons, deleting sections where Anne had harsh and sometimes unkind descriptions about the relationship between her parents and their family's dynamics, and he changed the names back to the originals, rather than using the fictional names that were created in Anne's second version.



In the early 1950s, the diary was first translated from Dutch to English, and an editor at Doubleday, the New York publishing house, began working with Otto Frank on a revised English version for publication. Additional edits and changes were made before Otto would approve it for release. The new work, titled *Anne Frank: The Diary of a Young Girl*, was popular and widely read, going through multiple printings in a short time. It became a best seller in the U.S. and Britain, and the first English edition had an introduction written by Eleanor Roosevelt.

The new English version was enthusiastically supported and promoted by Meyer Levin, a successful American journalist, editor and novelist. Working with the permission of Otto Frank, Levin adapted the diary into a play, *The Diary of Anne Frank*. Multiple theatrical producers turned down the play, citing that its predominately Jewish themes and references to the Holocaust would not appeal to a general audience, coming so soon after the end of World War II. Otto Frank agreed, and enlisted the help of two other writers, Frances Goodrich and Albert Hackett. "It is not a Jewish book. So do not make a Jewish play out of it," Otto instructed. The new writers adapted the diary into a play that featured less detail about the family's Jewishness, and focused on the universal themes of perseverance, optimism in the face of tragedy, and the uplifting spirit of a young girl. "In spite of everything, I still believe that people are good at heart," were words that resonated in the play.

The play, which opened on Broadway on October 5, 1955, was an immediate success despite the ongoing controversy about the adaptation, which some considered a sentimentalized and sterilized version of what is depicted in the diary. The production was very popular, however, going on to play for 717 performances and winning three Tony Awards, including Best Play, as well as a Pulitzer Prize for Drama. The 1959 film version, based on the play, was a modest commercial success and won three Academy Awards. Shelley Winters, the actress who won an Oscar for playing one of the friends of the Frank family, later donated her statuette to the Anne Frank House, a museum in Amsterdam.

Otto Frank died in 1980. The Anne Frank Foundation in Switzerland, which was Otto Frank's sole heir, inherited the copyrights to all of his daughter's material and published an expanded edition of the diary in 1986, containing all of the entries that Otto Frank and the publishers had removed from the original 1947 edition. Playwright Wendy Kesselman used the revised version of the diary to adapt the original Broadway play by Goodrich and Hackett, incorporating Jewish references, details about the Holocaust, and some of the more private and intimate notes that Anne used in her early writings. When it was first presented in 1997, audiences and critics agreed that the revised script is a more accurate dramatic interpretation of the story that Anne Frank told through her diary.

Resources

AnneFrank.org: [The Diary](#)

EncyclopediaUSHMM.org: [Anne Frank: Diary](#)

AnneFrank.ch: [Anne Frank Foundation](#)

A CHAT WITH HILLARY MARTIN

– Company Manager



The Diary of Anne Frank is a co-production between Indiana Repertory Theatre and SCT. Hillary is the company manager at IRT.

Please tell us about your working process as a company manager.

I am the artists' (director, designers, actors) personal information booth. I'm the boots on the ground helping with their travel, housing, arrival, move in and departure. Actors coming in for a show are not taking a business trip. They are moving here for about two months. I believe that if they can easily transfer their day-to-day lives smoothly to Indianapolis then they can more easily focus on creating great art on stage. My relationship with them begins through emails and a 30-minute phone call. The phone call is about life in Indy and at the Indiana Repertory Theatre (IRT). I cover everything I think they would want to know: details about housing, company cars, shopping, the gym, shipping, the culture at the IRT, etc. I'm really their first friend in Indianapolis. I follow this up with a link to our Guest Artist Drop Box account which contains our Guest Artist Handbook, and a transcript of the phone call. The next time we talk is when I meet them when they arrive. I help them move in and take them to their first grocery shop. After that, shopping is on their own, but the first time I want them to know how to get to and from and have a guide with them. Sometimes they have been traveling all day and are a little bleary-eyed, so it's nice for them to have someone with them who knows the land. Once rehearsal starts, I'm here for questions and checking in on them. If something happens to them, heaven forbid, I'm here to help them as they need it. I'm not their mother, but I'm always happy to go to a doctor's

appointment and read a book while they are taken care of. When the show opens, we feed them between shows on our days with two performances. This is a great opportunity to check in face-to-face and be around to answer questions or help out. My last bit of process is getting them out of town. This includes arranging ground transportation, shipping out any personal boxes they have, and saying goodbye.

What is a particularly interesting or unusual challenge on this project and how do you plan to approach it?

For this show there probably won't be any on stage challenges that I will have been a part of. When we produce a very physical show, like a comedy or farce, then I am very involved with keeping actors healthy and in one piece. I have an Actor Recovery Kit at my desk. It is filled with heating pads, ice packs, Icy Hot, Bengay, bandages and so much more. *Anne Frank* is a very emotionally difficult show. I want the actors, especially those who are new to us, to know they are fully supported outside of the rehearsal room/off stage. I will check-in with them more. I will drop off cookies or have a hot chocolate break to give them a deeper breath when they are not on stage. Due to the intense nature of this story, they need to be able to let down more often and I want to help that. We also do our best to create opportunities outside of rehearsal for them to get to know us and each other. All these little things help bring great art to the stage.

What in your childhood got you involved in theater and to where you are today?

I love storytelling. I grew up listening to *A Prairie Home Companion*. Garrison Keillor's stories are still some of my favorites. I love listening to stories and reading. I get sucked in. Good characters become my friends. I go back and visit them over and over. The transition from listening to stories to telling the stories was a natural one. In 4th grade I was Cinderella. I think I was given the part because I could easily memorize. I also memorized everyone else's lines, which turned out to be a good thing because Prince Charming forgot his lines and I fed them to him on stage. I always knew everyone's lines and where everyone should go on stage. This led to the natural transition from on stage to back stage. I became a full-fledged stage manager in college and afterward. It was also a very natural movement from stage manager to company manager. Since college, I have always and only pursued theater. When I freelanced in Chicago it was all about meeting the right people and saying yes to job after job. Relationships are so important in the industry. Keep connected with those you have worked well with. That's how I ended back at the IRT as the company manager. I kept in touch after moving to Chicago and when the job opened up, they thought of me. It's the perfect job for me. I am one of the blessed to say I love my job.

Hillary Martin is in her 13th season as the company manager at the IRT. She is a huge Harry Potter fan, avid reader of classic literature, and doing puzzles by the fire in the winter. In the summer you can find her poolside with her two kids or swimming laps. She has also coached little kid soccer for 13 seasons, which makes her theater life feel less chaotic.

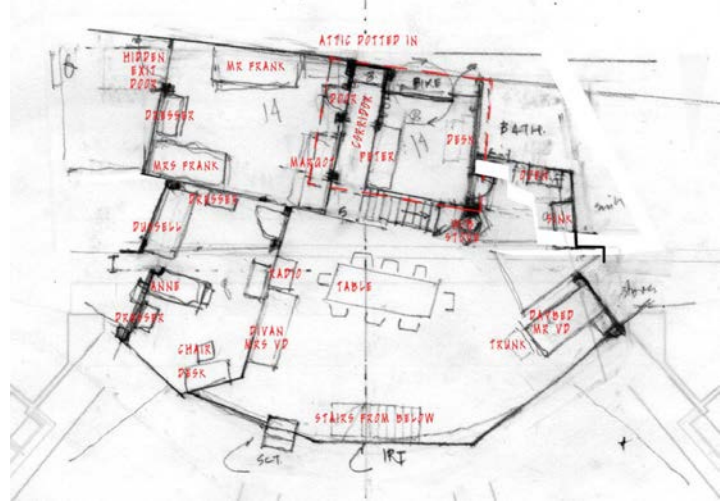


Hillary's actor recovery kit

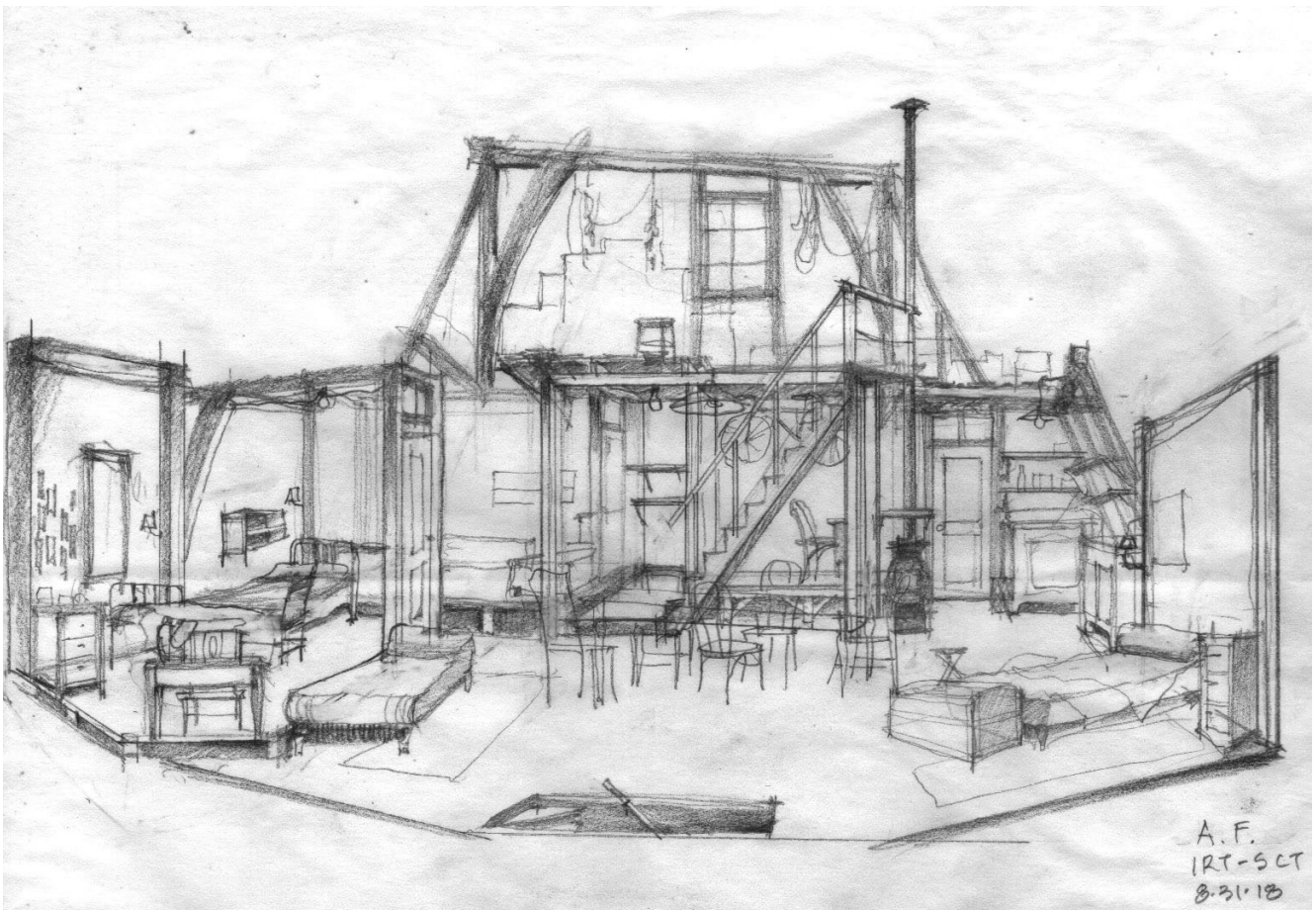
ABOUT THE SET DESIGN

From Bill Clarke,
Scenic Designer

The designer's job here is parallel to that of the diary's theatrical adapters: we both start with Anne's text, and we both work—via selective choices, condensation, a bit of juggling, and some dramatic highlighting—to bring the secret annex alive onstage. For this play I think a set designer's challenge is to recreate the atmosphere and cramped feeling of eight people living piled atop each other in a warren of suffocating proximity, yet provide clear sightlines for everyone in the audience to see the play. The annex was in fact stacked vertically over three narrow stories, while onstage space must be arranged more horizontally. Anne recorded her small physical world with painstaking care, from overall layout to minutest detail, and our goal has been to honor historical reality while making this evening theatrically vibrant and immediate.



Preliminary ground plan



Preliminary rendering of the set

ABOUT THE COSTUMES

From Yao Chen,
Costume Designer

The war forced fashion in the 1940s to be simple and practical. The challenges for me as a costume designer in this production are to find interest within subtlety, and to respect the historical look while moving the narrative forward at the same time. What is the story of these pieces of clothing worn on stage? Where are they from? When were they purchased? How worn out is each piece going to be? How can we use the characters' wardrobes to show the step-by-step decaying of their physical and psychological selves? I hope the audience can detect the "codes" we hide in the costumes. Finally, as a foreigner in the United States, I am honored by this opportunity for detailed research and study of this significant chapter in Jewish and world history.



Anne



Peter



Miep



Mrs. Frank



Mr. Dussel

HITLER AND WORLD WAR II

Adolf Hitler was born in Austria on April 20, 1889. Early on, Hitler developed an admiration of the German nation and a fascination with German culture. Following professional failures in Austria, Hitler moved to Munich in 1913 and eventually joined the German Imperial Army at the onset of World War I in 1914. While serving in the Imperial Army, his longtime admiration for Germany grew and, after the Central Powers declared defeat, he began to feel that his life's mission was to "liberate" Germany.

The Treaty of Versailles was signed on May 7, 1919, officially ending the First World War. The Western Powers explicitly used the provisions of the Treaty to punish Germany by depriving the nation of valuable territory and forcing it to pay exorbitant reparations. By 1919, Hitler returned to Munich and joined the Information Office of the Bavarian Military Administration, an intelligence gathering branch of the Bavarian Armed Forces, and was tasked with spying on the German Workers Party (DAP). He found that he admired the new party's nationalist, anti-capitalist, anti-Marxist, and anti-Semitic ideas, while the party leaders, in turn, were impressed with his oratory skills and use of propaganda. Hitler joined the DAP in October of 1919 before being honorably discharged from the military in May of 1920. Hitler quickly rose through the ranks of the party leadership and, by 1921, had named himself Führer of the newly coined National Socialist German Workers Party (Nazis).

In 1923 Hitler and the Nazi Party failed in their attempt to seize power of Bavaria leading to Hitler's arrest and imprisonment for treason. The trial that followed his arrest provided Hitler a platform to share his anti-Semitic viewpoints and nationalist sentiments. His nationalistic speeches at the trial made him famous, and he emerged from a nine-month imprisonment having formulated *Mein Kampf* (My Struggle), which would end up becoming a best-selling autobiography. Central to Hitler's rising appeal was his ability to capitalize on Germany's wounded national pride. When early attempts to blame the Jews for Germany's woes failed, Hitler began to combine anti-Semitism with anti-Republic sentiments, and this volatile cocktail worked.

By 1932, Hitler's Nazi party controlled 33% of seats in the Reichstag

(German Parliament), and in 1933 Hitler was appointed Chancellor of a coalition government. On the eve of a pivotal election, fire was set to the Reichstag which the Nazi party blamed on Communists. In response, basic civil rights were suspended and Hitler came one step closer to complete dictatorship. In August 1934, when the German president died, Hitler's cabinet appointed him Führer und Reichskanzler (leader and chancellor) of Germany.

Hitler capitalized on people's fear and used his charisma to convince Germans that they needed to be saved from Communists, Jews, and other "undesirable" minorities. He massively expanded the military, started huge infrastructure projects, and bolstered industry, effectively reducing unemployment while masking the financial manipulations that sustained these efforts. Meanwhile, in preparation for German expansion across Europe, he established an alliance with Mussolini's Italy and dropped alliances with China in favor of Japan. Hitler focused his efforts on gaining territory that was lost in the Treaty of Versailles, beginning with a unification with Austria and gaining control of the Sudetenland (German speaking Czechoslovakia) through agreements made at the Munich Conference. By 1939, Hitler's vision of creating a pure Aryan territory for ethnic Germans caused Germany to invade Poland, leading France and Great Britain to declare war on Germany.

Over the next two years, through military campaigns and treaties, Germany subdued most of continental Europe except the Soviet Union, which was the next target. Meanwhile, in December 1941, Japan attacked the United States at Pearl Harbor. Between the Allies (Great Britain, the Soviet Union, France, the United States and other countries) and the Axis (Germany, Japan, Italy and other countries), more than 100 million military personnel were mobilized worldwide. The tide of the war began to turn in 1942 with Japanese defeats in the Pacific and German defeats in the Soviet Union and North Africa. By 1943, the Axis Powers were in defensive retreat. The Allied invasion of Normandy and the Soviet recapture of lost territories in 1944 led to Germany's surrender and Hitler's suicide in May 1945. The atomic bombing of Hiroshima and Nagasaki led to Japan's surrender in August of that year, effectively ending the Second World War.

Article written by Richard Roberts, resident dramaturg at Indiana Repertory Theatre, and used with IRT's permission

THE HOLOCAUST



The liberation of Bergen-Belsen concentration camp

Central to Nazi ideology was the concept of Aryan superiority. “Survival of the fittest” was interpreted as a need for racial purity and the destruction of “life not worthy of life.” At the root of Nazi ideology was anti-Semitism, a prejudice or discrimination against Jews. While the term “anti-Semitism” was not in common use until the 19th century, its tenets have been expressed in cultural discourse for millennia.

The history of the Jewish people has been punctuated by tragedies that emerged from a rise in anti-Semitism, which has led some historians to refer to anti-Semitism as “the oldest hatred.” The spread of Christianity can often be tied to the spread of anti-Semitism and is linked to events such as the Crusades, the Spanish Inquisition, as well as expulsion of Jews from England, Spain, and Portugal. Other forms of anti-Semitism led to Jewish exclusion from society including the development of ghettos and later the pogroms of Tsarist Russia.

After Hitler came to power, he began to restrict the legal, economic, and social rights of Jews within Germany and all annexed territories. Through these laws, piece by piece, Jews were banned from medicine, agriculture, law, civil service, schools, and journalism. In 1935, a series of laws known as the Nuremberg Laws were enacted, which stripped Jews of their citizenship, prohibited Jews from marrying Aryans, and denied all Jews their civil rights. While some Jews were able to escape Germany in the early 1930s, the introduction of these laws made it nearly impossible to do so after 1935. When the Nazi party annexed land in Poland, Czechoslovakia, France, and other countries throughout Europe, they instituted these laws and practices targeting Jews.

On the night of November 9-10, 1938, Nazi party members and other citizens attacked Jews and vandalized Jewish homes, businesses, and synagogues throughout Germany and parts of Poland and Eastern Europe in what became known as Kristallnacht (the Night of Broken Glass). This increase in violence against Jews was accompanied by legislation in 1939 that attempted to strip Jews of their individual identities by forcing them to be identified by a yellow star worn on their clothes at all times. Then, after the invasion of

Poland, the Nazis began to further isolate Jews by forcing them into ghettos in cities such as Warsaw and Lodz.

The Nazi ideology of a pure Aryan race led its leadership to develop the “Final Solution to the Jewish Question,” namely a plan for the elimination of all Jews from Europe and beyond. After invading the Soviet Union in 1941, mobile death squads were dispatched throughout the conquered territory, rounding up Jews along the way and killing them one by one before burying them in mass graves. While concentration camps for Jews and other “undesirables” had existed throughout the 1930s, the Nazi leadership determined that a “more efficient” method of killing needed to be established. In late 1941, the Nazis began to build six extermination camps within occupied Poland for the express purpose of murdering Jews: Chelmno, Majdanek, Auschwitz-Birkenau, Sobibor, Treblinka, and Belzec. As the war neared its conclusion and the Allies began to move towards areas where death camps were located, the Nazis made a final effort to murder Jews by forcing them to participate in long death marches. All told, at least six million Jews, including 1.5 million children, were murdered by the Nazis during the Holocaust.

The atrocities of the Holocaust cannot be forgotten. In all, approximately 11 to 14 million people were killed during the Holocaust: non-Jewish Poles, Communists and other political opponents, members of resistance groups, homosexuals, Roma & Sinti (gypsies), the physically and mentally disabled, Soviet prisoners of war, Jehovah’s Witnesses, Adventists, trade unionists and Jews, including the young Anne Frank. It is imperative that Anne’s story and those of others continue to be told so that the atrocities of the Holocaust are not forgotten and never repeated.

Article written by Richard Roberts, resident dramaturg at Indiana Repertory Theatre, and used with IRT’s permission

RESISTANCE

Approximately 30,000 Jews throughout Eastern and Western Europe – many of them teens – fought back during the Holocaust as Jewish partisans. A partisan is a “member of an organized body of fighters who attack or harass an enemy, especially within occupied territory.”

The following are the stories of three young people who were part of the resistance.

Ed Kaye – Poland

“The reason we went out was not just to hide, but to fight. We were young, maybe idealistic too, but every one of us said, ‘Before I go, I’ll take a couple of them [Nazis] with me.’” – Ed Kaye

In August 1939, at the age of 18, Ed Kaye was preparing to travel from his home in Pruzhany, Poland, to Palestine for University. He abandoned his plans when Hitler’s army invaded Poland on September 1, 1939. In September of 1941, Ed and his family were among approximately 10,000 Jews from Pruzhany and nearby communities forced by the Nazis into a ghetto that was less than one square mile. In this ghetto, Ed joined a Jewish resistance group that stole weapons and ammunition left by the retreating Soviet Army and stockpiled them for future use.

Ed escaped the ghetto with a group of 18 men and women. They crawled into a drainage ditch and slid under the barbed wire of the ghetto fence. After waiting for the guard above the ditch to leave, they carefully made their way across a frozen lake and through town to the forest beyond. On January 28, 1943, shortly after his escape, deportations from the Pruzhany ghetto to Auschwitz-Birkenau began. Ed then joined a Soviet partisan group, which sabotaged Nazis, destroying telephone lines and railroad tracks with sticks of dynamite lit with cigarettes.



Ed Kaye 1935

By the end of the war, Ed had completed about 25 missions. The Soviet government honored Ed with two military decorations for his valiant fight against the Nazis. Ed returned to Pruzhany to find a hostile, antisemitic civilian population. Ed reunited with Ann Pomeraniec, who had survived Auschwitz, and they married in 1946. Jewish agencies in Seattle sponsored Ed and Ann to come to the United States in 1949. Ed and Ann raised their two daughters in Seattle. Ed passed away in 2011.

Carla Peperzak – Netherlands

“I was 18, 19, 20. I was not married. I did not have any responsibility—only for myself—and that made a big difference...I felt I could help. I had the opportunity.”

– Carla Peperzak

Carla Peperzak was born to a Jewish father and Catholic-born mother in Amsterdam in 1923. Carla was a typical youth of the time. She played field hockey, skated on Amsterdam’s canals, and went to parties. She also attended synagogue and Hebrew school where one of her fellow students was Margot Frank, older sister of Anne Frank. In 1940, the year Carla graduated from high school, Germany invaded the Netherlands. By 1941 the Nazis forced Dutch Jews to register with the state and they were issued identification papers marked with a “J.” Due to her mother’s Catholic upbringing, her father was able to have Carla’s papers changed to remove the mark. By 1942, Dutch Jews were being forced to wear the Star of David and her father’s business had been seized.

That year, at the age of 18, Carla joined the Dutch resistance. She helped save her aunt, uncle, and two cousins, hiding them at a farmhouse in the Dutch countryside. Later, disguised as a German nurse, Carla rescued her young cousin from a train bound for Westerbork, a transit camp for Dutch Jews who were then sent to killing centers in Nazi-occupied Poland. Throughout the war



Carla Peperzak 1940

she continued to secure hiding places for Jews, published an underground newspaper, and created fake identification papers and ration cards. While Carla and her immediate family survived the Holocaust, 18 members of her family did not. In the aftermath of the war she met her husband Paul, a Dutch Catholic. In the ensuing decades Carla lived and traveled across the world with her husband who worked for the United Nations. In 2004 she moved to Spokane and has been actively engaged in sharing her story as part of the Holocaust Center for Humanity’s Speakers Bureau.

Thomas Blatt – Poland

“We had no dreams of liberation. We hoped merely to destroy the camp and to die from bullets rather than from gas. We would not make it easy for the Germans.”

– Thomas Blatt, *From the Ashes of Sobibor*, 1997

Thomas was 16 years old when the Nazis deported his family to the death camp Sobibor in 1943. His family was killed upon arrival, but Thomas was selected for slave labor.

On October 14, 1943, the prisoners in Sobibor, including Thomas, staged a revolt that resulted in the deaths of nearly a dozen Nazis. 300 prisoners escaped, but only 54 lived to see the end of the war. After the uprising, the Nazis demolished the camp, where at least 170,000 people had been murdered. Thomas dedicated his life to ensuring that the crimes at Sobibor were not forgotten. He lived in Seattle for more than 20 years and was a member of the Holocaust Center’s Speakers Bureau.



Thomas Blatt circa 1950

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Additional Resources

[Jewish Partisan Educational Foundation](#)

JPEF develops and distributes effective educational materials about the Jewish partisans and their life lessons, bringing the celebration of heroic resistance against tyranny into educational and cultural organizations.

FAMILY AND FRIENDS – LEARNING TO LIVE TOGETHER



Anne and the other residents of the Secret Annex lived in a small space, coping with high anxiety and stress that we can't even imagine. But in many ways, we can all understand how hard it can be when we have to cooperate and compromise with others the way they did, both with people our own age and people in different generations.

From the time we are little, we are taught about cooperation and compromise. As we grow older, the role these take in our relationships and families evolves with us. The way we compromise and how we cooperate within our families and relationships reveals a lot about who holds power, and how we choose to use the power we have. Older children's growing independence changes the power dynamic.

Even before we can talk, we assert our wants, needs, and preferences, mostly through crying. Our families are relieved when eventually we are old enough for them to reason with us and sometimes get us to cooperate, or work with them, so that other people's needs can be taken care of as well. Caregivers of preschoolers spend much of their time with young children teaching them about cooperation, both in terms of cooperating with the adults, and also cooperating with the behavior expectations of the school or daycare. They also learn about cooperating with other children in their environment both at home and at school. Preschoolers don't love to cooperate with other people's agendas every time, so compromise soon becomes part of the picture.

Since cooperation means literally "operating together," it has to happen between two or more people. And if they are doing it together, who has the power to decide what they are going

to do? Very young children are often asked to cooperate with an adult. The teacher, parent, or caregiver holds the power and decides what is going to happen, so the child who does what the adult wants gets praised for "being so cooperative" as in, "Time to get in the car, Bianca. If you don't cooperate with Daddy, we will be late." With friends the same age, though, even little children have a better opportunity to share the decision-making power equally. "Nice job cooperating, Jamal and Maria. You worked together to build a tall block tower." If Jamal wanted to make a castle and Maria wanted to build a barn, they would have to compromise. A castle today, and a barn tomorrow? A castle with a barn for the prince's pony? A fancy barn with a tall tower? A compromise means keeping parts of each idea but letting go of other parts, so everyone feels ok with the end result.

When we are little, we learn to cooperate and compromise in a straightforward way. But as children become tweens and teens, as Anne Frank was during her time in the Annex, things grow more complicated and nuanced. Older kids are growing into new roles in their families, with more power and independence. Even though cooperation and compromise are more important than ever, they become trickier to figure out. As tweens and teens start to have different needs, they might also need practice to find a new voice, reflecting their new status. Speaking up takes confidence and trust. It also takes practice to know what to say and how to say it, to ask for what they need. There are some good ways to approach these conversations so that everyone can find a way to compromise and cooperate.

In hiding, Anne and everyone else had to cooperate to stay quiet, share space, share food fairly, and just get along. Sharing a bedroom is something many children have to do. Anne really wanted and needed privacy, so she proposed a compromise. She and Mr. Dussel would each have the room to themselves either in the morning or the afternoon. Since he was not a morning person, she gave him the morning time slot. Listening to the other person's wants and needs is very helpful in forming a compromise that everyone can live with. Sharing bathroom time was also a challenge in the Annex that many of us have to work out at home.

Anne also wanted time and space to talk to Peter privately. The adults were not fully in favor of her visiting Peter in the attic, making negative comments about the number of times she went up. She convinced her mother that at their age, they needed privacy to talk, and so they agreed that after 9:00 p.m., she would come back down. Despite the difference in time and place, this is something many teens and tweens today have experienced and negotiated.

Teens and tweens often find that the adults in their families need to be convinced that they are ready for more independence.

Sometimes a simple, polite, reminder is all that's needed.

"Remember, I am thirteen now, and I need a little more privacy.

Did you feel the same way at my age?" Asking the adult to remember how they felt at the same age, engaging their sense of empathy, can really help.

Anne sometimes annoyed the others and had to think carefully about her tone and exactly how much to say. Adults are always more likely to cooperate when they feel respected. They are being asked to share the decision-making power in a new way, which is challenging for them. Avoiding a negative "tone" helps reach a compromise faster.

As families change and grow, cooperation and compromise form a good foundation for everyone to live together peacefully. The main things to remember are to listen to each other empathetically, to make sure everyone's point of view is respected, to be clear about what you want and need, and to negotiate limits. It isn't always easy, but when families can keep these conversations positive, everyone benefits by working together and ensuring everyone gets what they need.

“ But as children become tweens and teens, as Anne Frank was during her time in the Annex, things grow more complicated and nuanced. Older kids are growing into new roles in their families, with more power and independence. ”

HOLOCAUST CENTER *for* HUMANITY

SUGGESTED WEBSITES

Educate. Inspire. Take Action.

Holocaust Center for Humanity –
www.HolocaustCenterSeattle.org

Information on local programs & upcoming events • testimonies, bios, photos, and videos of local Holocaust survivors • lesson plans and activities • suggested resources by grade level • teaching trunks • Speakers Bureau • Writing, Art, and Film Contest • library • and more

Anne Frank Museum Amsterdam –
www.annefrank.org

Interactive monument – “Anne Frank Tree” • Activities, teacher guides, timelines • Exhibits online

Facing History and Ourselves –
www.facing.org

Lesson plans & activities on a variety of issues that touch upon human rights, genocide, stereotyping, and culture • Online teacher seminars • Professional development opportunities

Jewish Foundation for the Righteous (JFR) –
www.jfr.org

Profiles of non-Jewish people who helped to rescue Jewish people during the Holocaust • Rescuers searchable by visual map • Professional development opportunities • Teaching materials

Jewish Partisans Educational Foundation (JPEF) –
www.jewishpartisans.org

Online videos and interviews with partisans • Teacher guides and activities on partisans and resistance • Virtual bunker to explore • Professional development for educators

Simon Wiesenthal Center – Museum of Tolerance –
<http://motlc.wiesenthal.com>

Online exhibits • Teaching Materials – timelines, glossary, 36 questions

Teaching Tolerance – Southern Poverty Law Center –
www.tolerance.org

Free teaching kits • guides for parents and teachers • Free magazine subscription • Grants available for teachers

United States Holocaust Memorial Museum (USHMM) –
www.ushmm.org

Holocaust encyclopedia • Exhibits online • Teaching materials • videos and podcasts • Professional development opportunities • animated maps

iWitness - USC Shoah Foundation Institute –
<http://iwitness.usc.edu/SFI>

Database of testimonies searchable by keyword • testimonies of Rwandan survivors • educator resources • multimedia activities for students

Yad Vashem – Jerusalem –
www.yadvashem.org

Online exhibits • Teaching materials • Righteous Among the Nations - Information and biographies • Lists of names and information on victims, including tracing services • International programs

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WORDS & PHRASES THAT MIGHT BE NEW TO YOU

A call up notice from the SS.

call up notice – government order to report to the military or police

SS – The Schutzstaffel (protection squad)—abbreviated SS—was a major paramilitary organization under Adolf Hitler and the Nazi Party. The SS was the primary organization that carried out the Holocaust agenda.

Welcome to the Annex! – building added on to a larger one

Like being on vacation in some strange pension – boarding house or small hotel in Europe

...to the Jewish Lyceum – school

...get your ration books – book of tickets allowing the purchase of a certain amount of a product each month. Rationing often includes food and other necessities for which there is a shortage.

Listen. The Westertoren! – church clock chimes. The Westertoren is a church whose clock tower could be seen from the attic of the Annex.

I don't feel at home without my chamber pot. – portable container used in a bedroom as a toilet

They'd be deported too. – expelled from the country

They couldn't have borne it. – handled

Who would have dreamed quicksilver Anne would have to sit still for hours... – unpredictably changeable. Quicksilver is an old word for mercury, the only metal that is liquid at ordinary temperatures.

I'm first for the W.C. – water closet; a room with a toilet and sink

You might have used the subjunctive here. – verbs used to describe non-real actions, events, or situations, and to express desires or wishes or hypothetical outcomes

I never heard grownups quarrel before. – Argue

Let's all have a little toast.... Prost!

toast – raising a glass and drinking in honor of or to the health of someone

prost – cheers, German word

Dr. Kinzler was taken last month. Beethovenstraat. – a street in Amsterdam named for the classical composer Ludwig van Beethoven

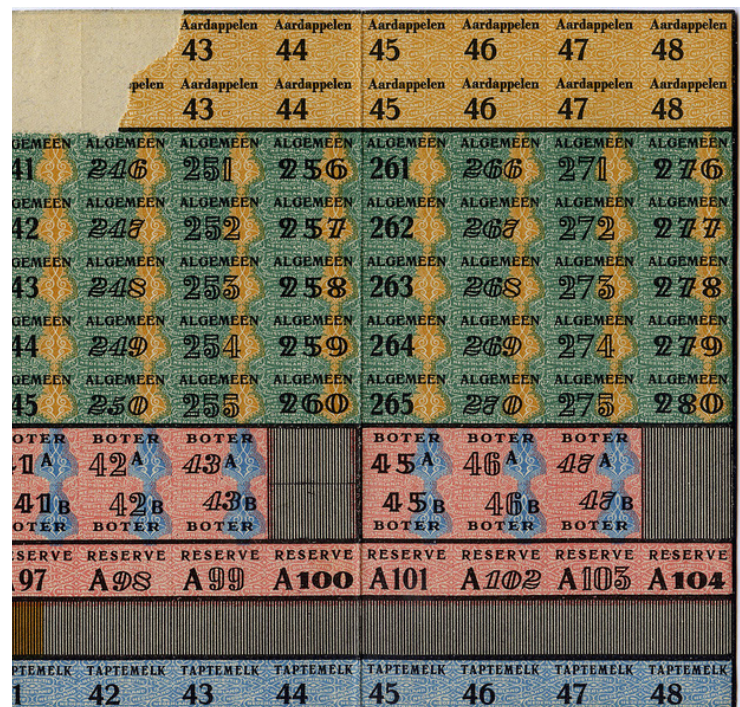
...But if you peek through the blackout curtain – thick, dark curtain used to keep light from being seen through a window

Pim asked, what was the first thing we wanted to do when we were liberated? – freed

And no latkes either. – potato pancakes, traditionally part of Hanukkah celebrations

Hanukkah – The Jewish eight-day, wintertime “festival of lights,” celebrated with a nightly menorah lighting and special prayers, commemorating the rededication of the Temple of Jerusalem after its defilement by Antiochus of Syria.

The Gestapo – German internal security police organization under the Nazi government that used terrorist methods to control the population



WWII ration card with coupons for potatoes (aardappelen), butter (boter), and milk (taptemelk), Netherlands 1944

It looms before us, an **impenetrable** wall. I can only cry out and **implore**.

impenetrable – impossible to pass through

implore – beg someone to do something

I go into **ecstasy** – intense joy

Those skins had definitely **seen their day** – looked better in the past

Someone I could truly **confide in**. – share secrets with

Ten more **guilders a month**. – units of currency in the Netherlands, no longer in use. Ten guilders would be roughly equivalent to \$5.00 at that time, but worth about \$85 today.

Very **modest blackmail**

modest – small amount

blackmail – demand of money or something else of value by threatening to expose harmful information about someone

I see myself then as an utterly **superficial girl** – shallow

...you had such a **ravenous appetite?** – extremely hungry

a **barren heath**

barren – empty

heath – area of open land not used for growing crops

Sim shalom tova u'vrachah

Chain vo'chesed v'rachamim

Olainu v'al kol yisroel amechoh

Hebrew: Grant universal peace, with happiness and blessing, grace, love, and mercy for us and for all the people Israel.

Baruch ata Adonai

Eloheinu melech haolam

asher kideshanu bemitsvotav

vetsivanu lehadlik neir

Shel Chanuka

Hebrew: Praised be Thou, O Lord our God, king of the universe, who has sanctified us through His commandments and commanded us to kindle the Chanuka lights.

Maw os tzur yeshuasi

Le cha naweh lisha bayah

Tikon beis tefilasi

Veshum todaw—

Hebrew:

Rock of Ages let our song

Praise Your saving power:

You amid the raging foes

Were our sheltering tower—.

... nzawbeiach

L'et takhin matbe'ach

Mitzar hammabe'—

Hebrew:

Furious they assailed us

But your arm availed us—



Chamber Pot

JUMP START

Ideas for things to wonder about, talk about or write about before or after you see *The Diary of Anne Frank*

How are your relationships with your family members like Anne's? How are they different from hers?	The residents of the Annex had the challenge of being quiet all day. What would make that hard for you? What tactics could you use to help?	Have you ever had a time when you were very frightened about something? Did you tell anyone about it while it was happening? If so, how did they help you? Have you told anyone about it since then?
How do you and your family make decisions about things that affect you all?		Anne wrote, "Older people have formed their opinions about everything, and don't waver before they act. It's twice as hard for us young ones to hold our ground, and maintain our opinions, in a time when all ideals are being shattered and destroyed, when people are showing their worst side, and do not know whether to believe in truth and right and God." Do you think that is true? What do you think might be harder for adults than for younger people?
What things are you grateful for?	How do you deal with conflict?	
Is there a difference between reading about something in a textbook and reading it in a diary?		
Write about a stressful time in your life. Does writing about it help you?		
How does Anne change over the course of the play? What does she learn about herself?		
Anne wrote, "As I've told you many times, I'm split in two. One side contains my exuberant cheerfulness, my flippancy, my joy in life and, above all, my ability to appreciate the lighter side of things. ... This side of me is usually lying in wait to ambush the other one, which is much purer, deeper and finer. No one knows Anne's better side, and that's why most people can't stand me." Do you understand her feeling of being split in two? Of being misunderstood? What are some of the different sides of your personality that people may not see right away?		Why do you think the name of Anne's story was changed from <i>The Secret Annex</i> to <i>Anne Frank: Diary of a Young Girl</i> ? What do those different titles make you think the book would be about?
English, Hebrew, German, and French are spoken at different times in the play. Can you understand the emotion and intent of what is being said without knowing those languages? What clues can you look for to make that possible?		Miep Gies, who risked her own safety to help the Franks said, "I, myself, I'm just a very common person. I simply had no choice. I could foresee many, many sleepless nights and a life filled with regret if I would have refused to help the Franks. And this was not the kind of life I was looking for at all. ... People should never think that you have to be a very special person to help those who need you." What do you think it takes to make someone risk things for someone else? What do you believe in strongly enough to take a risk for or work to change?
Where do you see unfair treatment of people in the world today? How does it make you feel? What can you do about it?		

CLASSROOM DISCUSSION QUESTIONS

1. How does Anne's wrestling with her identity highlight various ways in which identity is formed, including family, religion, nationality, society, and self-concept? What are the various elements that have influenced your identity and how you express who you are to others?
2. How did the Nazis work to strip away identity and dehumanize Jews and other minorities? What impact did this process have on Anne? What examples of dehumanization and stripping of identities can be found in today's society?
3. *The Diary of Anne Frank* captures a single story from the Holocaust in a very powerful and personal manner. What other stories from the Holocaust have you heard and what aspects of those stories have you found to be most powerful? How has the manner in which these stories were captured and later shared impacted our contemporary understanding of the Holocaust?

Classroom discussion questions developed for Indiana Repertory Theatre by the Jewish Federation of Greater Indianapolis and the Indianapolis Jewish Community Relations Council

DRAMA IN ACTION

This is a customized *The Diary of Anne Frank* Dramatic Connection Workshop exercise for you to try.

EXERCISE: Bringing Text to Life

SET-UP: This exercise works best first seated at desks or tables, before moving to open space.

GRADES: 4th and up

TIME: 30-45 minutes

SUPPLIES: Copies of the desired texts for adaptation

When we learn about the six-million Jews who lost their lives at the hands of the Nazi regime and the hundreds of thousands of others killed because of their race, disability status, sexual orientation, or political affiliation, it is easy to get lost in the enormity of the numbers and forget the real people they represent. But when we narrow our focus to the true story of just one human being, we begin to understand the impact of the larger event. In this activity, students analyze primary source accounts from diaries of other young Holocaust victims and survivors and bring these texts to life through tableaux work. Through this exercise, students will practice a process of adapting text for the stage and gain a deeper appreciation for the resilience and bravery of individuals whose lives were affected by the Holocaust.

Instructions:

It is important to begin by naming that the Holocaust is a difficult, but important, subject to explore. During this activity, emotions may arise that are challenging and/or unexpected. We recommend establishing guidelines for respectful discussion and establishing a way for students to sit out should they feel overwhelmed. It is also important to name that we cannot expect to understand what it felt like to live through the Holocaust. We teach the Holocaust to deepen our understanding of human nature and appreciate our responsibility to stand up against injustice. While it may be tempting to use the phrase “Never again” as justification, we recognize that genocide has happened since the Holocaust and continues to happen to this day.

Divide students into small groups of 3–5 students per group, assigning one diary passage to each group. Additional passages, if needed, can be taken directly from *Anne Frank: The Diary of a Young Girl* or *Salvaged Pages: Young Writers’ Diaries of the Holocaust*.

Diary Passages:

Diary of Ilya Gerber, Age 18 Kovno Ghetto, Lithuania August 1942	“Today is the second candle lighting of Hanukkah. Miracles are not evident in the present century. They took place or happened when we did not [yet] exist. Evidently the luck of the Jews of old was greater than our luck.”
Diary of Moshe Flinker Brussels, Belgium	“I still am hopeful from day to day and from week to week; despite the repeated disappointments I have suffered I shall never stop hoping, because the moment I stop hoping I shall cease to exist.”
Diary of Yitskhok Rudashevski Vilna Ghetto, Lithuania October 1942	“In the daytime you can see blue sky and at night the stars through the black holes that served as windows. Strange feelings come over me as I look at black ruins shattered by the bloody storm that used to sweep over our ghetto. I look at the black holes, at the fragments of stoves. How much tragedy and anguish is mirrored in every shattered brick, in every dark crack, in every bit of plaster with a piece of wallpaper.”
Diary of Yitskhok Rudashevski Vilna Ghetto, Lithuania October 1942	“It dawned on me that today is my birthday. Today I became fifteen years old. You hardly realize how time flies. It, the time, runs ahead unnoticed and presently we realize, as I did today, for example, and discover that days and months go by, that the ghetto is not a painful, squirming moment of a dream that constantly disappears, but is a large swamp in which we lose our days and weeks.”

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Encourage groups to read their passage aloud several times, underlining words or phrases that stand out to them as particularly vivid. Students should aim to underline 3-5 words and/or phrases as a group. An example from *Anne Frank: The Diary of a Young Girl* is provided below:

“As I’ve told you many times, I’m split in two. One side contains my exuberant cheerfulness, my flippancy, my joy in life and, above all, my ability to appreciate the lighter side of things. By that I mean not finding anything wrong with flirtations, a kiss, an embrace, an off-colour joke. This side of me is usually lying in wait to ambush the other one, which is much purier, deeper and finer. No one knows Anne’s better side, and that’s why most people can’t stand me.”

Once groups have decided on their key words and/or phrases, they can begin to activate the text through tableaux work. For each word or phrase, groups should decide on a speaker or speakers and a frozen image the whole group can work together to make with their bodies. Students should then move into rehearsal, practicing shifting from image to image, speaking their words or phrases aloud, as in the example below:

- **“Split in two:” One half of group stands, and other half of group lies down; whole group speaks line in unison.**
- **“Exuberant cheerfulness:” Standing half of group makes open, joyful shape while sitting half of group gives focus; only standing students speak line.**
- **“Lying in wait to ambush:” Standing half of group drops to ground and poses mid-army crawl; sitting half of group stands and poses elegantly; only crawling students speak.**
- **“Purer, deeper, and finer:” Standing students turn as if to notice crawling students in surprise; crawling students remain frozen; only standing students speak**

When all groups have had a chance to rehearse, groups can share their pieces with one another. After all groups have shared, encourage students to reflect on their experience. What new understandings did they gain through exploring the text in this way? What similarities did they find between themselves and the writers of their text? What differences? How can we relate the process of bringing these small sections of text to life to the process that Wendy Kesselman might have gone through in writing *The Diary of Anne Frank*?

Bring the SCT experience back to your classroom! Expand your experience of watching *The Diary of Anne Frank* with a Dramatic Connection Workshop all about the production. Engage your students’ bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context and production elements of the play. Dramatic Connection Workshops can occur either before or after seeing the play and can be held at SCT or at your location. To learn more about our outreach programming and to reserve a workshop for your class, contact educationoutreach@sct.org.

THE POWER OF DESCRIPTION

Anne Frank's descriptive writing gave us a way to connect to her experience in the Annex. Read each of the excerpts from *Anne Frank: The Diary of a Young Girl* on these two pages and imagine yourself in the spaces she describes. Using your senses and feelings, write your response to the experience.

What color, smell, sound do you connect to the space?

What do the walls, doors, furniture feel like?

What emotion do you feel in the space? Why?

Does the description remind you of any place or event in your life?

After we arrived at 263 Prinsengracht, Miep quickly led us through the long hallway and up the wooden staircase to the next floor and into the Annex. She shut the door behind us, leaving us alone. Margot had arrived much earlier on her bike and was waiting for us. Our living room and all the other rooms were so full of stuff that I can't find the words to describe it. All the cardboard boxes that had been sent to the office in the last few months were piled on the floors and beds. The small room was filled from floor to ceiling with linens. If we wanted to sleep in properly made beds that night, we had to get going and straighten up the mess.

THE POWER OF DESCRIPTION continued

The Annex is an ideal place to hide in. It may be damp and lopsided, but there's probably not a more comfortable hiding place in all of Amsterdam. No, in all of Holland. Up to now our bedroom, with its blank walls, was very bare. Thanks to Father – who brought my entire postcard and movie-star collection here beforehand – and to a brush and a pot of glue, I was able to plaster the walls with pictures. It looks much more cheerful.

The large warehouse on the ground floor is used as a workroom and storeroom and is divided into several different sections, such as the stockroom and the milling room, where cinnamon, cloves and a pepper substitute are ground. Next to the warehouse doors is another outside door, a separate entrance to the office. Just inside the office door is a second door, and beyond that a stairway. At the top of the stairs is another door, with a frosted window on which the word "Office" is written in black letters. This is the big front office – very large, very light and very full.

BOOKLIST

For Children & Young Adults:

Fiction

Number the Stars

Lois Lowry

What the Night Sings

Vesper Stamper

A Bag of Marbles: The Graphic Novel

Based on the memoir by Joseph Joffo, adapted by Kris, illustrated by Vincent Bailly

Code Name Verity

Elizabeth Wein

The Bicycle Spy

Yona Zeldis McDonough

The Boy in the Striped Pajamas

John Boyne

Hidden: A Child's Story of the Holocaust

Loic Dauvillier

A young Jewish girl, Elsa, hears firsthand the story of her Jewish grandmother's childhood living in Nazi-occupied France in 1942 as a hidden child. Presented as a graphic novel for young readers.

Non-Fiction

Night

Elie Wiesel

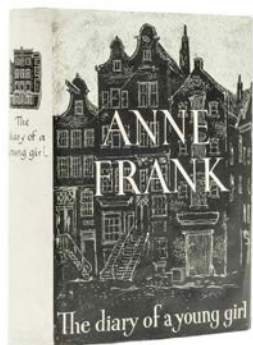
Irena Sendler and the Children of the Warsaw Ghetto

Susan Goldman Rubin

Hana's Suitcase: A True Story

Karen Levine

A biography of a Czech girl who died in the Holocaust, told in alternating chapters with an account of how the curator of a Japanese Holocaust center learned about her life after Hana's suitcase was sent to her.



First English edition of Anne Frank: The Diary of a Young Girl, 1952

For Adults Working with Children:

Non-Fiction

Maus: A Survivor's Tale

Art Spiegelman

Life in a Jar: The Irena Sendler Project

Jack Mayer

Sons and Soldiers: The Untold Story of the Jews who Escaped the Nazis and Returned with the U.S. Army to Fight Hitler

Bruce Henderson

The Holocaust: The Origins, Events and Remarkable Tales of Survival

Philip Steele

An overview of the Holocaust starting with Jewish persecution in Europe through National Socialism to The Final Solution. Includes maps, historical documents and photographs.

Booklist prepared by Patti Stroschein King County Library System

Website

[Anne Frank Museum](#)

Videos Available at Public Library:

Streaming

Hoopla movies: [eideos](#)

[Paper Clips](#)

DVDs

[The Boy in the Striped Pajamas](#)

[Schindler's List](#)

[Paper Clips](#)

Share Your Thoughts

Engaging young people with the arts is what we are all about at SCT. We hope that the Active Audience Guide has helped enhance and extend the theater experience for your family or students beyond seeing the show.

Your input is very valuable to us. You can email your thoughts about the guide to us at info@sct.org

Seattle Children's Theatre, which celebrates its 44th season in 2018-2019, performs September through June in the Charlotte Martin and Eve Alvord Theatres at Seattle Center. SCT has gained acclaim as a leading producer of professional theatre, educational programs and new scripts for young people. By the end of its 2018-2019 season, SCT will have presented 269 plays, including 113 world premieres, entertaining over four million children.

Seattle Children's Theatre

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