

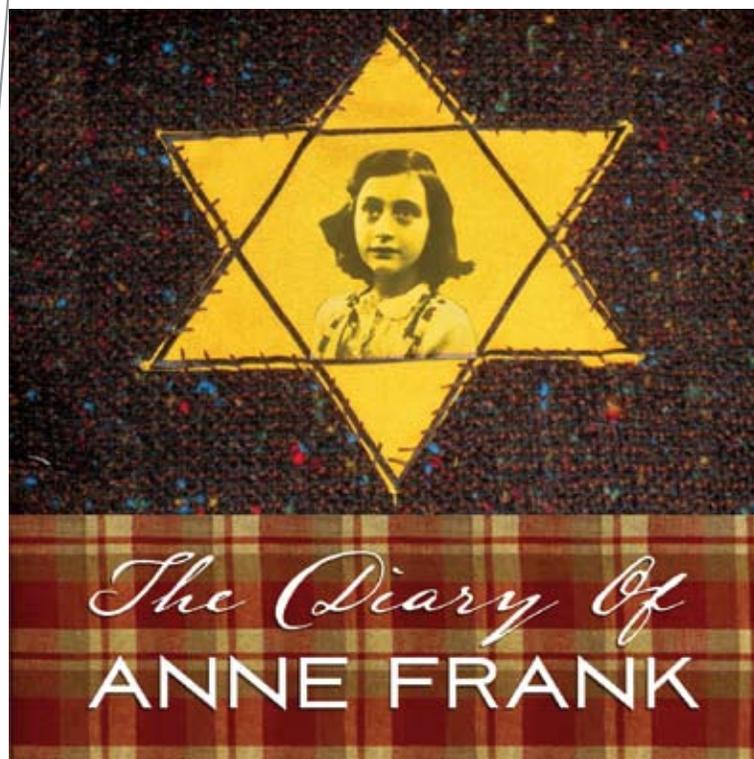
WU?@therep

THE DIARY OF ANNE FRANK by Frances Goodrich & Albert Hackett Adapted by Wendy Kesselman

Directed by Steven Woolf

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At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth slowing

down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!



The Teacher's Lounge

In an effort to make our educational materials more accessible to students and easier for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org, for additional information including educational games, activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 3, 7; FA 2, 3, 4, 5; SS 2, 4, 6
and Illinois Learning Standards: 1, 5, 16, 18, 25, 27.

WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

Though Anne Frank died in Bergen-Belsen in 1945, so many young people have met her through the book, play and movie based on her diaries. And in meeting Anne, they have met a part of themselves. Through Anne's observations, this Pulitzer Prize-winning play paints a picture of the darkest of times and a world gone mad. But it also tells a story of a young girl's hopes, dreams and awakening desires. In Anne's re-written introduction to her diary she wished for a truest friend in whom she could confide her deepest thoughts and share her deepest feelings. Perhaps, with our help, your students will become that true, dear friend.

It would be a good idea to take a minute on the bus to give your students these quick theatre etiquette reminders:

- This show has an intermission; there will be time for bathroom breaks before the show and partway through.
- The actors can hear the audience and appreciate the laughter, gasps and quiet attention to action. However, talking, moving around and eating is very distracting to others and can dampen the energy of what is happening on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum. Thank you!

Marsha Coplton, Director of Education

A/S/L

Always bubbly and bright, ANNE FRANK is a young lady with a flair for the dramatic (and for inspiring those around her). Her diary offers a peek inside the Jewish experience in Europe during the horrors of the Holocaust.

MARGOT FRANK is Anne's "goody two-shoes" older sister. Because she takes all the right steps she doesn't always get the same amount of attention as her more dramatic little sister, but that seems to be okay with Margot.

Though he's a few years older than Anne, PETER VAN DAAN draws Anne's eye and receives much of her attention...even though he may not always want it.

Through all the turmoil, OTTO FRANK (the father of Anne and Margot) is the voice of reason and compassion. Anne favors Otto

over her mother quite noticeably, a fact that deeply hurts her mother.

Despite all of her efforts, EDITH FRANK (Anne and Margot's mother) can't seem to win over even an ounce of Anne's affection.

MR. and MRS. VAN DAAN (Peter's parents) don't always get along perfectly with the Franks, but they do their best to contribute around the house through cooking and not getting too irritated with Anne's antics.

A late addition to the annex, ALFRED DUSSEL is a dentist with a sensitive stomach and a short fuse.

As the occupants only connection to the outside, MIEP and MR. KRALER are ever supportive to the families on their regular visits to the annex. Without these two, all would certainly be lost

READ MORE ABOUT IT

We encourage you to explore the following books, movies and websites for more information.



Frank, Anne. *The Diary of a Young Girl*. Bantam. 1993. Having seen the play, are you curious about Anne's actual diary? Get the full story of what happened in the annex, direct from the authority, Anne Frank herself!

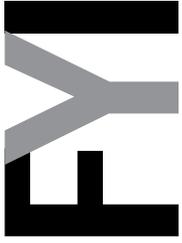
Bovsun, Mara and Zullo, Allan. *Survivors: True Stories of Children in the Holocaust*. Scholastic Paperbacks, 2005. Want more of a kid's perspective on the Holocaust? Check out this book which follows nine young children as they struggle to survive the difficult times.

***The Diary of Anne Frank*, 180 minutes, 20th Century Fox, 2004.** See the original film adaptation of the stage play from 1959, starring Millie Perkins and Shelley Winters.

***Schindler's List*, 195 minutes, Universal Studios, 2004.** No cinematic study of the Holocaust would be complete without watching this Steven Spielberg masterpiece. Because it's rated R, make sure you check with your parents before watching!

<http://www.ushmm.org/> Check out the United States Holocaust Memorial Museum for information, links and more!

<http://www.annefrank.org/> Curious about Anne Frank herself? Check out the website of the museum dedicated solely to her!



AS THE PLAY begins, the Franks (Otto, Edith, Margot and Anne) huddle together in their new home, a crowded but concealed secret annex in Otto's office building. Things have gotten rough for the Jews of late, as many have been deported or "called-up" to work camps. Since Margot recently received such a call-up, the Frank family knew it was time to go into hiding. Meeting them in their hiding spot is another Jewish family, the van Daans (Mr. and Mrs. van Daan and their son Peter).

BEFORE THE FRANKS and van Daans are settled, their friends on the outside (Miep and Mr. Kraler) let them know they will taking care of the families during their hiding. They will bring them all the necessities like food and water while also bringing them news from the outside and, when they are able, little luxuries like library books.

BUT MIEP and Mr. Kraler can only do so much to protect the Franks and the van Daans, as the families must take it upon themselves to be completely silent throughout the workday. There are many workers in the office below, and if anyone in the annex makes even a peep, all could be lost.

THOUGH THE FAMILIES do their best to be civil to one another, the cramped quarters and differences of opinion sometimes get the best of them. Though she has good intentions, Anne seems to be a consistent source of conflict in the annex, as her tendency to be melodramatic isn't always understood by the adults (or Peter for that matter, who seems to get a lot of unwanted attention from her). Ever understanding, Otto recognizes Anne's struggle with the situation and her adolescence, and he encourages Anne to remain positive and explore the world in her diary writing.

WITH TENSIONS already high and patience wearing thin, Miep and Mr. Kraler bring bad news on one of their regular visits—things are only getting worse in the world outside. There is another Jew who needs a safe haven, a dentist named Alfred Dussel. The families are torn over whether they can continue in the annex with another person to cramp them further and require their food. Otto's voice of reason prevails, however, and they take the dentist in.

UPON HIS ARRIVAL, Dussel confirms that things aren't getting better on the outside. The Jews are disappearing from everywhere, often in the blink of an eye and with little warning. Families are being picked apart as the Jewish community seems to be vanishing entirely.

THOUGH HANUKKAH brings a brief moment of hope, it also brings the peril of nearly being found out. A loud noise in the office below silences the families' celebration. As the bookshelf that conceals the door to the annex is rattled, their fate seems sealed—surely the police have come to get them. All are able to breathe a sigh of relief, however, as they find out that it was just a burglar and as quickly as the threat appeared, it is gone and they are safe.

AS THE DAYS pass, things seem to only get worse, both inside and outside the annex. Sickness, hunger and fear drive the occupants nearly mad until finally news comes of the liberation. The Allied forces are on the offensive, taking out the Nazis and freeing the Jews. It seems now that it's only a matter of time before the families are to be freed, a time that seems so close. As they celebrate that night, however, their hiding place is found by the police and they are taken away.





LYCEUM: a literary institution, lecture hall, teaching place.

GREEN POLICE: originally known in Germany as the *Ordnungspolizei* (which translates roughly to "Order Police"), the Green Police get their name from their uniform color. They served as one of the largest components of the Holocaust, as the manpower for apprehension, deportation and other victimization of those deemed unacceptable to the Nazi regime.

BRANDED: marked, typically as something bad or shameful.

DEPORTED: expelled from a country, typically on the grounds of illegal status or for having committed a crime.

QUICKSILVER: deriving from the liquid metal mercury, used to describe something that moves or changes very quickly, or something that is difficult to hold or contain.

DIGNIFIED: having or showing a composed or serious manner that is worthy of respect.

THRONG: a large, densely packed crowd of people or animals.

RUCKSACK: a bag with shoulder straps that allow it to be carried on someone's back, typically made of a strong, waterproof material and widely used by hikers.

LATKES: a kind of pancake made with grated potato, traditionally served at Hanukkah.

INTIMATE: closely acquainted, familiar, close.

KALE: a hardy cabbage of a variety that produces erect stems with large leaves and no compact head.

GUILDERS: the basic monetary unit of the Netherlands (until the introduction of the Euro), equal to 100 cents.

ANNEX: a building joined to or associated with a main building, providing additional space or accommodations.

RAVENOUS: extremely hungry.

SAUERBRATEN: a dish of German origin consisting of beef that is marinated in vinegar with peppercorns, onions and other seasonings before cooking.





SO YOU KNOW that the play *The Diary of Anne Frank* is based on the actual diaries that Anne Frank wrote while in hiding during the Holocaust, right? DUH! But who wrote the actual play? Her father? William Shakespeare?

IF YOU guessed just any old dude then you could be half right, but actually the play was written by two writers, not one—the husband-wife team of Frances Goodrich and Albert Hackett.

BUT HOW CAN two people write one play, you ask? While it's true that writing tends to be a solitary act, it's actually not all that uncommon in musicals, screenplays and television for there to be multiple writers of a single script. But how? Well, in musicals one person usually writes the songs and lyrics while another might write the "book" (the talking while there's no music). In screenplays, one person may write a draft of a script and then another person "punches it up" (makes it sharper, funnier, more action-packed) when they're through. In television, different people might be in charge of writing the overarching storyline while others take care of the jokes.



THOUGH BOTH Frances and Albert ended up primarily as screenwriters, this dynamic duo actually started on different career paths. Albert was perhaps the more likely of the two to end up in show business, as both of his parents were actors. It was only natural for him to start out as a child actor for both the stage and screen. He would appear in almost two dozen films before finally jumping ship and taking up the pen.

FRANCES, HOWEVER, spent little of her life prior to meeting Albert in the limelight. As a studious youngster Frances didn't seem to have time for the stage, and after graduating from Vassar College in 1912 she went on to pursue further training and a career in social work. Almost immediately upon meeting Albert, however, her plans changed.

SHORTLY AFTER the two wed they were blazing a trail to Hollywood. They wouldn't spend long trying to break in, as their first big break came with *The Thin Man* in 1934. The project allowed them to develop and showcase their ability to realistically portray an honest, modern relationship (as opposed to the more stylized, censored posturing of the day). This new style of writing was innovative and led to lots of future work, and as the pair continued to refine their style they also became known for their quick and clever dialogue.

THE PAIR continued writing well into their 90s, earning four Academy Award nominations and five Writer's Guild Awards for their screenplays, while earning a Pulitzer Prize for Drama and a Tony Award for their play *The Diary of Anne Frank*. Their big screen hits include *Seven Brides for Seven Brothers*, *The Thin Man* and the *Father of the Bride* series (both in the 1950s and the 1990s remakes).



GROWING UP

As if the drama of hiding during the Holocaust weren't enough, Anne undergoes the process of growing up right before our very eyes. The transition between child and young adult isn't always a smooth one, as Anne demonstrates in her attempts to navigate the series of physical and psychological changes. There's often a great deal of confusion and the tendency to be melodramatic as we attempt to find our own identity, but it's important to keep in mind that the adults around us have been there before and it can sometimes help to talk about what we're feeling. How is your world changing as you grow up? What things or ideas have you left behind in your transition? What have you picked up along your journey?

STANDING FOR RIGHT

Besides being Jewish, all of the occupants in the annex had one thing in common—they were all heavily discriminated against. They feared for their lives constantly, as any siren or irregular noise outside the annex was legitimate cause for concern. In a world seemingly driven by discrimination against the Jews, there were two individuals who stood up and defended their friends—Miep and Mr. Kraler. As discrimination still exists today, what can you do to help fight against it? Have you ever stood up for someone who was discriminated against?

BELIEVE IN YOURSELF

Throughout the play, Anne continually questions whether or not she's good enough. She seems jealous of Margot and the fact that she's a "goody two-shoes." She also questions whether or not she has any talent as a writer. However, at the end of the day, she presses on and pursues what she loves, staying true to who she is. Anne teaches us that no matter what anyone else says, if you pursue your dreams, you can succeed. What is important in your life that you wish to pursue? Do you think you have a particular talent for it? Have you been told so? Or have you been discouraged?

PATIENCE & ACCEPTANCE

Have you ever felt sorry for yourself because you had to share a room with your brother? Or because you didn't have a Play Station 3? Maybe you felt like the world was plotting against you when you couldn't go out and play because you had too much homework? Just think—none of these things even hold a candle to what the characters in the play had to endure. Yet despite everything—the small space, the differences of personality, the lack of food, the inability to move or speak during the day—they were just happy to have one another and be alive. These characters remind us no matter how awful we think our lives may be, there's always someone out there who has it worse. It's our job in life to patiently accept our circumstances, and be thankful for what we have. What do you have to be thankful for? Who do you have to be thankful for? What should you complain about less?



WORLD WAR II

WHILE THE PLAY depicts the very real horrors of what life was like for those in hiding, it only begins to scratch the surface of the greater turmoil that was taking place outside—World War II.



THOUGH WORLD WAR II may not have been the longest war in human history (it ran from roughly September 1939 to September 1945), it is considered the most deadly of conflicts in all of history, claiming over 60 million lives or nearly 4% of the world's population in 1939. Perhaps even more disconcerting than the casualty total is the fact that over half the casualties—over 34 million—were civilian deaths, not military. That means over 34 million people not fighting in the war died directly because of it.

THOUGH THE Nazis are known as the major bad guys in the conflict by most, the war pitted the Allied Powers (which included 18 countries across Europe, Asia and even North and South America) against the Axis Powers (which included Germany, Italy and Japan). Though all of the Allied Powers made their own notable contributions, the "Big Three" of the Allies is usually considered to be the United States, Britain and the Union of Soviet Socialist Republics (USSR).

WORLD WAR II was truly a war of the world, not just in the number of countries engaged but in the area spanned by battle. While it was fought mostly in Europe, Asia and the Pacific, there were campaigns in the Middle East and Africa, and one of the more pivotal strikes of the war took place in America (Pearl Harbor). Virtually no country was left untouched by the time it was all said and done.

SCHOLARS DEBATE the actual cause for the war, but there are a number of factors that seem to stem from within Germany after it lost World War I. As part of its punishment, Germany was under harsh economic penalties (per the Treaty of Versailles). Between heavy fines, disarmament (they

weren't allowed to have military forces or weapons), loss of territory and the looming economic depression, hunger and poverty became widespread. The Germans longed for a strong, unifying force in the government, one that could redeem them from their loss and get the country back on its feet.

ENTER ADOLPH HITLER, a defeated soldier during World War I with great civic pride and a plan for a German rebound. Though he and his Nazi party were dismissed early on, his ability to speak and move a crowd forced people to take a second look at his ideas. He offered the German people something they needed—a plan. In a time where everyone was pointing fingers and trying to pin the blame on someone else, he gave them scapegoats—the Jews and the Gypsies. Through his bullying, terrorism and political savvy, Hitler rose to power on the platform that Germany could be restored by cleansing itself of these "inferior peoples," leaving behind what he called "a superior Aryan race."

WHILE TURMOIL and excitement fed the Nazi force within Germany, nations around it did little in response. Hitler's power grew as he perpetuated fear amongst those who opposed him, and when he struck (first with the invasion of Poland in 1939) he seemingly caught the world off guard. He had become more powerful than anyone had imagined, which made much of the war for the Allies an attempt to catch up.



BU2

THE HOLOCAUST

FROM AROUND 1933 to 1945 (extending beyond the time period of World War II) some of the darkest and deadliest events in all of human history took place within Germany and across Europe. Individuals were ripped from their homes, tortured, deported and even killed simply because of their ethnicity and religion. Children lost their parents, parents lost their children, and many more lost everything they had. These horrific events have become known as the Holocaust.

OVER THE 12-year period of the Holocaust, Hitler and the Nazis were attempting a complete genocide (killing an entire people based upon their ethnic group or country of origin) of the Jews. Frighteningly, they almost succeeded, as they wiped out around six million people—2/3 of the European Jewish population.

HITLER JUSTIFIED these horrors through brilliant rhetoric (language designed to have a persuasive or impressive effect on its audience, though often regarded as lacking in sincerity or meaningful content), offering up the Jews as scapegoats for all of Germany's problems. He called them "ethnically inferior," portraying the Jews as greedy and having schemes to destroy the Germans. Jews secretly plotted to rule the world, Hitler argued, a world in which the good, common, decent German would suffer. According to the Nazis, the only way to reclaim German glory was to exterminate the problem—the Jews.

THE EXTERMINATION of an entire population would be no easy task, but Hitler devised a careful and complex plan that became a highly efficient death machine. First, all Jews had to be distinguished from the general population. This was accomplished by forcing them to wear yellow stars. These yellow stars would proclaim

clearly who was the enemy and who was not.

FROM THERE, the Jews would be taken from their homes and forced to live in ghettos, further separating out the population. These ghettos were considered holding places for Jews before they were to be called to concentration and labor camps, though many would perish before ever leaving. Overcrowded and impoverished, the ghettos were breeding grounds for lethal diseases. And where sickness didn't prevail, hunger usually took over.

THOSE WHO were called to concentration or labor camps were sent (further yet from the general population) to be worked to exhaustion, tortured or simply killed (sometimes all three). As the Holocaust wore on, the camps came to employ gas chambers that could kill up to a thousand people within 20 minutes.

WHEN THE Nazis invaded countries like Poland and the Soviet Union, they employed less discrete methods of extermination. Upon invasion they would round up all the Jews they could find and simply execute them all by shooting them. Worse still, when ammunition was low, the Nazis would bury the Jews alive.

TOWARD THE end of WWII and even after its official end, the Nazis marched their prisoners to death (a tactic known as death marches). No matter how harsh the conditions or how far the distance, Jews were forced to march until they couldn't march any longer. Those who didn't die on the march had the grim fate of facing execution or a concentration camp.

WHILE IT IS painful for us to look back on the atrocities of the Holocaust, it is important for us to recognize and learn about the injustices that took place. It is our responsibility to acknowledge the wrongs done and to make sure that these horrors don't happen again.



DISCRIMINATION

THE PLAY *The Diary of Anne Frank* brings to light one of the ugliest aspects of society—discrimination. Discrimination is the unjust treatment of different people based upon race, age, gender or sexual orientation. Though there may not be any mass exterminations taking place in America today, there are other forms of discrimination, perhaps more subtle, that plague our world.

AMONG THE MOST prominent and staggering forms of discrimination is that based upon gender. Women in today's society have less opportunity and hold fewer positions of influence than their male equivalents. For example, 95% of senior-level managers in the world's top companies are men, despite the fact that over half of all master's degrees are awarded to women. The barrier that women face (or the level at which women cannot seem to be promoted past) is often called the glass ceiling.

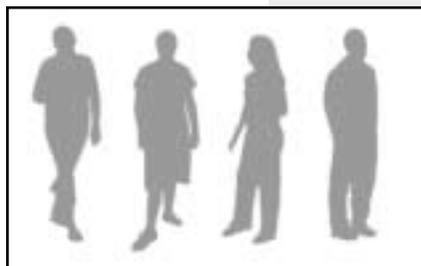
THE GLASS CEILING doesn't just affect women, however. Ethnic minorities like Blacks, Asians, Hispanics and others also suffer from discrimination. Of the senior-level managers mentioned above, 97% were white. Repeated studies also reveal that minorities and women have less earning power than white males, or that they get paid less for the same work.

SO HOW DO WE stop discrimination? First, we have to recognize where it begins—ignorance. Discrimination relies heavily

on misinformation and stereotypes—or attributing certain characteristics to an entire category of people. It's like saying all white people have blond hair and blue eyes. While there are certainly white people who have blond hair and blue eyes, these two characteristics do not define what it means to be white, nor are they shared by all white people.

SECONDLY, THERE IS a tendency to oversimplify the issue of discrimination by proclaiming "We're all people, we're all the same!" While this may appear to be a step forward from actual discrimination, it doesn't acknowledge or celebrate the differences between individuals. Just think how boring lunch would be if we didn't have Italian food (pizza!), French food (fries!), or Ancient Greek food (snow cones!). Diversity is indeed the spice of life, and studies have shown that a diverse workplace is a hotbed for innovative and exciting ideas, as each individual is encouraged to bring their unique perspective to the plate. While we all may be human and feel many of the same things, don't forget to celebrate what makes you and others unique.

LASTLY, DISCRIMINATION ends when we all make it our mission to practice consideration. We won't always make the right decisions or say the right things, but we can maximize what we do right by trying to learn about those who seem different and by trying to be considerate of their views and beliefs.



- * Have you ever faced or witnessed discrimination? What did you do?
- * How can we celebrate diversity instead of discriminating against our fellow humans?



SWDY?

“Remember when we arrived—how numb Margot and your mother were? I was a wreck with worry, but you...you skipped around the room calling it ‘an adventure.’ You showed me you could escape. Now when I read my Dickens, it takes me to another world. In that world, I feel safe. You have something too, Anne. A diary. You’ve found your world in there. You’re lucky.”

- * As Anne struggles to deal with being locked in hiding, Otto reminds her of the power of imagination. For example, he enjoys reading books and allowing them to transport him to another world. He reminds Anne of the power of her diary, and how with such an escape the rest of the world is much more bearable. What escapes do you have in your world?

“Just as I was falling asleep, my friend Hanneli appeared, dressed in rags, her face thin and worn. She looked at me with such sadness in her eyes that I could read the message in them: ‘Oh Anne, why have you deserted me? Help me, help me, rescue me from this hell! If only I could. Why have I been chosen to live, and she to die?’”

- * At many points during her hiding, Anne feels overwhelmed with guilt because she isn’t sure if her friend Hanneli is even still alive. Anne feels a mix of sadness and guilt, wondering what caused her to be so lucky and not her friend. Have you ever felt sad or guilty because someone around you seemed less fortunate than you? Why do you think you felt guilty? What obligations do you have to those around you who seem less fortunate?

“The sun is shining, the sky a deep blue, there’s a magnificent breeze, and I’m longing—so longing—for everything! I walk from room to room, breathe through the crack in the window frame, feel my heart beating as if to say, ‘Can’t you fulfill this longing at last?’ I long for every boy, and to Peter I want to shout, ‘Say something, don’t just smile all the time, touch me, so I can get that delicious feeling inside.’ I feel spring within me, I feel spring awakening, I feel it in my entire body and soul. I’m utterly confused, don’t know what to read, to write, to do. I only know...I am longing...”

- * Though you may confuse this passage as Anne simply saying she’s stir-crazy from hiding in the annex, Anne is actually expressing the awakening of the young adult who is beginning to blossom before us on stage. She expresses the mix between joy and confusion, the inability to know what’s next but the drive to find out. What does growing up mean to you? How do you feel? What are you looking forward to? What will you miss? What’s confusing to you?

“I’d never turn away from who I am. I couldn’t. Don’t you realize you’ll always be Jewish, Peter...in your soul?”

- * In the face of the most horrific persecution, Anne’s response to Peter and his desire to “quit” being a Jew reminds us that we are obligated to remain true to who we really are. We shouldn’t let any amount of peer pressure, discrimination or otherwise convince us to do something we don’t want to do or be something that we’re not. What in your life is important to you? What do you need to remain true to?

