

The Diary of Anne Frank

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Classroom Activity Guide

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of New Jersey



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About This Guide

Some of the principal goals of The Shakespeare Theatre of New Jersey's education programs are to demystify the classics, take them "off the shelf" and re-energize them for students and teachers alike. Toward these goals, this Classroom Activity Guide and the Audience Know-the-Show Guide provides educator with tools to both allay their own concerns and to expand the theatre-going experience for their students beyond the field trip to The Shakespeare Theatre.

The information included in these guides will help you expand your students' understanding of classic literature in performance, as well as help you meet many of the New Jersey Core Curriculum Content Standards. We encourage you to impart as much of the information included in these guides to your students as is possible. The following are some suggestions from teachers on how you can utilize elements of the guides given limited classroom time.

- Many teachers have found that distributing or reading the Short Synopsis and Who's Who pages has greatly increased students' understanding and enjoyment of the production. They provide the students with a general understanding of what they will be seeing and what they can expect. Some teachers have simply taken the last five minutes of a class period to do this with very positive results.
- When more class time is available prior to your visit, we recommend incorporating the background information on the era in which the play is set as well the play itself. One teacher divided her class into groups and assigned each group research topics based on the divisions found in the Know-the-Show Guide. Using a copy of the corresponding guide page as a launch pad, the students had one week to research the topics. The students then presented their information to the class in three- to five-minute oral reports. Including the questions that evolved from the presentations, the entire project took only one class period.
- Using the questions found in the TOPICS FOR DISCUSSION section, many teachers will opt to take a class period after the trip to The Shakespeare Theatre of New Jersey to discuss the play with their students. The questions help keep the comments focused on the production, while incorporating various thematic and social issues that are found in the play.
- One school spent two days working through performance-based activities (a few of which are suggested in the FOLLOW-UP ACTIVITIES section) with a particularly "difficult and rowdy" class. They were astounded with the results.

Again, we hope you will incorporate as many portions of these guides as you are able into your classroom experience. If you have any suggestions for activities or topics not already included in these guides, please contact our education department. We are always interested in hearing new ways to excite young people (and teachers) about Shakespeare, live theatre and the classics.

Hannv Teaching

Brian B. Crowe,
Director of Education

"What's My Line?" Promoting Active Listening

Teacher-tested, student-approved!
Try this exercise with your students:

Before attending the production, give each student one line from the play to listen for. Discuss the meaning of the line and encourage their input in deciphering what the intention of the line might be. How would the student perform the line? Why is the line important to the play? Does it advance the plot, or give the audience particular insight into a character or relationship?

Following the production, discuss the line again. Did the actor present the line in the way your student expected? If not, how was it different?



WHO SAID THAT? - Match the line on the left to the character who says it on the right. One character may speak more than one of the lines listed.

- | | | |
|----|--|----------------|
| A. | "I don't want to be dignified." | ANNE FRANK |
| B. | "I tell you Mr. Frank, if this war lasts much longer we're liable to be related." | MARGOT FRANK |
| C. | "Just because someone's young, doesn't mean they don't have anything to say, Mr. van Daan." | MR. FRANK |
| | | MRS. FRANK |
| D. | "I'm not worried they'll walk over you, Anne. I'm afraid you'll walk over them." | MR. DUSSEL |
| E. | "I never thought I'd live to see the day a man like Mr. Frank would have to go into hiding." | MIEP |
| | | MR. KRALER |
| F. | "This will be our common room, the place we meet to have supper...like one family." | PETER VAN DAAN |
| G. | "All right! I heard about you. How you talked so much in class Mr. Keesing called you Miss Quack Quack..." | MRS. VAN DAAN |
| | | MR. VAN DAAN |
| H. | "I just hope she doesn't write anything about me in the private diary of hers." | |
| I. | "The invasion! The invasion has begun!" | |
| J. | "Last year it was 'Peace in 1943'" | |
| K. | "I've never really had a friend. Someone I could truly confide in." | |



TEST YOUR UNDERSTANDING - Circle the letter that BEST answers the question.

1. What is the date of the first excerpt we hear Anne reading from her diary?
a) October 9, 1940
b) December 11, 1948
c) July 6, 1942
d) March 3, 1966
2. What did Anne's sister, Margot, receive from the SS that prompted them into hiding?
a) an invitation to join the Nazi youth program
b) a notice to report to a work camp
c) a threatening letter
d) none of the above
3. What hides the entrance to the Annex?
a) a curtain
b) a fake wall
c) a large bookcase
d) a stack of trunks
4. What is everyone eating when the secret annex is raided?
a) Kale
b) Strawberries
c) Bread
d) Oatmeal
5. What is Mr. Dussel's occupation?
a) Dentist
b) Painter
c) School Teacher
d) Architect
6. What is Peter's cat's name?
a) Heathcliff
b) Mouschi
c) Handel
d) Tom
7. Initially, how many people were supposed to be hiding in the secret annex?
a) 2
b) 10
c) 7
d) 8
8. What does Peter accidentally knock over during the Hannukah scene?
a) a chair
b) a glass of water
c) Mr. Dussel
d) a coat rack

DID YOU KNOW?

The secret annex in which Anne and the others hid is now a museum and memorial in Amsterdam that is visited by more than 1.2 million people each year. If you can't travel to Amsterdam, you can take a virtual tour by visiting the Anne Frank Center, USA website. www.annefrank.com



TEST YOUR UNDERSTANDING - Circle the letter that BEST answers the question.

9. What item of clothing do Mr. and Mrs. Van Daan fight over?
a) her wedding dress
b) his smoking jacket
c) her fur coat
d) Peter's galoshes

10. What does Mr. Frank surprise Mrs. Frank with at Hannukah?
a) her Grandfather's pocketwatch
b) her Great-Grandmother's music box
c) a new apron
d) Mrs. Van Daan's fur coat

11. Where did Mr. Frank tell everyone they were escaping to?
a) Switzerland
b) New York City
c) Washington, D.C.
d) Shanghai

12. What inspires Anne to start revising her Diary?
a) a dream
b) Peter's teasing
c) Minister Bolkstein's broadcast
d) her father's request

13. What does Anne give to Mr. Dussel for Hannukah?
a) ear plugs
b) an alarm clock
c) strawberries
d) a photo album

14. Towards the end of the play, Miep announces news of what major event that will affect the war in Europe?
a) the Olympic opening ceremonies in Berlin
b) the Russina invasion of Poland
c) the Allied invasion of Normandy
d) her engagement party

15. How old was Anne when her family went into hiding?
a) 12
b) 15
c) 13
d) 18

DID YOU KNOW?

The script for the original Broadway production of *The Diary of Anne Frank* was written by the same writing team that wrote the screenplay to the classic holiday film, *It's a Wonderful Life*.



ADDITIONAL TOPICS FOR DISCUSSION

1. Several passages that Otto Frank chose to edit out of the original publication of Anne’s diary in 1947 have been restored for this adaptation. What passages do you think Mr. Frank edited out? Why?
2. Anne, Margot and Peter were young people forced into a very difficult situation in the face of a terrifying reality. Could you imagine yourself and your family being forced into hiding? How do you think you would handle it? Why?
3. Anne wrote her diary between June of 1942 and August of 1944. More than 70 years have passed since her final entry. How have attitudes about race, religion, and intolerance changed? How have they stayed the same?
4. During the war, thousands of good samaritans like Miep and Mr. Kraler put their own lives on the line to help protect others. Why do you think some people helped while others did nothing?
5. What can you do as a young person to help ensure that something like this never happens again?

ABOUT THIS PRODUCTION

1. This production was obviously set in an actual, historical, time period. How did that affect your experience of the play? Did it pull you in, or create distance between you and the characters? Why?
2. In this play, each actor was playing a character that was based on a real person. What challenges or advantages do you think this presents for the actors playing the roles? Support your answers.

WHO SAID THAT? Answer Key

- | | | | | | |
|-------------------|------------------|-----------------|---------------|---------------|--------------|
| A. Anne Frank | B. Mrs. Van Daan | C. Margot Frank | D. Mrs. Frank | E. Mr. Kraler | F. Mr. Frank |
| G. Peter Van Daan | H. Mr. Van Daan | I. Miep | J. Mr. Dussel | K. Anne Frank | |

TEST YOUR UNDERSTANDING Answer Key

- | | | | | | |
|-------|-------|-------|-------|-------|-------|
| 1. c | 2. b | 3. c | 4. b | 5. a | 6. b |
| 7. c | 8. a | 9. c | 10. b | 11. a | 12. c |
| 13. a | 14. c | 15. c | | | |



FOLLOW-UP ACTIVITIES

CRITIC'S CORNER

Write a review of this production of *The Diary of Anne Frank*. Be sure to include specific information and your own reactions to both the acting and the design elements (like set, costumes and sound). Explain what you liked about the production, and what you disliked, and support your opinions. Then submit your review to The Shakespeare Theatre of New Jersey's Education Department, or see if it can be published in your school newspaper. You can send us your review at Education@ShakespeareNJ.org

"Alert the media!"

The Diary of Anne Frank takes place over the course of two years in the early 1940s. There was no internet, and television was in its most primitive stage, so the news was primarily disseminated via print or through radio broadcasts. Pick a world event from Anne's lifetime, do the research, and create a news article detailing the event.

"Dear Anne..."

While in hiding, Anne confided in and relied on her Diary as a source for comfort and release. She chose to write to an imaginary friend named "Kitty." She had hoped to one day publish her diary so her stories could be shared with people all over the world. If her story has inspired you, write Anne a letter explaining how and why.

CASTING CALL

Imagine that you are a movie director about to put together a new film version of *The Diary of Anne Frank*. Think about each character and list five words that describe him/her. Using these descriptions, decide what actor you would cast in each role. Defend your decision by explaining why that particular actor seems right for the character Wendy Kesselman depicts.

NIGHTLY BROADCAST

As you saw in the play, the residents of the secret annex relied heavily on nightly radio broadcasts sponsored by the BBC for news of the war from the outside world. Divide your class into three or four groups and have each group create a 3-5 minute radio broadcast for one of the major events from WWII.

MOUSCHI: A BIOGRAPHY

Though Anne changed most of their names, all of the characters in *The Diary of Anne Frank* were based on real people; many of whom lived very interesting lives before, during, or after the war. Choose one of the characters from the play (other than Anne), research them and write a short biography on their life before, during or (if they were fortunate enough to survive) after the events that take place in *The Diary of Anne Frank*.



MEETING THE COMMON CORE STANDARDS

In 1996, the New Jersey State Board of Education adopted Core Curriculum Content Standards that set out to clearly define what every New Jersey student should know and be able to do at the end of his/her schooling. The Shakespeare Theatre of New Jersey is committed to supporting teachers by ensuring that our educational programs are relevant to standards-based teaching and learning.

Viewing a performance at The Shakespeare Theatre of New Jersey and participating in the post-performance discussion can serve as a powerful springboard for discussion, writing, and other outlets for higher-order thinking. On this page you will find suggestions for ways to align your study of our production to each standard.

LANGUAGE ARTS LITERACY STANDARDS

As a theatre dedicated to the classics, we are continually engaged in exploring some of the world's greatest literature, and the relationship between the written text and performance. Our philosophy and practice follow the four underlying assumptions of the Language Arts Literacy CCCS: that "language is an *active process* for constructing meaning," that "language develops in a *social context*," that language ability increases as learners "engage in texts that are *rich in ideas* and increasingly complex in language," and that learners achieve mastery not by practicing isolated skills but by "*using and exploring language* in its many dimensions." In the practice of theatre, we merge all areas of the language arts, as the standards suggest, "in an integrated act of rehearsal, reflection, and learning." Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

CCSS.ELA-Literacy.CCRA.R.1 Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.

Read a scene from the play as a class and use context clues to interpret new words and expand vocabulary

CCSS.ELA-Literacy.CCRA.R.5 Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.

Analyze a portion of the text, isolating specific imagery, meanings, references, and then compare those instances to other passages in the play.

CCSS.ELA-Literacy.CCRA.W.6 Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.

Compare and contrast the printed text with the staged version you have just seen, as well as any number of staged versions available on-line. Maintain a reading journal/active blog, that classmates can comment on using specific prompts about the play.

CCSS.ELA-Literacy.CCRA.SL.1 Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.

Participate in a post-show discussion

CCSS.ELA-Literacy.CCRA.L.2 Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

Write a new ending for the play in modern prose.

VISUAL & PERFORMING ARTS STANDARDS

According to both No Child Left Behind and the New Jersey CCCS, the arts (including theatre) are a core subject and "experience with and knowledge of the arts is a vital part of a complete education." In the area of performing arts, performances, workshops and study guide exercises developed by The Shakespeare Theatre address all five state standards.

Below, you will find just a few of the possibilities for aligning your study of our productions to each of these standards.

STANDARD 1.1: All students will use aesthetic knowledge in the creation of and in response to dance, music, theatre and visual art.

Discuss the use of metaphor in both the text and the design of the production; discuss how the play expresses cultural values of its period and/or of today.

STANDARD 1.2: All students will utilize those skills, media, methods, and technologies appropriate to each art form in the creation, performance, and presentation of dance, music, theatre and visual art.

Perform a monologue or scene from the play; participate in a classroom workshop that develops the physical and technical skills required to create and present theatre.

STANDARD 1.3: All students will demonstrate an understanding of the elements and principles of dance, music, theatre and visual art.

Participate in a post-show discussion of elements such as physicality and creating motivated action; discuss the relationship between play text and production design.

STANDARD 1.4: All students will develop, apply and reflect upon knowledge of the process of critique.

Write a review of the production using domain-appropriate terminology; develop a class rubric for effective theatrical presentations; compare and contrast the play with work by other artists.

STANDARD 1.5: All students will understand and analyze the role, development, and continuing influence of the arts in relation to world cultures, history, and society. *Discuss the representation of social issues (class, political leadership, etc.) in the play; research how the historical period affected the writer's work; compare the play to work from other historical periods.*



Sources & Further Reading

PRINTED MATERIALS

ANNE FRANK REMEMBERED: THE STORY OF THE WOMAN WHO HELPED TO HIDE THE FRANK FAMILY by Miep Gies

ANNE FRANK: THE BOOK, THE LIFE, THE AFTERLIFE, by Francine Prose

CHILDREN IN THE HOLOCAUST AND WORLD WAR II: THEIR SECRET DIARIES by Laurel Holiday- 1989

THE DIARY OF A YOUNG GIRL: THE DEFINITIVE EDITION by Anne Frank, edited by Otto H. Frank and Mirjam Pressler - 1996

THE DIARY OF ANNE FRANK dramatized by Frances Goodrich and Albert Hackett - 1955

THE DIARY OF ANNE FRANK dramatized by Frances Goodrich and Albert Hackett, adapted by Wendy Kesselman - 1997

ONLINE RESOURCES

ANNEFRANK.COM, website for the Anne Frank Center, USA

ANNEFRANK.ORG, website for the Anne Frank House and Museum in Amsterdam

ANNEFRANK.CH, website for the Anne Frank Foundation, founded in 1963 by Otto Frank

ANNEFRANKTREE.COM, an on-line memorial for student artwork inspired by Anne and her diaries.

FACINGHISTORY.ORG, a website dedicated to providing teachers with Holocaust, Civil Rights, genocide and human rights based curricula.

TEACHINGTOLERANCE.ORG, a website dedicated to providing resources for students and teachers to help combat intolerance, anti-Semitism and bias

USHMM.ORG, The United States Holocaust Memorial Museum

YOUTUBE.COM/ANNEFRANK, an on-line video resource for students and teachers

About the Shakespeare Theatre of New Jersey

The acclaimed Shakespeare Theatre of New Jersey is one of the leading Shakespeare theatres in the nation. Serving approximately 100,000 adults and young people annually, it is New Jersey's largest professional theatre company dedicated to Shakespeare's canon and other classic masterworks. With its distinguished productions and education programs, the company strives to illuminate the universal and lasting relevance of the classics for contemporary audiences. The longest-running Shakespeare theatre on the East Coast and the seventh largest in the nation, The Shakespeare Theatre celebrated its fifty-third anniversary in 2015.

The Company's dedication to the classics and commitment to artistic excellence helps set high standards for the field. Nationwide, the Theatre has emerged as one of America's most exciting companies under the leadership of Artistic Director Bonnie J. Monte, who has been with the company since 1990. It is one of only a handful of Shakespeare Theatres on the East Coast, and in recent years has drawn larger and larger audiences and unprecedented critical acclaim. The opening of the intimate 308-seat F.M. Kirby Shakespeare Theatre in 1998, provided the Theatre with a state-of-the-art venue with excellent sightlines, and increased access for patrons and artists with disabilities.

The company's Main Stage Season features six productions presented in the Kirby Shakespeare Theatre from June through December. Each summer, an

Outdoor Stage production is also presented at an open-air amphitheatre nestled in a hillside on the campus of the College of Saint Elizabeth in nearby Florham Park. The Theatre is proud to have launched into its second half-century with a brand new support facility housing all its administrative and technical shops, as well as a new rehearsal hall, classroom spaces, and extensive costume, property and scenic inventory in the nearby town of Florham Park.

In addition to being a celebrated producer of classic plays and operating *Shakespeare LIVE!* (one of the largest educational Shakespeare touring programs in the North East region), The Shakespeare Theatre is also deeply committed to nurturing new talent for the American stage. By providing an outstanding training ground for students of the theatre, and cultivating audiences for the future by providing extensive outreach opportunities for students across New Jersey and beyond, The Shakespeare Theatre is a leader in arts education and professional training.

For additional information, visit our web site at www.ShakespeareNJ.org.

The Shakespeare Theatre of New Jersey is a member of ArtPride, The Shakespeare Theatre Association, Madison Cultural & Arts Alliance, and is a founding member of the New Jersey Theatre Alliance.

The Shakespeare Theatre of New Jersey's programs are made possible, in part, by funding from the New Jersey State Council on the Arts/Department of State, a Partner Agency of the National Endowment for the Arts, as well as funds from the National Endowment for the Arts. Additional major support is received from The Geraldine R. Dodge Foundation, F.M. Kirby Foundation, The Shubert Foundation, The Edward T. Cone Foundation, Bank of America, The Samuel H. Scripps Foundation, and The Blanche & Irving Laurie Foundation, as well as contributions from other numerous corporations, foundations, government agencies and individuals.

Support for the Theatre's education programs is provided in part by The Investors Foundation, Johnson & Johnson, The Provident Bank Foundation, and the Turrell Fund.

SHAKESPEARE LIVE!, The Shakespeare Theatre of New Jersey's educational touring company, is part of *Shakespeare in American Communities*, a national program of the National Endowment for the Arts in partnership with Arts Midwest.





ADDITIONAL OPPORTUNITIES FOR STUDENTS AND TEACHERS



THE SHAKESPEARE THEATRE ACADEMY

The Theatre now offers youth and adult classes in a wide range of disciplines connected with classic theatre. Each series of classes meets once a week in one of the Theatre's beautiful facilities, and gives participants the opportunity to work under the instruction of The Shakespeare Theatre's renowned artistic and educational staff as well as guest teaching artists. Spring and Fall Classes Available.



SHAKESPEARE LIVE! TOURS AND WORKSHOPS

This acclaimed touring program brings dynamic and visually engaging one-hour productions of Shakespeare's classics directly into the schools. Each performance includes a comprehensive study guide and a post-performance discussion with the actors. Fun and interactive workshops give students a chance to explore the actor's approach to bringing Shakespeare's language to life.



PAGES TO PLAYERS: IN-SCHOOL RESIDENCIES

Residencies provide an opportunity for classroom English teachers in grades 5-8 to partner with the Theatre's skilled teaching artists to explore Shakespeare's text in-depth in an exciting, performance-based way that evokes collaboration, self-confidence and creativity while reinforcing language arts skills.



SHAKESPERIENCE:NJ STUDENT SHAKESPEARE FESTIVAL

This annual spring festival, developed in partnership with the Folger Shakespeare Library and Rider University, gives middle and high school classes the opportunity to spend a day at the Theatre experiencing Shakespeare as both actors and audience. The Shakesperience:NJ Festival celebrates the power of performance as a teaching tool on a statewide scale.



THE JUNIOR AND SENIOR SHAKESPEARE CORPS

Young actors are given the opportunity to participate in the excitement of the Theatre's summer season through this program, which offers classes, a final presentation, as well as behind-the-scenes and front-of-house experience. Geared for students in grades 6 through 12, admission to this program is through an audition and/or an interview.

www.ShakespeareNJ.org/Education