



# THE DIARY OF



# ANNE FRANK

DRAMATIZED BY FRANCES GOODRICH AND ALBERT HACKETT

BASED UPON THE BOOK  
ANNE FRANK: DIARY OF A YOUNG GIRL

DIRECTED BY WAYNE BRINDA

MAY 4 - 13, 2018  
PRIME STAGE THEATRE  
[WWW.PRIMESTAGE.COM](http://WWW.PRIMESTAGE.COM)

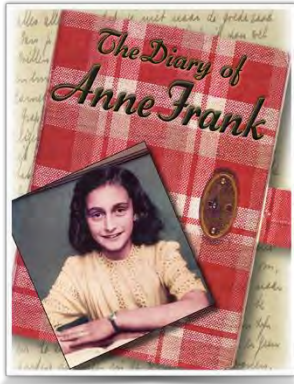
Prime Stage Theatre Performances are located at  
The New Hazlett Theater Center for Performing Arts



**WELCOME TO PRIME STAGE THEATRE'S 2017-2018 SEASON**  
*Humanity In The Face Of Adversity*

**Bringing Literature to Life!**

Dear Educator,



We are pleased to bring you the play of *The Diary of Anne Frank* dramatized by Frances Goodrich and Albert Hackett based upon the book *Anne Frank: Diary of a Young Girl*, our final exciting production in our adversity season.

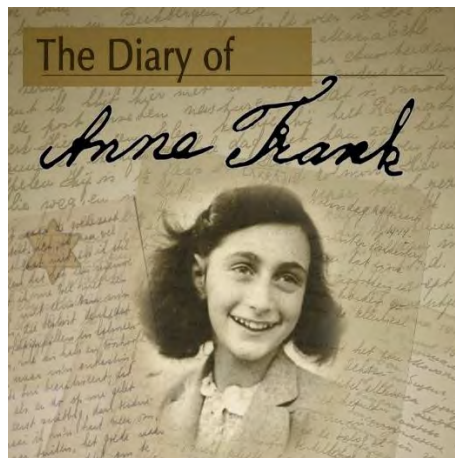
All literature produced by Prime Stage is always drawn from middle and secondary Reading Lists and themes that are in the current Pennsylvania curriculum.

This Resource Guide is designed to provide, teacher instruction, historical background, context, classroom activities and curricular content to help you enliven your students' experience with literature and live theatre. We encourage you to use the theatrical games and creative thinking activities, as well as the Theatre Etiquette suggested activities to spark personal connections with the themes and characters in the story of *The Diary of Anne Frank*.

If you have any questions about the information or activities in the guide, please contact me and I will be happy to assist you, *and* I welcome your suggestions and comments!

*Linda Haston, Education Director & Teaching Artist*  
*Prime Stage Theatre*  
[lhaston@primestage.com](mailto:lhaston@primestage.com)

**The activities in this guide are intended to enliven, clarify and enrich the text as you read, and the experience as you watch the literature.**



**OUR EDUCATION PROGRAMMING IS FUNDED IN PART  
BY THE FOLLOWING:**

*Literacy In ACTion Program (LACT)*

*Student Matinee Field Trips*

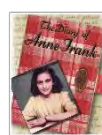
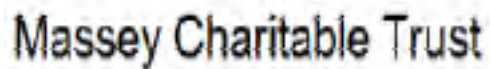
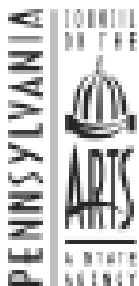
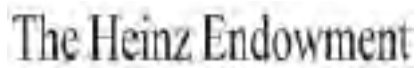
*Global Learning*

*Theatre Mentor/Interns*

*Professional Development*

*Education Director*

*Teen Dating Awareness*



## FEATURED NATIONAL STANDARDS:

### English/Language Arts Standards Developed by International Reading Association and National Council of Teachers of English

1. Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, and aesthetic) of human experience.
2. Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context and graphics).
3. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
4. Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, and video) to gather and synthesize information and to create and communicate knowledge.
5. Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.
6. Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

### Theatre

#### **NA 5-8.3 Designing by developing environments for improvised and scripted scenes**

Students analyze improvised and scripted scenes for technical requirements.

#### **NA5-8.7 Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions**

Students articulate and support the meanings constructed from their and others' dramatic Performances Students use articulated criteria to describe, analyze, and constructively evaluate the perceived effectiveness of artistic choices found in dramatic performances.



**NA 9-12.2 Acting by developing, communicating, and sustaining characters in improvisations and informal or formal productions**

Students analyze the physical, emotional, and social dimensions of characters found in dramatic texts from various genres and media.

**NA 9-12.3 Designing and producing by conceptualizing and realizing artistic interpretations for informal or formal productions**

Students analyze a variety of dramatic texts from cultural and historical perspectives to determine production requirements.

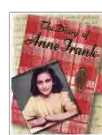
**NA9-12.5 Researching by evaluating and synthesizing cultural and historical information to support artistic choices**

Students identify and research cultural, historical, and symbolic clues in dramatic texts, and evaluate the validity and practicality of the information to assist in making artistic choices for informal and formal productions.

**NA9-12.7 Analyzing, critiquing, and constructing meanings from informal and formal theatre, film, television, and electronic media productions**

Students articulate and justify personal aesthetic criteria for critiquing dramatic texts and events that compare perceived artistic intent with the final aesthetic achievement.

Students analyze and critique the whole and the parts of dramatic performances, taking into account the context, and constructively suggest alternative artistic choices.



## All Prime Stage productions and Resource Guides address the following:

### Pennsylvania Common Core Standards: Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking

**CC.1.3.9-10.A:** Determine a theme or central idea of a text and analyze in detail its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

**CC.1.3.9-10.C:** Analyze how complex characters develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

**CC.1.3.9-10.D:** Determine the point of view of the text and analyze the impact the point of view has on the meaning of the text.

**CC.1.3.9-10.E:** Analyze how an author's choices concerning how to structure a text, order events within it and manipulate time create an effect.

**CC.1.3.9-10.F:** Analyze how words and phrases shape meaning and tone in texts.

**CC.1.3.9-10.G:** Analyze the representation of a subject or a key scene in two different artistic mediums, including what is emphasized or absent in each treatment.

**CC.1.3.9-10.H:** Analyze how an author draws on and transforms themes, topics, character types, and/or other text elements from source material in a specific work.

**CC.1.3.9-10.K:** Read and comprehend literary fiction on grade level, reading independently and proficiently.

**CC.1.5.9-10.A:** Initiate and participate effectively in a range of collaborative discussions on grades level topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

**CC.1.5.9-10.G:** Demonstrate command of the conventions of Standard English when speaking based on grade 9-10 level and content.

**CC.1.6.11.A:** Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

**CC.1.6.11.C:** Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

**CC.1.6.11.D:** Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion.



## ***THEATRE ETIQUETTE AND HOUSE RULES***

Going to a play is a special experience, one that you will remember for a long time.

Everyone in the audience has been looking forward to seeing the performance. The production team put in many long hours and hard work to mount this performance. If you keep in mind common courtesy for the performers as well as your fellow audience members, everyone's theatre experience will be terrific.

A few reminders for attending the theatre.

- When you arrive, stay with your group at all times, and wait for the ushers to help you find your seat.
- Gum, food, drinks, or candy, are **never** allowed in the theatre.
- Please go to the restroom before seating for performance or at intermission.
- **TURN OFF ALL** cell phones, pagers, beepers, alarms, **anything** that can disturb the production, actors and the audience during the performance.
- Lights will dim just before a performance and then go dark. Show your knowledge by sitting quietly and calmly.
- **Do not talk during the performance.** The actors on stage can hear you which is why you can hear them so well. Laughter is permissible at appropriate times.
- **No** taking of pictures or video recording is allowed.
- **Stay in your seat until the cast has taken their curtain call at the end.** Show your appreciation by clapping. The actors love to hear applause. This shows how much you enjoyed the performance!





## ANNE FRANK BIOGRAPHY

(1929–1945)

Anne Frank was a Jewish teenager who went into hiding during the Holocaust, journaling her experiences in the renowned work 'The Diary of Anne Frank.'

Anne Frank at school, 1940.

### Who Was Anne Frank?

Annelies Marie “Anne” Frank (June 12, 1929 to March 1945) was a world-famous German-born diarist and [World War II](#) Holocaust victim. Her work, *The Diary of Anne Frank*, has gone on to be read by millions. Fleeing Nazi persecution of Jews, the family moved to Amsterdam and later went into hiding for two years. During this time, Frank wrote about her experiences and wishes. She was 15 when the family was found and sent to concentration camps, where she died.

### The Diary of Anne Frank

*The Secret Annex: Diary Letters from June 14, 1942 to August 1, 1944* was a selection of passages from Anne Frank’s diary published on June 25, 1947 by Anne Frank’s father, [Otto](#). "If she had been here, Anne would have been so proud," he said. For all its passages of despair, Frank's diary is essentially a story of faith, hope and love in the face of hate.

On June 12, 1942, Anne Frank's parents gave her a red checkered diary for her 13th birthday. She wrote her first entry, addressed to an imaginary friend named Kitty, that same day: "I hope I will be able to confide everything to you, as I have never been able to confide in anyone, and I hope you will be a great source of comfort and support."

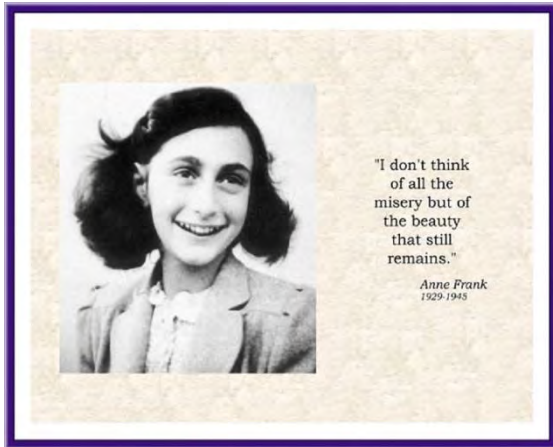
During the two years Anne Frank spent hiding from the Nazis with her family in the Secret Annex in Amsterdam, she wrote extensive daily entries in her diary to pass the time. Some betrayed the depth of despair into which she occasionally sunk during day after day of confinement. "I've reached the point where I hardly care whether I live or die," she wrote on February 3, 1944. "The world will keep on turning without me, and I can't do anything to change events anyway." However, the act of writing allowed Frank to maintain her sanity and her spirits. "When I write, I can shake off all my cares," she wrote on April 5, 1944.

*The Diary of a Young Girl*, as it's typically called in English, has since been published in 67 languages. Countless editions, as well as screen and stage adaptations, of the work have been created around the world. *The Diary of a Young Girl* remains one of the most moving and widely read firsthand accounts of the Jewish experience during the Holocaust.





Anne Frank's diary endures, not only because of the remarkable events she described, but due to her extraordinary gifts as a storyteller and her indefatigable spirit through even the most horrific of circumstances. "It's utterly impossible for me to build my life on a foundation of chaos, suffering and death," she wrote on July 15, 1944. "I see the world being slowly transformed into a wilderness; I hear the approaching thunder that, one day, will destroy us too. I feel the suffering of millions. And yet, when I look up at the sky, I somehow feel that everything will change for the better, that this cruelty too shall end, that peace and tranquility will return once more."



In addition to her diary, Frank filled a notebook with quotes from her favorite authors, original stories and the beginnings of a novel about her time in the Secret Annex. Her writings reveal a teenage girl with creativity, wisdom, depth of emotion and rhetorical power far beyond her years.

## How Did Anne Frank Die?

Anne Frank and her sister Margot both came down with typhus in the early spring of 1945 and died within a day of each other. The girls were being

held at the Bergen-Belsen concentration camp in Germany, where food was scarce, sanitation was awful and disease ran rampant. Anne Frank died sometime in March 1945, only a few weeks before British soldiers liberated the concentration camp where she was interned and was just 15 years old at the time of her death, one of more than 1 million Jewish children who died in the Holocaust.





## Early Life and Education

The Franks were a typical upper middle-class German-Jewish family living in a quiet, religiously diverse neighborhood near the outskirts of Frankfurt. However, Anne Frank was born on the eve of dramatic changes in German society that would soon disrupt

her family's happy, tranquil life as well as the lives of all other German Jews.

Due in large part to the harsh sanctions imposed on Germany by the [1919 Treaty of Versailles](#) that ended World War I, the German economy struggled terribly in the 1920s. During the late 1920s and early 1930s, the virulently [anti-Semitic National German Socialist Workers Party \(Nazi Party\)](#) led by [Adolph Hitler](#) became Germany's leading political force, winning control of the government in 1933.

"I can remember that as early as 1932, groups of Storm Troopers came marching by, singing, 'When Jewish blood splatters from the knife,'" Otto Frank later recalled. When Hitler became chancellor of Germany on January 20, 1933, the Frank family immediately realized that it was time to flee. Otto later said, "Though this did hurt me deeply, I realized that Germany was not the world, and I left my country forever."

The Franks moved to Amsterdam, Netherlands, in the fall of 1933. Anne Frank described the circumstances of her family's emigration years later in her diary: "Because we're Jewish, my father immigrated to Holland in 1933, where he became the managing director of the Dutch Opekta Company, which manufactures products used in making jam." After years of enduring anti-Semitism in Germany, the Franks were relieved to once again enjoy freedom in their new hometown of Amsterdam. "In those days, it was possible for us to start over and to feel free," Otto recalled.

Anne Frank began attending Amsterdam's Sixth Montessori School in 1934, and throughout the rest of the 1930s, she lived a relatively happy and normal childhood. Frank had many friends, Dutch and German, Jewish and Christian, and she was a bright and inquisitive student.





## Family and Father

Anne Frank's mother was Edith Frank. Anne also had a sister named Margot, who was three years her senior. Anne's father, Otto Frank, was a lieutenant in the German army during [World War I](#), later becoming a businessman in Germany and the Netherlands. He was the only member of his immediate family to survive the concentration camps. At the end of the war, he returned home to Amsterdam, searching desperately for news of his family. On



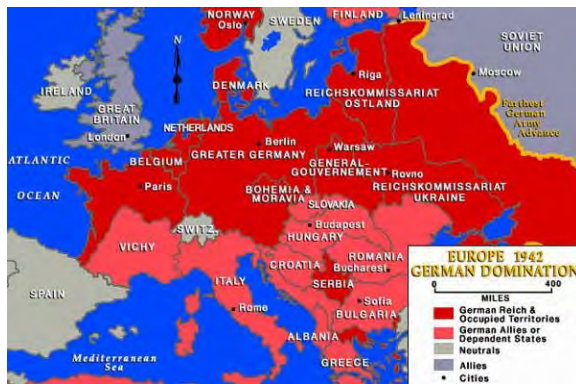
July 18, 1945, he met two sisters who had been with Anne and Margot at Bergen-Belsen and delivered the tragic news of their deaths.

When Otto returned to Amsterdam, he found Anne's diary, which had been saved by [Miep Gies](#). He eventually gathered the strength to read it. He was awestruck by what he discovered and later had it published as a book. "There was revealed a completely different Anne to the child that I had lost," Otto wrote in a letter to his mother. "I had no idea of the

depths of her thoughts and feelings."

## World War II and Nazi Occupation

But that would all change on September 1, 1939, when Nazi Germany invaded Poland, igniting a



global conflict that would grow to become World War II. On May 10, 1940, the German army invaded the Netherlands, defeating Dutch forces after just a few days of fighting. The Dutch surrendered on May 15, 1940, marking the beginning of the Nazi occupation of the Netherlands. As Frank later wrote in her diary, "After May 1940, the good times were few and far between; first there was the war, then the capitulation and then the arrival of the Germans, which is when the trouble started for the Jews."

Beginning in October 1940, the Nazi occupiers imposed anti-Jewish measures on the Netherlands. Jews were required to wear a yellow Star of David at all times and observe a strict curfew; they were also forbidden from owning businesses. Frank and her sister were forced to transfer to a segregated Jewish school. Otto Frank managed to keep control of his company by officially signing ownership over to two of his Christian associates, Jo Kleiman and Victor Kugler, while continuing to run the company from behind the scenes.



## The Secret Annex

On July 5, 1942, Margot received an official summons to report to a Nazi work camp in Germany; the very next day, the Frank family went into hiding in makeshift quarters in an empty space at the back of Otto Frank's company building, which they referred to as the Secret Annex. They were accompanied in hiding by Otto's business partner Hermann van Pels as well as his wife, Auguste, and son, Peter. Otto's employees Kleiman and Kugler, as well as Jan and Miep Gies and Bep Voskuijl, provided food and information about the outside world.



The families spent two years in hiding, never once stepping outside the dark, damp, sequestered portion of the building.



## Captured by the Nazis and Sent to a Concentration Camp

On August 4, 1944, a German secret police officer accompanied by four Dutch Nazis stormed into the Secret Annex, arresting everyone that was hiding there. They had been betrayed by an anonymous tip, and the identity of their betrayer remains unknown to this day. The residents of the Secret Annex were shipped off to [Camp Westerbork](#). This was a concentration camp in the Netherlands.



They were transferred to the [Auschwitz death camp](#) in Poland in the middle of the night on September 3, 1944. Upon arriving at Auschwitz, the men and women were separated. This was the last time that Otto Frank ever saw his wife or daughters.



After several months of hard labor hauling heavy stones and grass mats, Anne and Margot were again transferred during the winter to the Bergen-Belsen concentration camp in Germany, where they both died in March 1945. Their mother was not allowed to go with them. Because of her refusal to eat any of the food she was saving for her daughters she died from starvation on 6 January 1945, three weeks before the Red Army liberated the camp and

10 days before her 45th birthday.



# Anne Frank's House and Legacy

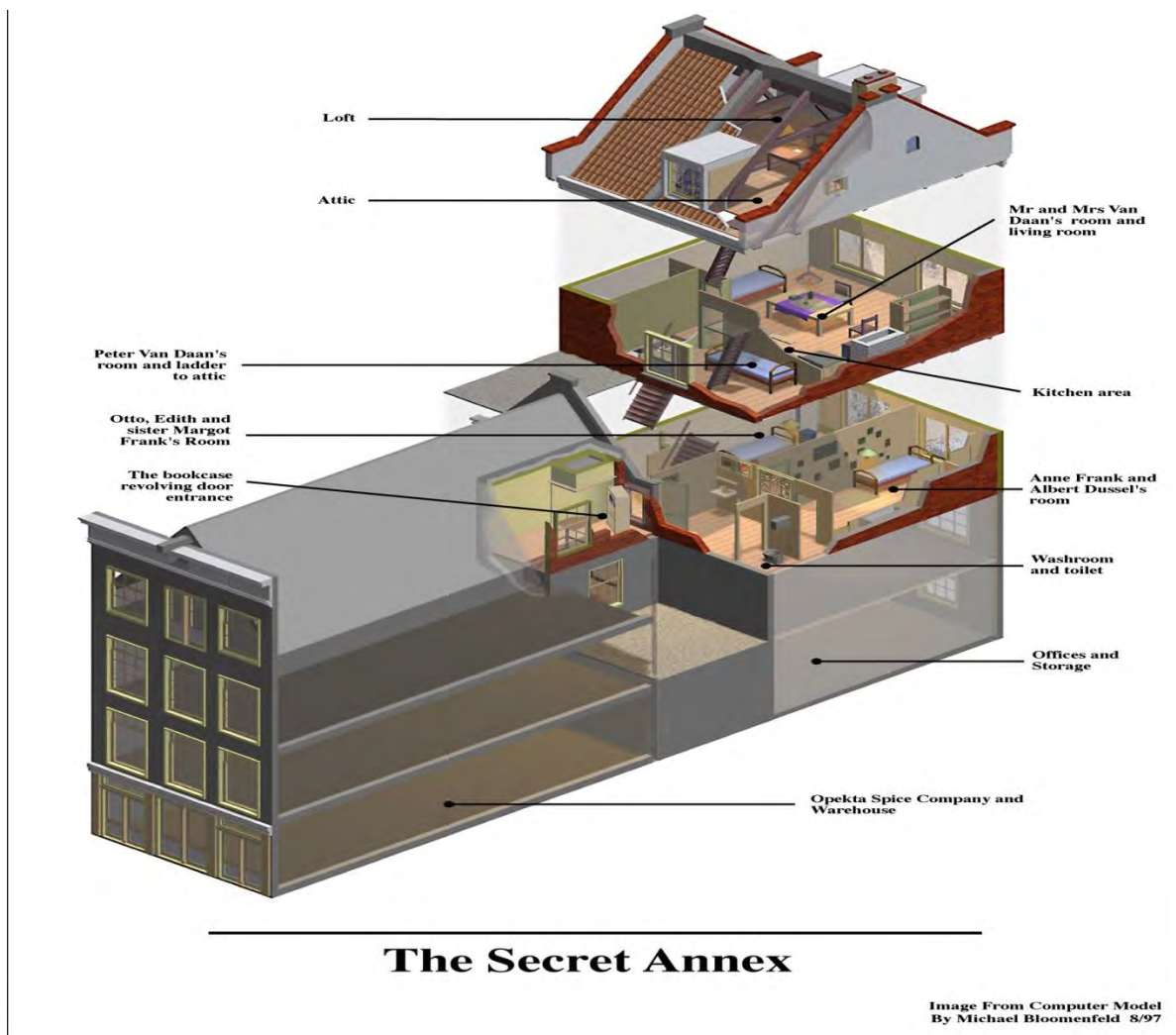
After the end of World War II, the Secret Annex was on a list of buildings to be demolished, but a group of people in Amsterdam campaigned and set up the foundation now known as the Anne Frank House. The house preserved Frank's hiding spot; today it is one of the three most popular museums in Amsterdam. In June 2013, the Anne Frank House lost a lawsuit to the Anne Frank Fonds, after the Fonds sued the House for the return of documents linked to Anne and Otto Frank. Anne's physical diary and other writings, however, are property of the Dutch state and have been on permanent loan to the House since 2009.



In 2009, the Anne Frank Center USA launched a national initiative called the Sapling Project, planting saplings from a 170-year-old chestnut tree that Anne had long loved (as denoted in



her diary) at 11 different sites nationwide. **Anne Frank House and Museum** <http://www.annefrank.org/en/>



**ANNE AND HER HOUSEMATES –  
COMPARING THE PEOPLE AND CHARACTERS IN THE PLAY**



Hermann van Pels as Mr. van Daan in the play  
husband of Augustea and Father of Peter.



Auguste van Pels as Mrs. van Daan in the play



Peter van Pels as Peter van  
Daan in the play



Fritz Pfeffer as Mr. Dussel in the play

**Righteous among the Nations**

Victor Kugler as Mr. Kraler in the play



Miep Gies



## DIRECTOR'S NOTES

"I do believe theatre can get into your heart. Because that's where good theatre hits you. Connects with you. The emotions that happen to the characters onstage affect you positively or negatively" George Hearn, Tony Award winning actor.

As a Museum Teaching Fellow of the US Holocaust Memorial Museum in Washington DC, it is an honor and privilege to bring the story of Anne Frank, her family, those who lived with her and those who saved her to life on stage.



This is also an opportunity to educate young people and everyone on the Holocaust. As stated in *Why Teach about the Holocaust?* by the US Holocaust Memorial Museum, "Because the objective of teaching any subject is to engage the intellectual curiosity of students in order to inspire critical thought and personal growth, the Holocaust provides one of the most effective subjects for examining basic moral issues [and] to examine what it means to be a responsible citizen."

The arts and theatre provide the most effective way to engage students and people of all ages in this history. Elliot Eisner, champion of arts education wrote, "*Art is literacy of the heart*. Arts are critically important to the development of thinking skills in children and the arts might offer teachers both a powerful guide and critical tool in their practice."

Theatre has the power of inspiring audiences to read as their curiosities and interests are triggered. Witnessing a story played by actors who are close to the ages of the characters, as in *The Diary of Anne Frank*, where a 13 year old actress plays the 13 year old Anne Frank, there is a sense of honesty that enhances the truth of the events. This also creates deep personal aesthetic and emotional connections between younger members of the audience and the story being presented.

Through live theatre, audiences will have personal responses to the events and story which can be validated through discussions among themselves and with members of the production team. Using theatre to teach the Holocaust creates opportunities for educators to build discussions generated from watching a live presentation of an historical event, as well as create discussions between students and the actors who portray the roles on topics of empathy, understanding, relationships, and research used to create the roles.

Accuracy and authenticity is important in presenting this moment from history that is more than telling a story. I'm pleased to be working with a cast and team of designers who share that approach to the story and bring their research into creating a stage production that will be respectful of those who lived in the Annex, the Righteous Gentiles who helped them, and to the hundreds of thousands who were affected by the Holocaust, as well as the family members who carry on the legacy of the survivors for years into the future.

***Wayne Brinda***

***Producing Artistic Director & Director***

***Prime Stage production of "The Diary of Anne Frank," May, 2018***



## COSTUME DESIGN NOTES

As the costume designer for Prime Stage's production of "The Diary of Anne Frank", my inspiration comes from a word – "CONNECTION."

The dictionary definitions of the word encompass approximately 18 variations. Foremost, the "state of being connected." This applies to the director and design team being connected to the creative process; the actors to the source material and the finalized product to paying audiences – the latter of whom will hopefully recognize we are all connected in our human-ness.

In addition, "connection" is recognized as "a source of supply for goods, materials, etc., that are scarce, difficult or illegally obtained." This is a prevalent theme in "The Diary of Anne Frank" for those in hiding and the lengths to which the later recognized "Righteous Gentiles" Miep Gies and Victor Kugler have to get food stuffs, cigarettes and the like for the Annex inhabitants.



Connection can refer to a religious denomination as demonstrated in the Hanukkah celebration and religious discussions among the families in the Annex. Connection is also "a group of persons connected by political ties". The ever-present fear of betrayal by persons related to, or collaborating with, the Nazi regime is paramount as time goes on for the persons in hiding as well as their protectors working for the Opetka corporation. "Connections" refers to "those having influence or power." Miep and Jan Gies use their connections to obtain illegal food ration coupons to sustain those they are hiding in the Annex. "Connection" can refer to transportation (Miep and Margot's bicycles) and most importantly, "connection" is a "circle of friends or associates". This thread is one of the most important parts of the Anne Frank legacy: what friends were willing to do-to ultimately risk life-to save lives.

This script provides Anne's clear recollections about clothing specifics – layers upon entering and Margot's eye glasses- and I have to establish a feel for period looks in a variety of adult and teen clothing. My color concept will include the representation of "Jewish badges" (forced identification by Germans of the population they targeted for mass



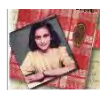
persecution, deportation, torture and murder) and the gradual replacement of color with neutrals representing loss of hope and despair. But ultimately in this production, the technical elements mostly support the beautiful story telling of a

teenager in horrifying circumstances that rises above said circumstance to provide hope for better peace and understanding for mankind. We recognize that Anne's insight – wise beyond her years – challenges us to ensure that her life and those millions of other lives – were not in vain.



**Kim Brown, Costume Designer**

**Prime Stage production of "The Diary of Anne Frank," May, 2018**







## SCENIC DESIGN

### Set designer's model

In designing the set for *The Diary of Anne Frank*, I wanted to create an environment that felt isolated from the rest of the world, while also serving as a functional space for the Frank and Van Daan families to live. The real-life secret annex where Anne Frank, her family and others were hidden away is actually a large space with many levels and multiple rooms. Even though they had a lot of space to move about in, this was the only world that they had known for so long, many years in fact, without having the option of ever leaving.

In the play, the annex consists of a room, for Anne and her sister; a bedroom, for the Van Daan parents; a lofted attic space where their son Peter could sleep; a main sitting room where Anne's parents slept next to the stove and kitchen table at which everyone gathered around for shared meals and lastly a single water closet which was often the only place of complete privacy for any of the characters. To achieve this on stage, I needed to find a way to create an arrangement of furniture and platforming that would suggest these varied spaces but also play into the world of confinement and isolation that these people experienced. By using an array of levels and dividing the space with open stud walls, I created a set that gives the illusion of the multiple room layout. But because all the walls are open and can be seen through, it also creates a place that is void of privacy between each of the characters and also from the audience. The audience is aware of what all the characters are doing at each moment of the play, even if they are not directly speaking or part of the scene that is currently being played out.

***Johnmichael Bohach***

***Scenic Designer***

***Prime Stage production of "The Diary of Anne Frank," May, 2018***



## LIGHTING DESIGN



What is remarkable about *The Diary of Anne Frank* isn't the extraordinary situation, but the real people who experienced it. The lighting reflects the real environment that Anne and the others living with her. The annex that they live in is not the entire world but is *all* the world that they can experience. The only cracks in that unyielding reality that we experience are the small ones that Anne allows in – in her mind and her diary. These are the only times that the lighting allows itself to be more theatrical.

"I LONG TO RIDE A BIKE,  
DANCE,  
WHISTLE,  
LOOK AT THE WORLD,  
FEEL YOUNG  
AND KNOW THAT I'M FREE."  
-Anne Frank

***J.R. Shaw***

***Lighting Designer***

***Prime Stage production of "The Diary of Anne Frank," May, 2018***



## PROJECTION/VIDEO DESIGN



The world of projection design is an interesting combination of many of the other design disciplines. We can create scenic like objects on stage, but we aren't scenic designers. We put light onto the stage, but we aren't lighting designers. We create time-based media but we aren't sound designers. Projection designers use different elements from many different disciplines and combine them together to create something entirely new, most of the time that results in creating an ephemeral, pictorial addition to the stage. That is an image, video or something with imagistic quality that works to further explore the story being presented onstage. It is important that all the design elements, but projection design specifically, work in service of the story and not upstage it - a projection designer is not a film director and it's important not to create a movie onstage.

One of the ways that projections can be used in theatre is world-building or helping to explain and create the world that the characters inhabit. Another way that projections can be used is to explore the thoughts or the mind of a character. In a way, both of these ideas are at play in *The Diary of Anne Frank*. The first idea, or the world building, allows the team to show how the world is still chugging along while the inhabitants of the annex are unable to leave day after day. It allows us to bring the timeline and history of World War Two and the Holocaust to work in tandem with the story of Anne, her family, and her friends. Additionally, the projections also allow us to see Anne's diary come alive in a visual way, allowing the audience and the actors on stage to dive deeper into Anne's thoughts.

***Joe Spinogatti***

***Projection/Video Designer***

***Prime Stage production of "The Diary of Anne Frank," May, 2018***



## ***THE DIARY OF ANNE FRANK PLOT SUMMARY***



**Actors left to right - Madeline Dalesio (Anne) Gabrielle Kogut (Margot), April Daras (Edith) and Michael Perry, (Otto)**

[Anne](#)'s diary begins on her thirteenth birthday, June 12, 1942, and ends shortly after her fifteenth. At the start of her diary, Anne describes fairly typical girlhood experiences, writing about her friendships with other girls, her crushes on boys, and her academic performance at school. Because anti-Semitic laws forced Jews into separate schools, Anne and her older sister, Margot, attended the Jewish Lyceum in Amsterdam.

The Franks had moved to the Netherlands in the years leading up to World War II to escape persecution in Germany. After the Germans invaded the Netherlands in 1940, the Franks were forced into hiding. With another family, the van Daans, and an acquaintance, Mr. Dussel, they moved into a small secret annex above [Otto Frank](#)'s office where they had stockpiled food and supplies. The employees from Otto's firm helped hide the Franks and kept them supplied with food, medicine, and information about the outside world.

The residents of the annex pay close attention to every development of the war by listening to the radio. Some bits of news catch Anne's attention and make their way into her diary, providing a vivid historical context for her personal thoughts. The adults make optimistic bets about when the war will end, and their mood is severely affected by Allied setbacks or German advances. Amsterdam is devastated by the war during the two years the Franks are in hiding. All of the city's residents suffer, since food becomes scarce and robberies more frequent.





Anne often writes about her feelings of isolation and loneliness. She has a tumultuous relationship with the adults in the annex, particularly her mother, whom she considers lacking in love and affection. She adores her father, but she is frequently scolded and criticized by Mr. and Mrs. van Daan and Mr. Dussel. Anne thinks that her sister, Margot, is smart, pretty, and agreeable, but she does not feel close to her and does not write much about her. Anne eventually develops a close friendship with Peter van Daan, the teenage boy in the annex. Mr. Frank does not approve, however, and the intensity of Anne's infatuation begins to lessen.

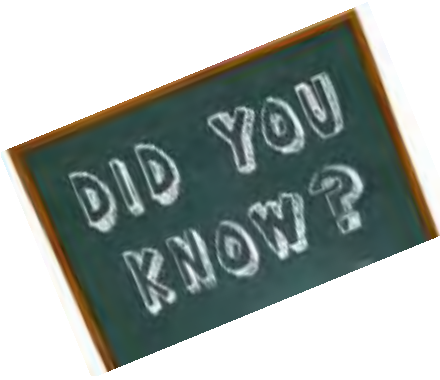
Anne matures considerably throughout the course of her diary entries, moving from detailed accounts of basic activities to deeper, more profound thoughts about humanity and her own personal nature. She finds it difficult to understand why the Jews are being singled out and persecuted. Anne also confronts her own identity. Though she considers herself to be German, her German citizenship has been revoked, and though she calls Holland her home, many of the Dutch have turned against the Jews. Anne feels a tremendous solidarity with her aggrieved people, and yet at the same time she wants to be seen as an individual rather than a member of a persecuted group.

During the two years recorded in her diary, Anne deals with confinement and deprivation, as well as the complicated and difficult issues of growing up in the brutal circumstances of the Holocaust. Her diary describes a struggle to define herself within this climate of oppression. Anne's diary ends without comment on August 1, 1944, the end of a seemingly normal day that leaves us with the expectation of seeing another entry on the next page. However, the Frank family is betrayed to the Nazis and arrested on August 4, 1944. Anne's diary, the observations of an imaginative, friendly, sometimes petty, and rather normal teenage girl, comes to an abrupt and silent end.

Otto Frank is the family's sole survivor, and he recovers Anne's diary from Miep. He decides to fulfill Anne's wishes by publishing the diary. Anne's diary becomes a condemnation of the unimaginable horror of the Holocaust, and one of the few accounts that describe it from a young person's perspective.

Did you know that besides her diary, Anne wrote several **short stories**, essays, personal recollections, and the first five chapters of a novel and copied out special passages from other things she read in a separate notebook? *Anne Frank's Tales from the Secret Annex: A Collection of Her Short Stories, Fables, and Lesser-Known Writings, Revised Edition*





## PLAY AND THE BOOK – A COMPARISON

**Play**-Anne doesn't like being treated like a baby, which is exactly what she gets sometimes. Anne is also worried about showing another side of herself to others, a nicer side.

**Book**-Anne likes to remember that there is still good to everything around her, that thinking about the remaining beauty in the world is much more satisfying than thinking about the misery.

**Play**-Anne tells that she believes that, putting everything else aside, people are still "really good at heart."

**Book**-Anne doesn't want to upset Peter Van Daan by talking to him too much. Peter used to think Anne was unbearable. Anne loves talking with Peter.

**Play**-Peter thinks Anne has changed from noisy to much quieter and has grown quite fond of her. Peter is able to compliment Anne.

**Book**-Food is scarce in the annex. Anne must use a good-smelling handkerchief to eliminate the smell of the terrible scents of some foods being made to eat.

**Play**-Potatoes are being divided in the annex. Food needs to be shared equally as there is not much of it.

**Book**-Anne tells what her mother, father, Mr. and Mrs. Van Daan, and Mr. Dussel think about the situation. Mrs. Van Daan tells of her being the "queen of the kitchen" and believes war has gone through little progress. Smoking makes things seem less worse for Mr. Van Daan. Mrs. Frank is so hungry and says the war is progressing. Mr. Frank is optimistic about the politics going on and just wants to take it easy. Finally, Mr. Dussel is in agreement with Mr. Frank and is anal about what he needs to get finished.

**Play**-Mr. Van Daan loves his cigarettes. Everyone has their own feelings and different traits to make up all different types of people in the annex.

**Book**-Anne longs to talk about Peter and wants to open up to him about her thoughts.

**Play**-When Anne gets the chance to talk to Peter, she is so happy to have conversations with him.

**Book**-Anne wants to know what some of Peter's plans are, like practicing shorthand, so that she can talk to him as often as possible.

**Play**-Anne gets frustrated with what the adults say about her and Peter talking so much in his room. It's hard for her not to let it bother her.



## ABOUT THE RIGHTEOUS GENTILES

<https://www.pbs.org/wgbh/pages/frontline/shtetl/righteous/>

The Righteous among the Nations, honored by [Yad Vashem](#), are non-Jews who took great risks to save Jews during the Holocaust. Rescue took many forms and the Righteous came from different nations, religions and walks of life. What they had in common was that they protected their Jewish neighbors at a time when hostility and indifference prevailed.

### The Penalty for Helping a Jew in Occupied Poland:

The following proclamation was issued by Dr. Ludwig Fischer, the German district governor of Warsaw, on November 10, 1941: ***"Concerning the Death Penalty for Illegally Leaving Jewish Residential Districts...Any Jew who illegally leaves the designated residential district will be punished by death. Anyone who deliberately offers refuge to such Jews or who aids them in any other manner (i.e., offering a night's lodging, food, or by taking them into vehicles of any kind, etc.) will be subject to the same punishment. Judgment will be rendered by a Special Court in Warsaw. I forcefully draw the attention of the entire population of the Warsaw District to this new decree, as henceforth it will be applied with the utmost severity."***



*"I believe that it was really due to Lorenzo that I am alive today; and not so much for his material aid, as for his having constantly reminded me by his presence... that there still existed a just world outside our own, something and someone still pure and whole... for which it was worth surviving" -Primo Levi describes his rescuer, Lorenzo Perrone (If This is a Man)*

### Avenue of the Righteous Among the Nations

Attitudes towards the Jews during the Holocaust mostly ranged from indifference to hostility. The mainstream watched as their former neighbors were rounded up and killed; some collaborated with the perpetrators; many benefited from the expropriation of the Jews property.

In a world of total moral collapse there was a small minority who mustered extraordinary courage to uphold human values. These were the Righteous Among the Nations. They stand in stark contrast to the mainstream of indifference and hostility that prevailed during the Holocaust. Contrary to the general trend, these rescuers regarded the Jews as fellow human beings who came within the bounds of their universe of obligation.

Most rescuers started off as bystanders. In many cases this happened when they were confronted with the deportation or the killing of the Jews. Some had stood by in the early stages of persecution, when the rights of Jews were restricted and their property confiscated, but there was a point when they decided to act, a boundary they were not willing to cross. Unlike others, they did not fall into a pattern of acquiescing to the escalating measures against the Jews.

In many cases it was the Jews who turned to the non-Jew for help. It was not only the rescuers who demonstrated resourcefulness and courage, but also the Jews who fought for their survival.



Faced with Jews knocking on their door, bystanders were faced with the need to make an instant decision. This was usually an instinctive human gesture, taken on the spur of the moment and



**Righteous Gentiles  
Miep Gies and Mr. Kugler**


only then to be followed by a moral choice. Agreeing to hide someone during a raid or roundup - to provide shelter for a day or two until something else could be found – would evolve into a rescue that lasted months and years.

The price that rescuers had to pay for their action differed from one country to another. In Eastern Europe, the Germans executed

not only the people who sheltered Jews, but their entire family as well. Notices warning the population against helping the Jews were posted everywhere. Those who decided to shelter Jews had to sacrifice their normal lives and to embark upon a clandestine existence – often against the accepted norms of the society in which they lived, in fear of their neighbors and friends – and to accept a life ruled by dread of denunciation and capture.

**Righteous Gentiles Assisted**

- ⊙ People, at their own peril, in all countries hid Jews or tried to help them in some way.
- ⊙ The “French Army” helped French Jews escape to Spain, collected money to help hidden Jews, and hid them.
- ⊙ Families took children into hiding.
- ⊙ Danes helped Jews escape to Sweden and kept their homes up until their neighbors returned.
- ⊙ Individuals risked their lives to help, such as Oscar Schindler, Raoul Wallenberg, and others.

 Holocaust Resource Center

Most rescuers were ordinary people who cared about the people around them. In many cases they never planned to become rescuers and were totally unprepared for the moment in which they had to make such a far-reaching decision. They were ordinary human beings, and it is precisely their humanity that touches us and should serve as a model.

The Righteous are Christians from all denominations and churches, Muslims and agnostics; men and women of all ages; they come from all walks of life; highly educated

people as well as illiterate peasants; public figures as well as people from society's margins; city dwellers and farmers from the remotest corners of Europe; university professors, teachers, physicians, clergy, nuns, diplomats, simple workers, servants, resistance fighters, policemen, peasants, fishermen, a zoo director, a circus owner, and many more.

The Righteous Among the Nations teach us that every person can make a difference.

There were different degrees of help: some people gave food to Jews, thrusting an apple into their pocket or leaving food where they would pass on their way to work. Others directed Jews to people who could help them; some sheltered Jews for one night and told them they would have to leave in the morning. Only few assumed the entire responsibility for the Jews’ survival. It is mostly the last group that qualifies for the title of the Righteous Among the Nations.





## **The main forms of help extended by the Righteous Among the Nations:**

**Hiding Jews in the rescuers' home or on their property.** In the rural areas in Eastern Europe hideouts or bunkers, as they were called, were dug under houses, cowsheds, barns, where the Jews would be concealed from sight. In addition to the threat of death that hung over the Jews' heads, physical conditions in such dark, cold, airless and crowded places over long periods of time were very hard to bear. The rescuers, whose life was terrorized too, would undertake to provide food – not an easy feat for poor families in wartime – removing the excrements, and taking care of all their wards' needs. Jews were also hidden in attics, hideouts in the forest, and in any place that could provide shelter and concealment, such as a cemetery, sewers, animal cages in a zoo, etc. Sometimes the hiding Jews were presented as non-Jews, as relatives or adopted children. Jews were also hidden in apartments in cities, and children were placed in convents with the nuns concealing their true identity. In Western Europe Jews were mostly hidden in houses, farms or convents.

**Providing false papers and false identities.** In order for Jews to assume the identity of non-Jews they needed false papers and assistance in establishing an existence under an assumed identity. Rescuers in this case would be forgers or officials who produced false documents, clergy who faked baptism certificates, and some foreign diplomats who issued visas or passports contrary to their country's instructions and policy. Diplomats in Budapest in late 1944 issued protective papers and hung their countries flags over whole buildings, so as to put Jews under their country's diplomatic immunity. Some German rescuers, like Oskar Schindler, used deceitful pretexts to protect their workers from deportation claiming the Jews were required by the army for the war effort.

**Smuggling and assisting Jews to escape** – some rescuers helped Jews get out of a zone of special danger in order to escape to a less dangerous location. Smuggling Jews out of ghettos and prisons, helping them cross borders into unoccupied countries or into areas where the persecution was less intense, for example to neutral Switzerland, into Italian controlled parts where there were no deportations, or Hungary before the German occupation in March 1944. The rescue of children - parents were faced with agonizing dilemmas to separate from their children and give them away in the hope of increasing their chances of survival. In some cases, children who were left alone after their parents had been killed would be taken in by families or convents. In many cases it was individuals who decided to take in a child; in other cases, and in some countries, especially Poland, Belgium, Holland and France, there were underground organizations that found homes for children, provided the necessary funds, food and medication, and made sure that the children were well cared for.



## NOTABLE RIGHTEOUS GENTILES

### Why is the US Holocaust Memorial Museum in Washington DC on [Raoul Wallenberg](#) Place?

Swedish diplomat Raoul Wallenberg led one of the most extensive and successful rescue efforts during the Nazi era. His work with the War Refugee Board saved thousands of Hungarian Jews. Wallenberg was posthumously granted American citizenship in 1981, and in 1985 the portion of the street on which the United States Holocaust Memorial Museum in Washington DC is located was renamed in his honor.



### [Varian Fry](#), the first American to be honored as “Righteous among the Gentiles”



Fry, and many other American intellectuals, were concerned about the Nazi’s persecution of Jews and other victims. In 1940, he and 200 American journalists, artists and university presidents formed the Emergency Rescue Committee that helped approximately 2,000 to 4,000 anti-Nazi and Jewish refugees to escape Nazi Germany and the Holocaust. In 1994, the square in front of the US consulate in Marseilles was renamed “Place Varian Fry.”

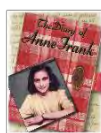
### Friend of Roberto Clemente and sports photographer - [Les Banos](#)



He served in the Hungarian Nazi SS division while a spy for the Allies' OSS. He surreptitiously used his SS role to hide and assist Jews, enabling a number of them to avoid concentration camps. Mr. Banos had been working on behalf of Allied intelligence efforts in Hungary since 1939, when he was a teenager, and eventually gained a position of responsibility within the SS. He interacted with German officers as high as Adolf Eichmann and found ways to spare the lives of innocents by falsifying orders and passing out safe conduct papers.

He also helped his aunt and uncle, owners of a Budapest factory, in hiding Jews and other potential victims in a secret space within the factory's sewer system. He worked with famed Swedish diplomat Raoul Wallenberg in such efforts, and he and his relatives were honored later with medals by both Hungarian and Israeli officials for their actions.

**How can you go beyond being a bystander and help others you see that need assistance, friendship or support?**



## ANNE FRANK QUOTES ABOUT HOPE

Words mean things. Which of these quotes mean something special for you?



*How wonderful it is that nobody need wait a single moment before starting to improve the world.*

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

*Think of all the beauty still left around you and be happy.*

*No one has ever become poor by giving.*

*The best remedy for those who are afraid, lonely or unhappy is to go outside, somewhere where they can be quite alone with the heavens, nature and God.*

*Where there's hope, there's life. It fills us with fresh courage and makes us strong again.*

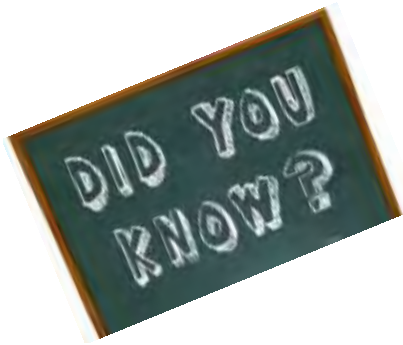
*Human greatness does not lie in wealth or power, but in character and goodness.*



The good news is that you don't know how great you can be! How much you can love! What you can accomplish! And what your potential is!  
- Anne Frank

Share an important quote from Anne Frank that may be different from these and create “A Wall of Words and Hope” in your classroom.





## THE HOLOCAUST AND WORLD WAR II: TIMELINE

January 30, [1933](#): President Hindenburg appoints Adolf Hitler Chancellor of Germany.

March 20, 1933: SS opens the [Dachau](#) concentration camp outside of Munich.

April 1, 1933: [Boycott](#) of Jewish-owned shops and businesses in Germany.

April 7, 1933: Law for the Reestablishment of the Professional Civil Service.

July 14, 1933: Law for the Prevention of Progeny with Hereditary Diseases.

September 15, 1935: [Nuremberg Race Laws](#).

March 16, [1935](#): Germany introduces military conscription.

March 7, 1936: German troops march unopposed into the Rhineland.

August 1, 1936: Summer [Olympics](#) begin in Berlin.

March 11-13, 1938: Germany incorporates [Austria](#) in the *Anschluss* (Union).

November 9/10, 1938: [Kristallnacht](#) (nationwide pogrom in Germany).

May 13, 1939: The [St. Louis](#) sails from Hamburg, Germany.

September 29, 1938: Munich Agreement.

August 23, 1939: [Nazi-Soviet Nonaggression Agreement](#).

September 1, 1939: Germany [invades Poland](#), starting [World War II](#) in Europe.

September 17, 1939: The Soviet Union occupies Poland from the east.

October 8, 1939: Germans establish a [ghetto](#) in Piotrków Trybunalski, Poland.

April 9, 1940: Germany invades [Denmark](#) and [Norway](#).

May 10, 1940: Germany attacks [western Europe](#) (France and the Low Countries).

July 10, 1940: Battle of Britain begins.

April 6, 1941: Germany invades [Yugoslavia](#) and [Greece](#).



June 22, 1941: Germany [invades the Soviet Union](#).

July 6, 1941: [Einsatzgruppen](#) (mobile killing units) shoot nearly 3,000 Jews at the Seventh Fort, one of the 19th-century fortifications surrounding [Kovno](#).

August 3, 1941: Bishop Clemens August Graf von Galen of Muenster denounces the “[euthanasia](#)” killing program in a public sermon.

September 28-29, 1941: Einsatzgruppen shoot about 34,000 Jews at [Babi Yar](#), outside Kiev.

November 7, 1941: Einsatzgruppen round up 13,000 Jews from the [Minsk](#) ghetto and kill them in nearby Tuchinki (Tuchinka).

November 30, 1941: Einsatzgruppen shoot 10,000 Jews from the [Riga](#) ghetto in the Rumbula Forest.

December 6, 1941: Soviet winter counteroffensive.

December 7, 1941: [Japan](#) bombs [Pearl Harbor](#) and the United States declares war the next day.

December 8, 1941: The first killing operations begin at [Chelmno](#) in occupied Poland.

December 11, 1941: Nazi Germany declares war on the United States.

January 16, 1942: Germans begin the mass deportation of more than 65,000 Jews from [Lodz](#) to the Chelmno killing center.

January 20, 1942: [Wannsee Conference](#) held near Berlin, Germany.



March 27, 1942: Germans begin the deportation of more than 65,000 Jews from [Drancy](#), outside [Paris](#), to the east (primarily to [Auschwitz](#)).

June 28, 1942: Germany launches a new offensive towards the city of Stalingrad.

July 15, 1942: Germans begin mass deportations of nearly 100,000 Jews from the occupied [Netherlands](#) to the east (primarily to Auschwitz).



July 22, 1942: Germans begin the mass deportation of over 300,000 Jews from the [Warsaw](#) ghetto to the [Treblinka](#) killing center.

September 12, 1942: Germans complete the mass deportation of about 265,000 Jews from Warsaw to Treblinka.

November 23, 1942: Soviet troops counterattack at Stalingrad, trapping the German Sixth Army in the city.

April 19, 1943: [Warsaw ghetto uprising](#) begins.

July 5, 1943: Battle of Kursk.

October 1, 1943: Rescue of Jews in [Denmark](#).

November 6, 1943: Soviet troops liberate Kiev.

March 19, 1944: Germans forces occupy [Hungary](#).

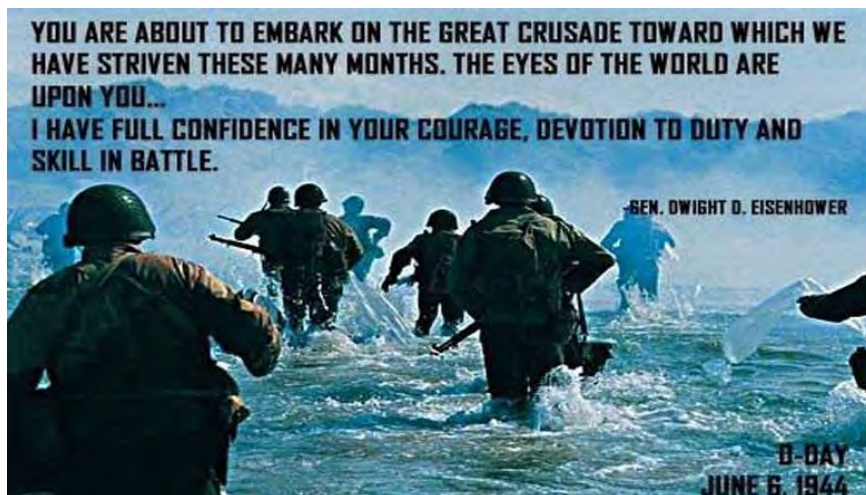


May 15, 1944: Germans begin the mass deportation of about 440,000 Jews from Hungary.

June 6, 1944: [D-Day](#): Allied forces invade Normandy, France.

June 22, 1944: The Soviets launch an offensive in eastern Belorussia (Belarus).

July 25, 1944: Anglo-



American forces break out of Normandy.

August 1, 1944: Warsaw Polish uprising begins.

August 15, 1944: Allied forces land in southern France.

August 25, 1944: Liberation of Paris.

December 16, 1944: [Battle of the Bulge](#).

January 12, 1945: Soviet winter offensive.

January 18, 1945: [Death march](#) of nearly 60,000 prisoners from the Auschwitz camp system in southern Poland.



January 25, 1945: Death march of nearly 50,000 prisoners from the [Stutthof](#) camp system in northern Poland.

January 27, 1945: Soviet troops liberate the [Auschwitz](#) camp complex.

March 7, 1945: US troops cross the Rhine River at [Remagen](#).

April 16, 1945: The Soviets launch their final offensive, encircling Berlin.

April 29, 1945: American forces [liberate](#) the [Dachau](#) concentration camp.



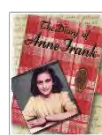
April 30, 1945: Adolf Hitler commits suicide.



May 7, 1945: Germany surrenders to the western Allies.



May 9, 1945: Germany surrenders to the Soviets.







## \*\*ACTIVITIES\*\*

After you finished reading the book and seeing the play, try some of these activities!

### #1 THE DIARY OF ANNE FRANK WORKSHEET

These sample worksheets are a great way to honor Anne Frank and her love of writing! Students have the opportunity to brainstorm descriptive traits about Anne Frank and themselves, complete a writing prompt, reflect on what it would be like to live in an annex.

The Diary of *Anne Frank*

"If only I can be myself, I'll be satisfied" — Anne Frank

Anne Frank writes a lot about herself in her diary. In detail she writes about her interests, her feelings, her heritage, and her looks. In the space below, write down words that you feel describe Anne best.

Below, fill in as many words as possible that describe you.

"... I still believe, in spite of everything, that people are truly good at heart." — Anne Frank

What do you think about the quote above? Is everyone good at heart? If so, what makes people do bad things? If we are not all good at heart, what are we?

"We put on heaps of clothes as if we were going to the North Pole, the sole reason being to take clothes with us." — Anne Frank

What three possessions would you take with you into a secret annex? Why?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

My Favorite Anne Frank Quote:

Paste Your Picture Here

www.CoreGrammarBlog.com • www.SadlierSchool.com • Toll Free 800-221-5175

Sadlier School

Teachers can implement journal writing smoothly into their classrooms. When students enter the classroom, they are often talkative and active. A writing prompt is one way to get students settled down and focused on a task. At the same time, the prompt will allow students to practice writing for a variety of purposes and practice the conventions of Standard English. The more students write, the more practice they are given to work with language, grammar, and mechanics.

The following are 33 writing prompts that will encourage students to engage in journal writing.



# 33 Journal Topics

1. You were recently elected President of the United States—What things would you change about our country?
2. What is the greatest challenge teens face today? How can you overcome this?
3. What would happen if animals could talk? What are some questions you would like to ask them? What do you think they would say?
4. Write at least fifteen things you like about yourself.
5. What do you think the world will be like in 2109?
6. How would you run your classroom if you were the teacher? How would it be different than the classes you have now? How would it be the same?
7. If you could take three people on a trip to anywhere in the world, where would you go and who would you take? What would your trip be like? What would you want to see?
8. If I was 25 years old, I would...
9. If you were given three wishes, but could only use them for things that didn't directly benefit you, what would you wish for? Why?
10. Write about someone important to you.
11. Write about a time when you thought you were right and everyone else thought you were wrong.
12. What is your favorite childhood memory?
13. I would love to learn to...
14. What do you like to do when it's raining outside?
15. If you could make any three things happen, what would they be and how would they affect you and those around you?
16. What would you consider to be your biggest mistake in life so far?
17. What is the strangest thing that has ever happened to you?
18. Do you believe in ghosts? Why or why not? Have you ever seen a ghost or know anyone who has?
19. How different would your life be if there weren't social media platforms? Would it improve? What would you miss?
20. If you could rid the earth of one thing, what would it be and why? How would the world be different without it?
21. What makes a person nice?
22. If you could go back in time and relive one day of your life, which day would you choose? Why?
23. Have you ever been bullied? How did you handle it? What advice would you give someone in the same situation? If you haven't been bullied, what would you do if you saw someone being bullied?
24. If you could live anywhere, where would you live? How could you make this a reality? Study abroad? Future job? Backpacking?
25. Today is a good day because...
26. If you could turn any fictional character into a real life person, who would you choose? Why? If you could have personally witnessed one event in history, what would you want to have seen? Why?
27. What is your biggest strength and weakness? How do these traits affect your character?
28. How did your parents come up with your name? If you could change your name would you?
29. In five years I will...
30. Are first impressions important?
31. Describe yourself at seventy. What do you look like? What have you accomplished? What have you learned?
32. If you could have dinner with anyone from history, who would you choose? Where would you eat? What questions would you ask them? What do you think their answers would be?
33. List 15 things you are grateful for. How does having gratitude improve your life?



**TEACHERS' COURSE INSTRUCTION FOR**  
***THE DIARY OF ANNE FRANK***  
***Dramatized by Frances Goodrich & Albert Hackett***

**Insights into engaging the students with the story of The Diary of Anne Frank**

**1. Introductions and Brief Discussion of bringing Literature and Plays alive in the classroom.**

- a. What makes a piece of literature different than a play?
- b. Discuss major themes in literature i.e. timelines, characters, locations, length etc...
- c. Discuss plays i.e. use the novel of Anne Frank vs. the play of Anne Frank or movie
- d. Discuss what it means to bring literature to life.
- e. What other pieces of literature do students know that are similar to Anne Frank?

**2. Brief World War II Discussion.**

- a. Bringing the time of World War II into the classroom.
- b. Explain (if students don't know) what World War II was about and the ramifications as it relates to the Holocaust.
- c. The fashion, music, movies i.e. what was the style, what music were people listening to and who were the popular actors at the time; conversely what are the fashions today, music and our favorite movies etc.
- d. Who are the major World Leaders at that time of the play and who are the major World Leaders today? Are there any similarities to that time period vs. the present?
- e. How does history repeat itself? What does that mean to the students?

**3. Delving into the book and/or play of Anne Frank.**

- a. Discuss the major themes in the story of Anne Frank with students.
- b. Discuss the minor themes
- c. Discuss how the major themes effect the movement of the story (i.e.) World War II
- d. Discuss how the minor themes effect the movement of the story (i.e.) righteous gentile
- e. Discussion about *Righteous Gentiles*. Who are they? What are the consequences of them helping Jewish people?



#### 4. Readers Style Theatre

- a. Finding the favorite moments from the play/movie.
- b. Assign/cast characters and scenes from the play.
  - Each cast asks/discusses together and individually; what is the previous event before this scene takes place, i.e. what just happened.
  - What is my relationship to these people in this scene? (i.e.) how do I feel about them?
  - Where are we? (i.e.) where is the scene taking place.
  - What time of day is it?
  - **Individually:** What is it that I want in this scene? (i.e.) what is my objective
  - What are the actions that I use to get my objective?

“I don't think of all the misery,  
but of the beauty that still remains.”

- Anne Frank



## LESSON PLANS FOR *THE DIARY OF ANNE FRANK*

### WORKSHOP I

#### Theatrical Warm-up and Get students engaged!

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers, the muscles and connective tissues so that they can move with the demands of any dramatic situation.

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**Procedure:**

- Begin with movement/vocal warm-up

Start with head/neck roles

The Puppet –

1. Stand in a circle with some room around you to move.
2. Imagine a string is attached to each of your shoulders. Let the string pull your shoulders up to the ceiling. Try and touch the ceiling with your shoulders. Really try.
3. Now imagine the string is attached to your elbows. Let it lift your elbows to the ceiling. Try and touch the ceiling with your elbows.
4. Now imagine the string is attached to your wrists. Try and touch the ceiling with your wrists.
5. Now imagine the string is attached to your fingertips. Try and touch the ceiling with your fingertips. Stretch and reach to the ceiling.
6. Release your spine from the waist with a big “uhhh” sound. Hang bent over at the waist like a rag doll, relaxing everything in your body but those few muscles required to keep you on your feet.
7. Breathe a big sigh and let out any tension remaining.
8. Now roll up your spine, stacking one vertebra atop the other. Leave your head, shoulders and arms released until the very last minute when your head will float into place above the spine.
9. Breathe another big sigh and release the tension.
10. Repeat the entire exercise double time.

**6-8 minutes**           -----



## VOCABULARY – READING AND RESPONDING TO TEXT

**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading and writing. Using and understanding different vocabulary will also expedite comprehension and focus. It allows for **audibility**: projecting your voice so your audience can hear and understand you; **pronunciation**: recognizing words before you say them and pronounce all sounds correctly; **articulation**: using your tongue, mouth and lips to pronounce all the sounds correctly; **vocal variety/expression**: using appropriate pitch, volume and flow.



### Pennsylvania Academic Standards for Reading, Writing, Listening, Speaking

The following standards are addressed in this lesson plan:

**1.6.11.A:** Listen critically and respond to others in small and large group situations. Respond with grade level appropriate questions, ideas, information or opinions.

**1.6.11.C:** Demonstrate awareness of audience using appropriate volume and clarity in formal speaking presentations.

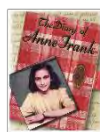
**1.6.11.D:** Listen to and acknowledge the contributions of other students well introducing ideas and opinions to enrich the discussion

### Vocabulary

**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading of *THE DIARY OF ANNE FRANK*. Using and understanding different vocabulary will also expedite comprehension and focus.

Divide class into teams. Use vocabulary cards and distribute copies to the students for example:

immigrate  
moodiness  
wangle  
collapsible  
calligraphy  
finicky  
incriminate  
bungle  
seethe  
saboteur  
antagonize



Ask students to refer to the definitions they wrote on their vocabulary cards to answer each question below. The questions require them to apply the meaning of the words to their own experiences.

1. What is an experience that makes you **seethe**?
2. When have you seen **calligraphy**?
3. Describe a **finicky** character from a movie or book.
4. Tell about a **calamitous** event from the news.
5. What would you describe with the word **saboteur**?

**20 minutes**

**Objective:** Students will strengthen inter-personal skills with knowledge of vocabulary used in different ways throughout their reading. Using and understanding different vocabulary will also expedite comprehension and focus.

- **Comprehension Focus**

### Analyze Theme

### Community vs Individual

*The Diary of Anne Frank* is an eye-opening true diary that tracks Anne Frank's life as a young girl in the confines of an annex for two years. The story covers themes surrounding ethnic cleansing, trauma, adolescence, and identity. The book has rich characterizations that develop as the story moves from a thirteen-year-old Anne to a fifteen-year-old Anne.

Divide students into teams

1. Using some of the characters in *The Diary of Anne Frank* distribute "Character" cards to the teams.
2. Allow them to discuss amongst themselves (along with instructor) for 4 minutes how the characters contribute to the theme and movement of the play.

**Characters:**

1. Anne Frank
2. Margot Frank: her older sister
3. Mr. Frank: their father
4. Mrs. Frank: their mother
5. Miep: worker in Mr. Frank's business; Dutch

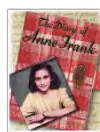


**Characters:**

6. Peter Van Daan
7. Mr. Van Daan: his father
8. Mrs. Van Daan: his mother
9. Mr. Dussel: a dentist
10. Mr. Kraler: worker in Mr. Frank's business; Dutch



### 19-minutes End of Workshop I



## WORKSHOP II

**Objective:** Students will develop physical awareness as it relates to self-expression and vocal production. Stretching limbers the muscles and connective tissues so that they can move with the demands of any dramatic situation.

**Procedure:**

- Begin with movement/vocal warm-up from Workshop I

**6-8 minutes**

### Theatre Game: Observing Change

This exercise focuses entirely on your power of observation. It becomes more difficult for your partner as your attention to detail improves. This exercise will all also discipline the student to focus and observe the performance for comprehension and clarity.

1. Sit on the classroom floor across from a partner.
2. Spend two minutes observing everything about your partner in as much detail as possible.
3. Turn away. Your partner will then change three small things about his or her appearance.
4. Turn back when your partner is ready.
5. Try and guess the three changes.
6. Switch roles.

This exercise can be done with four students at a time so that the class can observe changes.

**20 minutes**

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**Objective:** Training students on how to be an “audience” member.

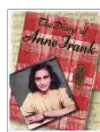
### Theatre Etiquette

1. Bring in a playbill – explain the importance of reading the contents of the Playbill.
2. Bring in picture of the set – explain the importance of observing the set and how important it is to the movement and tone of the play.

Explain how important it is to respect performers on stage by being quiet and listening to the performance. Students will learn the proper way to attend a theatrical performance by being observant and focused on the playbill, the set the language and will thus have an enjoyable experience and be able to ask intelligent questions at the Q&A after the performance.

**0 minutes**

**END Workshop II**





## WORKSHOP III

### AFTER THE PRODUCTION

#### Evaluation, Reflection and Comprehension

**Objective:** To evaluate the learning experience of the play and comprehension quality of the experience. Reflections on student experience.

**Procedure:** Initiate and participate with students in collaborative discussion on various aspects of the play. A Q&A period on paper and/or verbally for the entire session.

To properly evaluate the learning experience for the students, the Instructor can pose questions on paper from Workshops I and II and the theatre experience. **40 minutes**

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# ***THE DIARY OF ANNE FRANK***

## **AGREE/DISAGREE QUESTIONNAIRE**

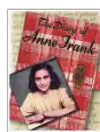
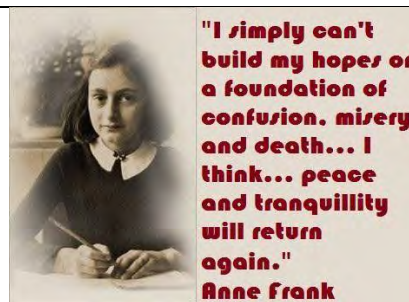
Before seeing the production, *The Diary of Anne Frank*, respond as to whether you agree or disagree with each statement by providing a check (✓) if you agree or an X if you disagree.

After seeing the play, examine your answers in the before column and respond again in the after column. Have any of your answers changed?

**Before**

**After**

	<b>I now have more of an appreciation of non-fiction.</b>	
	<b>Does the novel/play change how you view bystanders and those who help others?</b>	
	<b>If the same story had been written today but set in the current climate, would it be different?</b>	
	<b>Are people treated any different in the novel/play than they are today?</b>	
	<b>Does the novel/play affect you differently by being told from the Anne Frank's perspective?</b>	
	<b>The Holocaust was a part of World War II.</b>	
	<b>Did the novel/play change your view on whether there is still a divide between countries today?</b>	
	<b>Life experience provides better education than reading books.</b>	
	<b>There were many hidden children like Anne Frank in the Holocaust.</b>	
	<b>I have a deeper respect for people of all faiths and ethnicities.</b>	



If you enjoyed *The Diary of Anne Frank* we encourage you and your students to explore these and other topics by further by checking out the following suggested reading.

## ANNE FRANK BIBLIOGRAPHY

### - Primary Sources

**Frank, Anne.** *Anne Frank's Tales from the Secret Annex.* Garden City, NY: Doubleday, 1984. Collection of short stories written by Anne Frank. Suggested: have students read "Give." What does the story reveal about Anne Frank's Attitude toward other people?

**Frank, Anne.** *The Diary of a Young Girl: The Definitive Edition.* New York: Doubleday, 1995.

### - Secondary Sources

*Anne Frank: A History for Today.* Amsterdam: Anne Frank House. An exhibit catalog with text to accompany the exhibit, *Anne Frank: A History for Today*. Copies are available from the Tampa Bay Holocaust Memorial Museum and Education Center.

*Reader's Companion to the Diary of a Young Girl.* New York: Doubleday. A timeline, questions and answers, and a brief biography on Anne Frank and her diary.

**Barnouw, David, ed.** *The Diary of Anne Frank: The Critical Edition, The Netherlands State Institute for War Documentation.* New York: Doubleday, 1989. Essays on the history of Anne Frank including discussion of the diary's history, the investigation into who told on the Franks and other important historical events. Also includes Anne Frank's different entries and copies of the original writings.

**Epstien, Rachel S.** *Anne Frank.* New York: Franklin Watts, 1997.

**Gies, Miep with Alison Leslie Gold.** *Anne Frank Remembered: The Story of the Woman Who Helped to Hide the Frank Family.* New York: Simon & Schuster, 1987. Memoir of Miep Gies from the perspective of a helper looking back at the war years and recounting her experiences with Otto Frank and feelings about Anne Frank and her diary after the war. The award winning video with the same name by John Blair is also a valuable teaching resource.

**Hurwitz, Johanna.** *Anne Frank: A Life in Hiding.* New York: Beech Tree Books, 1993.

**Jong, Louis de.** *The Netherlands and Nazi Germany.* Cambridge, Mass: Harvard University Press, 1990. Important analysis by Dutch Jewish historian on the Dutch reactions during Nazi occupation.

**Linder, Willy.** *The Last Seven Months of Anne Frank.* New York: Anchor Books Doubleday, 1991. Testimonies by people who saw Anne Frank during the last seven months of her life in Auschwitz and Bergen-Belsen.

**Van der Rol, Ruud and Rian Verhoeven.** *Anne Frank: Beyond the Diary.* New York: Puffin Books, 1995. Excellent photo essay of Anne Frank interspersed with selections from Anne Frank's diary. This is a well-written account of Anne Frank and her world (1929-45) and is a valuable resource for teachers and students and highly recommended to any reader interested in Anne Frank.



## Other Memoirs and Resources

Boas, Jacob. *We are Witnesses: Five Diaries of Teenagers who died in the Holocaust*. New York: Henry Holt, 1995.

Durlacher, Gerhard. *Stripes in the Sky*. London: Serpent's Tail, 1991.

Fink, Ida. *A Scrap of Time and Other Stories*. London: Peter Owen, 1988.

Flinker, Moses. *Young Moshe's Diary: The Spiritual Torment of a Jewish Boy in Nazi Europe*. Jerusalem: Yad Vashem, 1965.

Herzberg, Abel. *Between Two Streams: A Diary from Bergen-Belsen*. New York: St. Martin's Press, 1997.

Hillesum, ETTY. *Letters from Westerbork*. New York: Pantheon Books, 1986.

Minco, Marga. *The Glass Bridge*. London: Peter Owen, 1988.

Minco, Marga. *An Empty House*. London: Peter Owen, 1990.

Minco, Marga. *The Other Side*. London: Peter Owen, 1994.

Oberski, Jona. *Childhood*. Garden City, NY: Doubleday, 1983.

Senesh, Hannah. *Her Life and Diary*. New York: Schocken, 1973.

## General Resources

- [United States Holocaust Memorial Museum](#)
- [MCHE Primary Source Links](#)
- [Holocaust Encyclopedia](#)
- [The Holocaust: A Learning Site for Students](#)
- [History of the Holocaust: An Overview](#)
- [Simon Wiesenthal Center Museum of Tolerance](#)
- [Jewish Virtual Library](#)
- [Yad Vashem – Key Historical Concepts](#)
- <http://www.annefrank.org/en/Education/Teachers-portal/Anne-Frank/>
- <http://www.bbc.co.uk/annefrank/resources.shtml>

Please go to our website: [www.primestage.com](http://www.primestage.com) to find this form and send it back directly online! Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

## THE RESOURCE GUIDE STUDENT EVALUATION FORM

YOUR NAME \_\_\_\_\_



NAME OF SCHOOL \_\_\_\_\_

GRADE \_\_\_\_\_ NAME OF TEACHER \_\_\_\_\_

What part/parts of this story did you enjoy when you were seeing the play?

What part/parts of this play confused you while reading or watching the play?

What part/parts of the stage version helped you understand the book?

What did you learn from reading or seeing this play?

Which character would you like to play?



Please go to our website: [www.primestage.com](http://www.primestage.com) to find this form and send it back directly online!  
Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.

## THE RESOURCE GUIDE TEACHER EVALUATION FORM

Prime Stage constantly assesses the work provided by our education department. Your feedback is vital to our ongoing need for funding for this program. Please fill out the following forms and mail or email them to the address given below. Thank you.

YOUR  
NAME \_\_\_\_\_

NAME OF  
SCHOOL \_\_\_\_\_

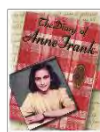
EMAIL  
ADDRESS \_\_\_\_\_

Which part(s) of the play and experience you find most helpful for you and your students?

Was the guide useful to you?

Which part(s) did you find most helpful?

How can we improve the theatrical for the future?



# THE LESSONS OF HER LIFE

By President Bill Clinton

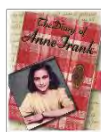


President Bill Clinton in 2015 dedicates an Anne Frank exhibit at his presidential Library in Little Rock, Arkansas

On June 12, 1942, Anne Frank received a small diary for her 13<sup>th</sup> birthday. She and her family had been living in Amsterdam for nine years after fleeing their native Germany in 1933, when the Nazis gained power and began stripping Jews of their most basic rights. Although the Franks found stability for several years, they could not escape the wave of turmoil and repression sweeping across Europe. Less than a month after Anne received her diary, she and her family went into hiding to avoid being sent to the Nazi camps.

For the next two years, Anne confided her innermost thoughts to her diary. Her chronicles of daily life paint a picture of a

bright girl-full of hopes and fears and love for her family and friends- navigating the passage from childhood into adulthood in a savagely cruel world that could not crush her heart, imagination, and dreams of the future. In one entry in 1944, when she and the others in hiding in the “Secret Annex” at Prinsengracht 263 were discovered, arrested, and sent to concentration camps, Anne, her sister, Margot, and her mother, Edith, all died there. Her father, Otto, miraculously survived and upon returning to Amsterdam learned of Anne’s diary. He dedicated the rest of his life to sharing her story with the world so that the same tragedy that befell his



family and millions of others might never be repeated.

Now, 70 years since the first publication of her diary, Anne Frank endures as one of the great messengers of our common humanity. Through her courage, her hope, and her unshakable faith in the goodness of people—despite the grave injustices visited upon her and her family throughout her brief life—she continues to give a voice and a face to the six million Jews who lost their lives in the Holocaust. Her short life left a long legacy, touching and inspiring generation after generation of people she never met.

I will never forget visiting the Anne Frank House when I was just 23 and thinking that I had already been alive eight years longer than she had been allowed. Like millions of people who have been moved by Anne Frank's story, I have tried my best since then to live my life in a way that redeems the years she could not have. Today, the Clinton Presidential Center in Little Rock is honored to be home to a sampling propagated from the tall chestnut tree outside the Anne Frank House. Just as Anne Frank looked at that tree's branches from her hiding place and dreamed of a better life, I hope that our tree will remind all visitors to the center that we are duty bound to share the future and ensure that the atrocities of the past are never repeated.

In this deeply troubled time when so many people around the world are divided by

religious, racial, and ethnic differences, the lessons of Anne Frank's life are more important than ever. We would all do well to remember the wisdom of a young girl who taught us that we are all diminished when any person suffers unfairly because of who he or she is— and that our differences make life more interesting, but our common humanity matters much more.



~ President Bill Clinton

