The Diary of Anne Frank
By Frances Goodrich and Albert Hackett
Adapted by Wendy Kesselman
Produced by Raleigh Little Theatre, April 2004

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Using This Guidebook

So much has been written about Anne and her diary. The fact that it survived and was returned to her father is astounding given the fragility of paper and the horrific times in which it was written. This guide is intended to help you appreciate in greater detail the facts of Anne’s life and that it will also help enhance your theatre experience when you attend our performance.

We are proud to present The Diary of Anne Frank during this time of year and in conjunction with our community partner, Blue Cross and Blue Shield of North Carolina, along with our season sponsor Progress Energy. This guidebook will provide background information about Anne and her diary, historical information, production information and activities that can be used prior to or after attending a performance.

We also hope that Anne’s story will encourage current and future generations to think and write down their thoughts, feelings and experiences. The power of one young girl’s words has changed the way the world views a significant point in history; image what would have been lost if Anne had not kept a diary.

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Resources: Anne Frank Center; The Diary of Anne Frank; and A Teacher’s Guide to the Holocaust
Notes from the Director

The world that Anne Frank was born into, thankfully, seems inconceivable to most of us. Yet it was not so very long ago that Anne and her family were forced by unimaginable circumstances to interrupt their ordinary lives in a major European capitol to go into hiding in a last ditch effort to save their very lives. In many ways, Anne was like any other middle class girl her age: she was a favorite among her school friends; she was a gregarious conversationalist; she had an impish sense of humor; she enjoyed gossiping with her girlfriends…and she wrote. Anne’s diary continues to be one of the most amazing documents; a first-person record of one of the darkest chapters in the history of mankind. She was able to take the extraordinary events that took place after she and her family went into hiding, and report on them with a detached objectivity unusual for anyone in similar circumstances, much less a thirteen year old girl. The deprivations suffered by those who made it into hiding were unimaginable; the discipline and care it took to remain undiscovered for nearly two years, sharing unbelievably cramped quarters with seven other people was incredible.

When I read The Diary of Anne Frank as a boy, it created a lasting and indelible impression. Anne was a remarkable wordsmith and her diary speaks so eloquently of a time filled with a horror and injustice that most of us cannot even imagine. Anne’s diary survived, incredibly, and, through it, we hear her unique voice, telling her own powerful version of a story that most of us find unimaginable in this day and age. Anne’s story serves not only as a tragic stark reminder of the horrors of the Holocaust, but also serves as a testament to the heroics of an ordinary heart in the midst of unfathomable injustice. Anne Frank’s hope and bravery, in the face of one of the darkest chapters in human history, are most eloquently memorialized in these pages.

The play by Albert Hackett and Francis Goodrich, based on her diary, was first produced in New York in 1955 and ran for over a year and a half. In 1997 Wendy Kesselman revived the play, making a revision of the script that used new materials from the diary. In this revision, Anne surfaces as a living, breathing human being; a preternaturally talented young woman who deals honestly and frankly with the horrors facing her and her family.

Some of the challenges of bringing this script to life onstage have to do with creating a setting that conveys the claustrophobic atmosphere of the Annex where the eight people lived over an operating warehouse in the business district of Amsterdam. Scenic designer Rick Young has responded beautifully, creating a multi-level environment that absolutely captures the closed-in feeling of the actual place. Another challenge comes in the casting of the play: the actress who plays Anne must be capable of, among other things, of playing Anne from the ages of thirteen at the beginning to the age of fifteen at the end. We are fortunate to have the talented young actress, Chloe Novak playing the role as Anne. Another challenge, given the scope of the the time line, has been finding how the actors make costume changes appropriate to the passage of time while effectively being held prisoner within the confines of the set. Costume Designer Vicki Olson has created an amazing array of costumes that convey the passage of time and yet can be changed quickly and efficiently while onstage.

One of the most difficult challenges in producing this play, has been to take a cast of contemporary actors and lead them on a journey, far from the sunlit lives we lead in the 21st century U.S.A., back to a time where the freedoms we hold so dear, along with the ordinary and extraordinary people of a time and a place, their hopes, dreams and their very existence were trampled brutally into the mire of history. It has not been an easy journey: most of us have had to face sides of our own natures that we would just as soon have left alone. Yet, it is important to remember this time. We say “it could never happen again” and yet the terror and injustices of tyranny against the innocent and helpless are still ongoing. One has to look no further than Bosnia, Kosovo, Somalia, or, more recently, Iraq, to point out the most obvious, in order to see situations where the lives of ordinary people have been trampled under the foot of a totalitarian regime with an agenda that does not include the freedoms and rights of all. It CAN happen again. And it can happen here! Anne’s words help us all to realize the consequences of turning blind eyes to that possibility.

Haskell Fitz-Simons, Director & RLT Artistic Director

Haskell is celebrating his 21st season as Artistic Director at Raleigh Little Theatre. During that time he has directed over 120 full productions at the theatre. The son of Foster and Marion Fitz-Simons, both theatre professionals and educators, Haskell virtually grew up in the theatre. While still a boy, he participated in the rich academic and community theatre that was then The Carolina Playmakers. From an early age, he and his entire family took part in the yearly production of Unto These Hills in the Great Smokey Mountains of western North Carolina. Haskell has also spent seasons working at The Lost Colony, The Alley Theatre in Houston, The Light Opera of Manhattan, and The Dance Repertory Company of New York City. Haskell was in the North Carolina Visiting Artists program for several years and was an instructor in Speech and Theatre at the University of Wisconsin – Superior before coming to RLT in 1983. Haskell holds both his B.F.A. in Acting and Directing, and his M.F.A. in Directing and Theatre Management from The University of North Carolina in Chapel Hill. In 1997, Haskell was invited to be a part of the Saratoga International Theatre Institute under the direction of internationally renowned theatre educator, Anne Bogart. Last year, Haskell was given the Order of The Long Leaf Pine by Governor Mike Easley, in recognition for his years of service to the Theatre Arts in North Carolina.
Notes from the Scenic Designer

How is it that the set for one show can be so simple, an almost empty, barren stage, while another is huge, complex, awash with detail yet both are good sets? Some plays are about people in situations that could exist anywhere. Where the characters are does little or nothing to affect their story. In other plays where the story takes place is critical; it could not happen anywhere else. When this is the case, the set becomes another, often major, character in the play and, as such, can and should be used as much as possible to tell the story. *The Diary of Anne Frank* is just such a play. It would not be the same story if it were not these people in this annex of this building in this city at this time.

Although this is a true story, it is important to understand that it is not the job of theatre to recreate reality. We leave that to the museums. Perhaps the most exciting thing about theatre is that it digs beneath the surface of a story, fictional or true, to explore the underlying emotions and interrelationships making it more personal and accessible to the audience. This set is an example of that. The building in which Anne Frank and her family hid for over two years is now a museum restored to how it looked during the end of WW II, so we have a vast amount of research material. Despite the fact that I had detailed color photographs of exactly what this space looked like, I purposely chose not to duplicate it. They had made every effort to make the rooms they occupied as comfortable and homelike as possible. Though small, their surroundings where far more pleasant than some of the places I lived as a young adult. However I could leave whenever I wanted; I did not have an entire army wishing to drag me away to my death. That is the story I felt the set needed to tell.

Since there was no way I could show the horror that existed outside their haven, I used the only space I had. The rooms are much smaller than in reality and the ceilings are much lower to emphasize the claustrophobia that they must have experienced. The rooms are stacked on top of each other in an almost chaotic manner, as these people must have felt their lives were. Other than in the tiny bathroom, there is no privacy, no place to be alone, no place to hide. Even though there was an attic as part of the annex, it was used solely for storage. I have made the entire annex into an attic placing these eight individuals in storage as much as their belongings were. The diagonal lines of the slanting roof both connote a subconscious sense of tension and conflict and present a genuine physical obstacle. This is not a comfortable place to live. Its inhabitants must continually duck and twist to avoid injuring themselves. The actual building, because of its age and location is predominately masonry and plaster using old world construction techniques. I chose to make it more familiar to our audience so that they could relate more easily.

Since I could not show the reality of the outside world, I made it as it was to them, non-existing blackness; but to show that that threat from the outside is always there, I have left cracks between the boards of their delicate fortress through which the horror of their reality inexorably seeps.

Rick Young, Scenic Designer

Rick has been the Scenic Designer for RLT for three years. With a BFA degree in Technical Theatre from the University of North Carolina-Chapel Hill, Rick has worked in seven states and the District of Columbia for 32 different companies before coming to RLT. He is a multi-award nominee for scenic design including a Jeffrey Award (Chicago) for best set design and a multiple Helen Hayes Award (Washington, D.C.) nominee for both set and lighting design.
I started the process of costume design for the Diary of Anne Frank by reading and re-reading the play and taking notes on the costuming needs. I read the diary itself to fill out the information that the play didn’t have. For further research, I read two other books about Anne Frank - *Anne Frank Remembered* by Miep Gies and *Anne Frank, Beyond the Diary* by Ruud van der Rol and Rian Verhoeven. Since this play is a true story I wanted to costume the show as realistically as possible, so I found as many pictures as I could. I didn’t find any pictures of the group when they were in the annex, so I had to think about what clothing each of them would have chosen to take with them when they went into hiding. Maybe they took something for summer, something for winter, underwear, sweaters, and toiletry items. What would a person take into hiding if limited to what could be worn or carried in small bags? Certainly you couldn’t carry a suitcase or wear anything that might arouse suspicion. Those who got caught would be killed. Naturally they had to wear clothing that was appropriate for the weather, the time of day (early morning) and the season.

The Franks went into hiding in July. On the day they left their home for the annex it was pouring down rain - very fortunate for them as they could wear several layers under their coats and not be suspected. They had to walk two miles from their home to the annex so they were soaked and very tired when they arrived. For this production I will be dressing the Franks in several layers of clothing - just as I imagine they wore when they got to the annex. And I will have to wet down their coats and hats for their first entrance.

All Jews from early childhood to adult had to wear a yellow Star of David with “Jood” over their hearts. Jews could be killed for not wearing the star and Jews were not given the stars but had to purchase them. Every visible article of clothing had to have a star. There is a scene with Anne and Peter removing their stars upon arrival to the annex. I have sewn stars on all the residents first act clothing.

To make the scenes more powerful the director of this production has blocked the actors to stay onstage for the whole of each act. Clothing that they wear either has to be pre-set onstage before the show or they have to wear it on. They must dress and undress in front of the audience. This element points out both the lack of privacy that they had to deal with and the inability to leave the annex. The actors are captive onstage in front of the audience.

The first act flows seamlessly from July to December of the first year in the annex. The actors haven’t much time to change clothing. When there are quick changes the actors must dress in semi darkness. They will have no mirrors or help in dressing. When there isn’t time for a complete change, they overdress a bathrobe or sweater to show time of day or passage of time.
Act II covers the last eight months of their two year stay in hiding - from New Year’s to August when they were captured. Anne has outgrown her clothing and shoes. Clothing is grayer and more worn. Though the Franks were always very clean and well dressed people, the last year in the annex forced them to boil clothing. There was little soap left in their stock of supplies. Soap was scarce all over Amsterdam just as food was scarce. The families of the annex barely had anything to eat towards the end, but neither did anyone else living in Holland.

Actors appearing in the show had to learn to do the hairstyles from the forties and attempt to look as close to the character they are portraying as possible given the differences in appearance. They have gotten period haircuts and hairstyles. The clothing the female actresses wear is patterned from actual 40’s patterns. Some items of clothing could be pulled from our stock of vintage clothing, but most clothing had to be custom made for each actress. We have either pulled vintage suits for men or have been able to customize contemporary clothing when we couldn’t fit an actor in period men’s suits and trousers. The hat that Mr. Dussel wears is vintage 40’s and belongs to a friend who actually survived the concentration camps of Germany. The prayer shawl that he wears is also loaned by a woman whose father-in-law was a survivor of the holocaust.

Costumes are very personal and very important for both actor and audience members. An actor has to feel that he is able to believably portray the role. My role is to help the actor find his character and the audience to step back into history.

Costuming Activity
Describe how what you are wearing today and how does it reflect your personality?

Vicki Olson, Costume Designer
She has an MFA in costume design from UNC-G (1985) and an undergraduate degree in Sociology (1968) from Pfeiffer. Vicki has two years of teaching experience in quilting through Johnston and Sampson Tech. For several years Vicki worked as a professional seamstress and volunteered with both Greensboro Community Theatre and in providing craft activities with several Guilford county senior citizens facilities. She worked from 1985 to 1991 as costume designer at Raleigh Little Theatre before moving to South Dakota for four years. There she free lanced as a costume designer traveling back to North Carolina to design and build shows for the Teen Arts Program. Upon returning to North Carolina Vicki worked briefly with the Carolina Ballet before returning to RLT as the costume designer in 2001. In addition to designing for RLT, Vicki has been the costumer for The Lost Colony, and has designed for the Cumberland Playhouse – a professional company in Tennessee. She was also the costume shop manager for the Nashville Academy’s production of The Tempest designed by Irene Corey.
About the Wendy Kesselman Adaptation

In this transcendentally powerful and gripping adaptation by Wendy Kesselman, from the original stage play by Frances Goodrich and Albert Hackett, newly discovered writings from the diary of Anne Frank, as well as survivor accounts, are interwoven to create a contemporary impassioned story of the lives of people persecuted under Nazi rule. This is an adaptation for a new generation able to confront the true horrors of the Holocaust. Ann Frank emerges from history a living, lyrical, intensely gifted young girl, who confronts her rapidly changing life and the increasing horror of her time with astonishing honesty, wit and determination. It is an impassioned drama about the lives of eight people hiding from the Nazis in a concealed storage attic. The Diary of Anne Frank captures the claustrophobic realities of their daily existence – their fear, their hope, their laughter, their grief. Each day of these dark years, Anne’s voice shines through: “When I write I shake off all my cares. But I want to achieve more than that. I want to be useful and bring enjoyment to all people, even those I’ve never met. I want to go on living even after my death.” This is an adaptation for a new generation.

The new adapted *The Diary of Anne Frank* was produced on Broadway by David Stone, Amy Neiderlander-Case, John B. Platt, Jujamcyn Theatres and Hal Luftig, in association with Harriet Newman Leve and James D. Stern, at the Music Box Theatre in December 1997. It was directed by James Lepine; the set design was by Adrianne Lobel; the lighting design was by Brian MacDevitt; the sound design was by Dan Moses Schreier; the costume design was by Martin Pakledinaz; and the role of Anne Frank was played by Natalie Portman. This new adaptation went on to win the Tony Award for Best Play.

“Undeniably moving. It shatters the heart. The evening never lets us forget the inhuman darkness waiting to claim its incandescently human heroine.” – NY Times

Every play takes numerous people to make it happen. This includes the director, who provides the overall vision of what the play is trying to convey; the set/scenic designer who designs what the set and “look” of the play will be that the audiences will see; the lighting designer who has to use light to create moods, time of day, place and darkness; and the costume designer who creates the clothes that the characters wear in the show that also tells about the character through personality, fashion rules for the time and color. The stage manager is the person who “runs” the performance and coordinates all of the activities of everyone backstage, calls the “cues” (when light, sound, entrances and exits, etc. happen) and makes sure that everything is in place.

*Who in the RLT production did the following activities:*

**Director:**

**Set Design:**

**Lighting Design:**

**Costume Design:**

**Sound Design:**

**Props:**

**Stage Manager:**

**Assistant Director:**

**Assistant Stage Manager(s):**

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The Characters (Who is Who in the Story and the Play)

Anne Frank: The youngest child of Mr. and Mrs. Frank. She is precocious, intelligent, charming and, even under the worst circumstances, funny. Over the course of the play, she grows from a spoiled, somewhat naïve young girl of thirteen to a self-aware young woman of fifteen.

Otto Frank: Anne and Margot Frank’s father. He is practical and kind and Anne feels a particular kinship to him. Otto is the only member of the family to survive the war, living until 1980.

Edith Frank: Anne and Margot Frank’s mother. In terms of her mothering skills, she is something of a disappointment to Anne. Anne feels little closeness to or sympathy with her mother and the two have a very tumultuous relationship. A peacemaker, Edith is the voice of reason during adult fights in the annex.

Margot Frank: Anne Frank’s older sister. Quiet, humble and eager to please the adults, Margot often clashes with her sister, who is considered talkative and rebellious. Others often hold her up as a model for Anne to emulate.

Miep Gies: A brave Dutch woman who assists the annex residents with food, clothing, books and companionship. She cheerfully rounds up the things they need and pitches in to give them holidays. She still lives in Amsterdam today.

Mr. Van Daan: A German business associate of Mr. Frank. He arranges for his family to live with the Franks in the annex of their former establishment. Anne considers him to be an insufferable know-it-all, though she reserves the majority of her ire for his wife. He is gassed at Auschwitz.

Mrs. Van Daan: Mrs. Van Daan is German and her Dutch is poor. She is vain and lacking in humility. She is a fatalist and can be petty, egotistical, flirtatious, stingy and disagreeable. Mrs. Van Daan frequently complains about the family’s situation – criticism that Anne does not admire or respect. Anne finds her to be the most insufferable annex resident of them all.

Peter Van Daan: The Van Daan’s only son. Shy, awkward and introspective, he does not pique Anne’s attention until they have been living in the annex for almost two years. They develop a deep friendship that leads to some physical intimacy.

Albert Dussel: An elderly dentist who is invited to share the Frank’s and Van Daan’s rooms in the annex. His wife managed to escape the occupation. Anne finds Mr. Dussel particularly difficult to deal with because he shares a room with her. She suffers the brunt of his odd personal hygiene habits, pedantic lectures and controlling tendencies. He can also be petty and small-minded.

Mr. Kraler: A Dutch associate of Mr. Frank’s who helps with the arrangements for the living situation in the annex.

Who in the RLT play the following roles:

Anne Frank: __________________________________________________________
Otto Frank: __________________________________________________________
Edith Frank: __________________________________________________________
Margot Frank: __________________________________________________________
Miep Gies: __________________________________________________________
Mr. Van Daan: __________________________________________________________
Mrs. Van Daan: __________________________________________________________
Peter Van Daan: __________________________________________________________
Albert Dussel: __________________________________________________________
Mr. Kraler: __________________________________________________________
The Story of the Diary

“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 (June 12, 1942).

On June 12, 1942, Anne Frank’s parents gave her a small red and white plaid diary for her thirteenth birthday which she named “Kitty.” More than fifty years later, this diary has become one of the most widely read personal journals of all time.

The Diary became a way for Anne Frank to express her feelings and dreams, to explore how she felt about becoming a woman, and her evolving identity. Through writing she gave voice to her inner self. She records the fear and trauma of living during World War II and the ‘hunting’ of the Jews.

On June 26, 1942, Anne and her family were forced to go into hiding. She wrote on July 8, 1942:

“Margot and I started packing our most important belongings into a school bag. The first thing I stuck in was this diary...Preoccupied by the thought of going into hiding, I stuck the craziest things into the bag, but I’m not sorry. Memories mean more to me than dresses.”

For over two years, Anne wrote about her life with seven other people in hiding, her parents, her sister, the van Pels family, Mr. Pfeffer, the helpers, the war going on around her, and her hopes for the future.

On March 29, 1944, Anne heard over the radio that the Dutch government wanted people to save their wartime diaries for publication after the war. Mr. Bolkestein, the Cabinet minister, speaking on Dutch broadcast from London, said that after the war a collection would be made of diaries and letters dealing with the war. She decided to rewrite her diary entries as a novel that would be entitled Het Achterhuis, or The Secret Annex. “Of course, everyone pounced on my diary. Just imagine how interesting it would be if I were to publish a novel about the Secret Annex. The title alone would make people think it was a detective story.”

As Anne re-worked whole sections of her diary on loose sheets of paper, she gave pseudonyms to the residents of the annex: Mr. Pfeffer became Albert Dussel, Mr. and Mrs. van Pels became Mr. and Mrs. van Daan, and Peter van Pels became Peter van Daan.

On August 4, 1944, the Nazis raided the Secret Annex and arrested the residents. Anne’s entire diary including the red plaid book, notebooks and loose sheets of paper, remained behind in the Annex.

Otto Frank survived Auschwitz and returned to Amsterdam after the war ended. After Otto found out that Anne, Margot, and Edith had died, Miep Gies gave him Anne’s diary. As he read the entries, he was deeply moved by his daughter’s descriptions of life in the annex, and her feelings about her family as well as and the other residents. He decided to publish the diary to honor his daughter’s wish to be a writer, and to educate against discrimination and war.
The Story of Anne Frank and the Holocaust in Holland

Anneliesse Marie Frank was born on June 12, 1929, in Frankfurt-am-Main, Germany, the second daughter of Otto and Edith Frank. Anne and her older sister Margot (born February 6, 1926), were born in the post-World War I era and they, along with their parents, were German citizens under the laws of the Weimar Republic (1918-33).

Otto, Anne’s father, was born in 1889, in Frankfurt, Germany—where his family could trace their roots back to the 17th century. Edith Hollander Frank, Anne’s mother, was born in Aachen in 1900. Against the background of the Wilhelmian Empire, they grew up in an era of fierce European nationalism and rivalry along with extraordinary cultural and technological achievements. In 1914, their lives, like millions of others throughout the world, were dramatically changed when World War I began. Otto Frank and one of his brothers were among the men who enlisted in the German Army to serve the German “fatherland.” Adolf Hitler also volunteered, serving in the List infantry of the Bavarian Army as a dispatch runner on the front for more than four years. The effects of World War I would transform the lives of both Otto Frank and Adolf Hitler. It would also transform the world around them.

Amidst the turmoil of Weimar Germany, Otto and Edith Frank married in 1925, and Otto pursued an industrial career. In 1929, the year Anne Frank was born, the stock market in New York crashed, and an already unstable Weimar government was further undermined by economic depression, unemployment, and inflation.

In 1933 the Nazis came into power. The Franks decided to move to Amsterdam in the Netherlands, which had been neutral during World War I. The Netherlands had the reputation of being a safe haven for religious minorities. Otto Frank left for Amsterdam first. He established a branch of his uncle’s company called the “Opekta Works.” The company produced pectin, an ingredient used in jam.

“I lived in Frankfurt until I was four. Because we’re Jewish, my father immigrated to Holland in 1933 . . . My mother, Edith Hollander Frank went with him to Holland in September, while Margot and I were sent to Aachen to stay with our grandmother. Margot went to Holland in December, and I followed in February, when I was plunked down on the table as a birthday present for Margot.” (Anne Frank: The Diary of a Young Girl, June 20, 1942)

Anne Frank felt at home in their apartment at 37 Merwedeplein. She and her sisters attended school, went to the beach, and had both Jewish and Christian Dutch friends. The Frank family had made what appeared to be a good decision and were adjusting to their new life.

Like so many other refugees throughout Europe during World War II, the Franks’ belief that they had a safe haven was shattered when Nazi armies violated Dutch neutrality. The Nazi bombing of Rotterdam killed 1,000 people and within five days the government surrendered under threat of further bombings in May of 1940. Queen Wilhelmina and her government went into exile in London.

The Nazis appointed Arthur Seyss-Inquart as Reich Commissioner for the Occupied Dutch Territories. He was an Austrian Nazi who had demonstrated his brutal anti-Semitic feelings in the early Austrian union with Germany. At first Anne and Margot were still able to socialize with their friends and attend school. However, soon the Nazi administration in the Netherlands, along with the Dutch civil service, began issuing and carrying out anti-Jewish decrees. This included stripping Jews of their rights as citizens and human beings and isolating them from their fellow Dutch citizens. Otto Frank, aware of what the Nazi decrees had done to Jews in Germany, anticipated as best he could what was going to happen to by turning his business over to his non-
Jewish colleagues. Anne had to leave her Montessori School to attend the Jewish Lyceum.

“Our freedom was severely restricted by a series of anti-Jewish decrees; Jews were required to wear a yellow star; Jews were forbidden to use streetcars; Jews were forbidden to ride in cars, even their own; Jews were required to do their shopping between 3 and 5 p.m. Jews were required to frequent only Jewish owned barbershops and beauty parlors; Jews were forbidden to be out on the streets between 8 pm and 6 am... Jews were forbidden to visit Christians in their homes; Jews were required to attend Jewish schools. You couldn’t do this and you couldn’t do that. But life went on.” (June 29, 1942)

The first brutal round up (razzia) of 400 Jewish men and boys in Holland occurred on February 25, 1941. It was in response to earlier riots by Dutch Nazis and a counter attack by a small Jewish resistance group. “Virtually the entire working population of Amsterdam and a few other cities in the vicinity went on strike. The strike continued for two days, until the Germans broke it by force.” (Louis de Jong, The Netherlands and Nazi Germany, Harvard Univ. Press, 1990).

By 1942, razzias of Jews and their deportation to labor, transit and concentration camps were becoming routine. The geography of the Netherlands and closing of borders made escape extremely difficult. Fearful for their lives, Otto and Edith Frank prepared to go into hiding. They wanted to stay together as a family and they already had a place in mind – an annex of rooms above Otto Frank’s office at 263 Prinsengracht in Amsterdam. The employees of Otto Frank agreed to help them. At a time when it was unusual to find anyone to help, the Franks, as Anna wrote in her diary, were “privileged” to have so many helpers and to be together. Besides business associates Victor Kugler and Johannes Kleiman, employees and friends Miep Gies, her husband Jan, Bep Voskuil and his father were all trustworthy. They not only agreed to keep the business operating in their employer’s absence, but they would risk their lives to help the Frank family survive.

On July 5, 1942, Anne’s sister Margot received a call-up notice for a Nazi “work camp.” Though the hiding place was not yet ready, Edith and Otto Frank realized they had to escape immediately. Hurriedly, they packed their belongings and left notes implying that they had fled the country, perhaps to Switzerland. On the evening of July 6, they moved into their hiding place.

“So there we were, father mother and I walking in the pouring rain, each of us with a schoolbag and a shopping bag filled to the brim with the most varied assortment of items. The people on their way at that early hour gave us sympathetic looks; you could tell by their face that they were sorry they couldn’t offer us some kind of transportation; the conspicuous yellow star spoke for itself” (July 9, 1942)

Otto Frank had made arrangements with his business partner, German Jewish refugee Hermann van Pels, his wife, Auguste, and their son, Peter, to share the Annex with his family. They arrived a week later on July 13. The seven residents of the Annex were joined by the eighth and final resident, Fritz Pfeffer, in November.

Anne wrote about her new home:

“The Annex is an ideal place to hide in. It may be damp and lopsided, but there’s probably not a more comfortable hiding place in all of Amsterdam. No, in all of Holland.” (July 11, 1942)
Most families who went into hiding were all split up and moved from place to place, dependent on others for help. Many parents tried to place at least their children in hiding, and of the children who survived the war, few ever saw their families again.

Since the Annex was above a business, and the buildings on either side were occupied, the eight residents had to be extremely quiet so they would not be discovered. They became a kind of extended family in the confined space of the shared rooms. Anne recorded the quarrels and celebrations of this life in hiding, along with their constant dread of discovery and arrest.

“Our many Jewish friends and acquaintances are being taken away in droves. The Gestapo is treating them very roughly and transporting them in cattle cars to Westerbork, the big camp in Drenthe to which they’re sending all the Jews . . . It must be terrible in Westerbork . . . If it’s that bad in Holland, what must it be like in those faraway and uncivilized places where the Germans are sending them? We assume that most of them are being murdered. The English radio says they’re being gassed. Perhaps that’s the quickest way to die.” (Oct. 9, 1942)

The Nazi’s and their collaborators were carrying out their plan for the “final solution to the Jewish question.”

“Night after night, green and gray military vehicles cruise the street. They knock on every door, asking whether any Jews live there. If so, the whole family is immediately taken away. If not, they proceed to the next house. It’s impossible to escape their clutches unless you go into hiding. They often go around with lists, knocking only on those doors where they know there’s a big haul to be made. They frequently offer a bounty, so much per head. It’s like the slave hunts of the olden days.” (November 19, 1942)

The Annex residents could only wait and hope. Anne conveys in her diary the long hours of boredom and suffocation. “Let me out, where there’s fresh air and laughter!” a voice within me cries.”(Oct. 29, 1943). She describes her hobbies and interests. “First of all writing, but I don’t really think of that as a hobby.”

Anne, Margot and Peter spent hours reading and studying with Otto Frank serving as tutor. Anne described the importance of receiving news and other items from their helpers: “We long for Saturdays because that means books. We’re like a bunch of little kids with a present. Ordinary people don’t know how much books can mean to someone who’s cooped up. Our only diversions are reading, studying and listening to the radio. (July 11, 1943)

For a time Anne was taken with Peter: “In the meantime, things are getting more and more wonderful here. I think, Kitty, that true love may be developing in the Annex.” (March 22, 1944).

At other times, she felt alone and misunderstood. She described the illnesses and difficulties of people in the Annex as well as the problems and courage of Miep Gies, Mr. Kugler and the other helpers. Sometimes she recorded nightmares about what may have happened to her friends or others “who are now at the mercy of the cruellest monsters ever to stalk the earth.” At other times she felt fortunate:

“When I think about our lives here, I usually come to the conclusion that we live in a paradise compared to the Jews who aren’t in hiding.” (May 2, 1943)

Anne also recorded her own inner growth from a girl to a young woman. She used her diary to record her feelings about growing up, her aspirations and insights about human relationships and about herself. On March 7, 1944, she wrote:

“When I think back to my life in 1942, it all seems so unreal. The Anne Frank who enjoyed that heavenly existence was completely different from the one who has grown wise within these walls. Looking back, I realize that this period of my life has irrevocably come to a close. My happy-go-lucky, carefree schooldays are gone forever. I don’t even miss them. I’ve outgrown them. I can no longer just kid around, since my serious side is always there.”

News was extremely important to those living in the Annex. Only Germany’s defeat would end the mass killing of Jews and other innocent victims.

The residents constantly argued over when, and if, the war would end. Anne recorded what she heard along with her reactions of hope and fear.
During 1943 and 1944, reports of German military reversals gave the Annex residents hope for the future. News of events, such as the halting of German troops in the Soviet Union in the winter of 1943 and the Allied invasion of Sicily and Italy the following September, prompted Anne to write about the possible end of the war.

However, Anne was disheartened by the continuing reports of the killing of the Jews and heard on the radio of the massive arrests and deportation of Hungarian Jews in May and June 1944. Although news of D-day operations on June 6, 1944, marking the Allies’ invasion of occupied Europe, elated Anne and others in the Annex, the war still dragged on, leaving those in the Annex wondering when the war would end.

On July 15, 1944, Anne expressed her sense of foreboding mixed with hope:

“It is utterly impossible for me to build my life on a foundation of chaos, suffering and death. I see the world 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 the meantime, I must hold on to my ideals. Perhaps the day will come when I’ll be able to realize them.”

At approximately 10 a.m. on August 4, 1944, Anne and the others’ greatest fear came true. Four Dutch Nazis, under the direction of Karl Silberbauer, an Austrian Nazi, entered the office building to catch the hidden Jews. Someone had betrayed them, but to this day no one knows who. The Nazis took the residents into custody and in the process of removing them, snatched a briefcase and shook out its contents to make room for valuables. After the residents had been carted off, Miep and Bep returned, to find the sheets of Anne’s diary on the floor.

The residents of the Secret Annex were taken to prison in Amsterdam, subsequently deported to the Dutch transit camp, Westerbork, and then to Auschwitz. Upon arrival, the men were separated from the women. Hermann van Pels was the first to die, gassed at Auschwitz shortly after being transported from Westerbork. Fritz Pfeffer was moved from Auschwitz to Neuengamme concentration camp in Germany, probably via Sachsenhausen or Buchenwald, where he died on December 20, 1944.

Anne, Margot and Mrs. Van Pels were transported to Bergen-Belson concentration camp in Germany. Edith Frank remained in the woman’s sub-camp at Auschwitz-Birkenau where she died of starvation and exhaustion in January, 1945. At Bergen-Belson, Anne and Margot, already debilitated, contracted typhus. Margot, seventeen years old, died first. A short time later Anne, then fifteen years old, died. It was March 1945. The exact date of their deaths and where they were buried is unknown.

Mrs. Van Pels’ last months consisted of gruesome transports from Auschwitz to Bergen-Belson, Buchenwald and finally to Theresienstadt in Czechoslovakia. She died in either Germany or Czechoslovakia in the Spring of 1945. Her son, Peter, survived the “death march” from Auschwitz to Mauthausen but died on May 5, 1945.

The Nazi’s, abandoned Auschwitz with the coming of the Russian Army. They left prisoners, including Otto Frank, behind in the camp infirmary. At the time, Otto did not know that he was the sole survivor of the eight people who had hidden in the Secret Annex. He wrote to a relative:

“They tried to take me along when they fled the camp, but I managed to escape and stayed behind. I thought this was my only chance. I don’t know how many of my comrades who were forced to go with them are still alive. It can’t be many . . . We’re waiting for repatriation, but the war is still on and we’re far from home. Holland is still partially occupied. (Otto Frank, Letter quoted in A History Today, Anne Frank house, 1997.)

All of the helpers managed to survive the war. Johannes Kleiman and victor Kugler were sent to the Amersfoort police transit camp and sentenced without trial to labor. Keliman fell ill and was sent home. He lived in Amsterdam until his death in 1959. Kugler escaped during an air raid and made his way back to Amsterdam. He emigrated to Canada in 1955 and died there in 1981. Bep Voskuil died in Amsterdam in 1983. Miep and Jan Gies remained in Amsterdam where they raised a son. Jan died on January 26, 1993. Miep continues to live in Amsterdam. She finally agreed to write her memoirs. It was released several years ago and is entitled Anne Frank Remembered (Simon and Schuster, 1987).
The image of Anne Frank is one of a vibrant, intelligent young girl struggling to retain her ideals while living in hiding in Nazi occupied Holland. However, to have an accurate understanding of Anne Frank and her significance one must look beyond the diary and examine her last months alive. Anne Frank was one of the approximately 1.5 million Jewish children killed by the Nazis and their accomplices through state sanctioned genocide.

Her final seven months were spent in Westerbork, Auschwitz, and Bergen-Belson. Anne Frank directly experienced the systematic brutalization of this state directed genocide. Like millions of other victims of the Holocaust, Anne Frank arrived at the Auschwitz death camp where she was separated from her father, selected, registered, shaved, and tattooed. Along with Margot and their mother, she struggled to “survive the endless roll-calls, the frequent selections, the starvation diets, the bitter cold of the nights” at the woman’s sub-camp in Auschwitz-Birkenau. (See Dick van Galen Last and Rolf Wolfsinkwel, Anne Frank and After, Amsterdam Univ. Press, 1997.) Anne developed scabies from the filth and disease. Margot stayed with her in the quarantine barracks. One eyewitness, who was also at the quarantine barracks, described seeing “bodies everywhere and bodies were just thrown, up on top of each other. . . . The Franks saw it too. And they experienced precisely what I experienced . . . The emotional shock at the existence of something like that— they felt that as well.” (See interview with Ronnie Goldstein-vanCleef in Willy Lindwer’s The Last Seven Months of Anne Frank, Anchor, 1992, p. 190.) Anne and Margot were among a group selected from the women’s barracks to be transported to Bergen-Belson in October of 1944. Their mother was not allowed to go with them. Edith Hollander-Frank died without her family in the women’s sub-camp of Auschwitz-Birkenau a short time before the camp was liberated.

The transfer to Bergen-Belson proved to be disastrous for Margot and Anne because of the terrible conditions. Bergen-Belson did not have gas chambers but there was extreme overcrowding and mass deaths occurred as a direct result from planned starvation and deliberate epidemics such as typhus. The winter of 1944-45 was particularly severe. Anne and Margot, like so many other inmates, had little food, clothing, or medicine. Sanitary conditions were abysmal. As the liberating armies came closer, the German military began dismantling the camps and conditions for the inmates deteriorated even further. Half of the approximately 200,000 inmates at Bergen-Belson had typhus or some other contagious disease according to one estimate. Many died after the camp was liberated because of these epidemics. Years later, Hannah Pick-Goslar, Anne’s childhood friend, described a brief meeting with Anne in Bergen-Belson:

“It wasn’t the same Anne. She was a broken girl. I probably was too but it was so terrible. She immediately began to cry, and she told me, I don’t have any parents anymore.

I remember that with absolute certainty. That was terribly sad because she couldn’t have known anything else. She thought her father had been gassed right away. But Mr. Frank looked very young and healthy, and of course the Germans didn’t know how old everybody was who they wanted to gas, but selected them on the basis of appearance. Someone who looked young and healthy had to work, but another who might be even younger, but who was sick or looked bad, went directly to the chamber.

“I always think if Anne had known that her father was still alive, she might have had more strength to survive, because she died very shortly before the end—only a few days before liberation. But maybe it was all predestined.” (Interview with Willy Lindwer, ed. The Last Seven Months of Anne Frank, Anchor, 1992, pp. 27-28)

Rachel van Amerongen-Frankfoorder was one of the last to see the Frank sisters: "They showed the recognizable symptoms of typhus—that gradual wasting away, a sort of apathy, with occasional revivals, until they became so sick that there wasn’t any hope. And their end . . . I didn’t pay any special attention to them because there were so many others who also died."

She goes on to recall:

"The dead were always carried outside, laid down in front of the barracks, and when you were let out in the morning to go to the latrine, you had to walk past them. That was as dreadful as going to the latrine itself, because gradually everyone got typhus. In front of the barracks there was a kind of wheelbarrow in which you could take care of your needs. Sometimes you had to take these wheelbarrows down to the latrine. Possibly it was on one of those trips that I passed the bodies of the Frank sisters, one or both—I don’t know. At the time, I assumed that the bodies of the Frank girls had been put down in front of the barracks. And then the heaps would be cleared away. A huge hole would be dug and they were thrown into it. That I’m sure of. That must have been their fate, because that’s what happened to other people. I don’t have a single reason for assuming that it was any different for them than for the other women with us who died at the same time.” (Interview from Lindewer, p. 104)

Excerpt from The Diary of Anne Frank- a study guide to the play, © Anne Frank Center USA and The Anne Frank Two Company, L.P. 1997, 1998
Monolog from the play, *The Diary of Anne Frank*

This monolog appears in the play towards the end when Anne and her family have been in the Annex for nearly two years. As time passes, news of the horrors of the outside world has made its way to the residents who each reacts with growing fear and trepidation. Anne, learning that childhood friends are suffering and being taken away to camps, is suffering herself from guilt for living, little knowing that her own time is short on this earth.

ANNE: Just as I was falling asleep, my friend Hanneli suddenly appeared before me, dressed in rags, her face thin and worn. She looked at me with such sadness in her enormous 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? Oh Hanneli, Hanneli, if only I could take you away, share everything I have with you. I hope if you live to the end of the war and return to us, I’ll be able to take you in.... Are you still alive? I keep seeing your enormous eyes. I keep seeing myself in your place. You’re a reminder of what my fate might have been. What will we do if we’re ever … no, I mustn’t write that down. But the question won’t let itself be pushed to the back of my mind. All the fear I’ve ever felt is looming before me in total absolute horror.

What does this monolog say to you?

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

After seeing the play, do you feel any different?

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________________________________________________________________________
Timeline of Important Dates

May 12, 1889: Otto Frank (Anne’s father), is born in Frankfurt am Main, Germany.
April 20, 1889: Adolph Hitler is born in Austria.
January 16, 1900: Edith Hollander (Anne’s mother), is born in Aachen, Germany.
November 11, 1918: The Armistice which ends World War I is signed.
June 23, 1919: Germany accepts the Versailles Treaty.
September 12, 1919: Hitler joins the National Socialist German Workers’ Party.
January 1923: The National Socialist German Workers’ Party (Nationalsozialistische Deutsche Arbeiterpartei), known as the Nazi Party, holds its first rally in Munich.
May 12, 1925: Otto Frank and Edith Hollander are married in Aachen, Germany.
July 18, 1925: Mein Kampf, Hitler’s autobiography and anti-Semitic plan, is published.
February 16, 1926: The Franks’ first daughter, Margot, is born in Frankfurt am Main, Germany.
June 12, 1929: The Franks’ second daughter, Anneliese Marie or Anne, is born in Frankfurt am Main, Germany.
July 31, 1932: The Nazis receive 37.3 percent of the vote and are asked to form a coalition government.
January 30, 1933: Hitler is appointed Chancellor of Germany.
February 1933: Freedom of speech and assembly is suspended by the Nazi government.
March 1933: The Gestapo, or Secret State Police, is established. Dachau, the main concentration camp for political prisoners, is built.
April 1, 1933: The Nazis declare a boycott of Jewish businesses and medical and legal practices. A law excluding non-Aryans removes Jews from government and teaching positions.
May 10, 1933: Books by Jews, political enemies of the Nazi state, and other ‘undesirables’ are burned in huge rallies throughout Germany.
Summer 1933: The Franks decide that the family must move to the Netherlands because of increasing tensions in Germany. Edith, Margot and Anne Frank join Grandmother Hollander in Aachen. Otto Frank travels to Holland.
July 14, 1933: Hitler bans all political parties except for the Nazi Party.
September 15, 1933: Otto Frank establishes his firm Opekta Werke in Amsterdam.
December 5 1933: Edith and Margot Frank move to Holland.
February 1934: Anne Frank joins her family in Holland. She attends the kindergarten of the Montessori School.
September 15, 1935: The Nuremberg Laws are passed defining Jews as non-citizens and making mixed Aryan and Jewish marriage illegal.
March 7, 1936: Germans march into the Rhineland, violating the Versailles Treaty.
Summer 1936: Olympic games are held in Berlin, Germany. The United States participates.
Summer 1937: The van Pels family flees from Osnabruck to Holland.
March 12, 1938: Germany annexes Austria.
November 9-10, 1938: Kristallnacht. Jewish businesses and synagogues are looted and destroyed in Germany and in Austria by order of the state.
December 8, 1938: Fritz Pféffer flees Germany and arrives in Holland.
March 15, 1939: Germany occupies Czechoslovakia.
March 1939: Grandmother Hollander comes to live with the Frank family.
September 1, 1939: Hitler invades Poland and starts World War II
October 1939: Hitler implements the T-4 Program, authorizing the killing of the institutionalized, the physically disabled, and the mentally handicapped.
April and May 1940: Germany invades Denmark and Norway, the Netherlands, France, Belgium, and Luxembourg.
December 1, 1940: Otto Frank’s company moves into the premises at number 263 Prinsengracht.
Summer 1941: Anne and Margot attend the Jewish School in Amsterdam.
July 31, 1941: Hermann Goering authorizes Reinhard Heydrich to find a ‘Final Solution’ to the Jewish question.
December 11, 1941: Germany declares war on the United States.
<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>January 20, 1942</td>
<td>Heydrich, at the Wannsee Conference, mobilizes bureaucratic support for a ‘Final Solution.’</td>
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<tr>
<td>February, March,</td>
<td></td>
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<tr>
<td>April 1942</td>
<td>Auschwitz, Belzec, and Sobobor all become fully operational death camps.</td>
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<tr>
<td>June 12, 1942</td>
<td>Anne receives a diary for her thirteenth birthday.</td>
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<tr>
<td>July 5, 1942</td>
<td>Margot Frank, 16, receives a call-up notice to report for deportation to a labor camp. The family goes into hiding the next day.</td>
</tr>
<tr>
<td>July 6, 1942</td>
<td>The Frank family leaves their home forever and moves into the “Secret Annex.”</td>
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<tr>
<td>July 13, 1942</td>
<td>The van Pels family, another Jewish family originally from Germany, joins the Frank family in hiding.</td>
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<tr>
<td>November 16, 1942</td>
<td>Fritz Pfeffer, the eighth and final resident of the Secret Annex, joins the Frank and van Pels families.</td>
</tr>
<tr>
<td>February 2, 1943</td>
<td>The encircled German Sixth Army surrenders to Soviet forces at Stalingrad, Russia.</td>
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<tr>
<td></td>
<td>The tide of the war begins to turn against Germany.</td>
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<tr>
<td>June 21, 1943</td>
<td>SS leader Heinrich Himmler orders the complete liquidation of all Jewish ghettos in the Soviet Union and Poland.</td>
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<tr>
<td>June 6, 1944</td>
<td>D Day. Allies invade Western Europe.</td>
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<tr>
<td>August 4, 1944</td>
<td>The residents of the Secret Annex are betrayed and arrested. They are taken to a police station in Amsterdam.</td>
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<tr>
<td>August 8, 1944</td>
<td>They are all taken to the transit camp at Westerbork.</td>
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<tr>
<td>September 3, 1944</td>
<td>The eight prisoners are transported in a sealed cattle car to Auschwitz, on the last transport ever to leave Westerbork. Hermann van Pels is gassed on September 6, 1944.</td>
</tr>
<tr>
<td>October 6, 1944</td>
<td>Anne and Margot Frank are sent to Bergen-Belsen concentration camp in Germany.</td>
</tr>
<tr>
<td>November 25, 1944</td>
<td>To hide Nazi war crimes, the demolition of the crematoria at Auschwitz begins.</td>
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<tr>
<td>December 20, 1944</td>
<td>Fritz Pfeffer dies in Neuengame.</td>
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<tr>
<td>January 6, 1945</td>
<td>Edith Frank dies at Auschwitz-Birkenau.</td>
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<tr>
<td>January 27, 1945</td>
<td>Otto Frank is liberated from Auschwitz by the Russian Army. He is taken first to Odessa and then to France before he is allowed to make his way back to Amsterdam.</td>
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<tr>
<td>February or March 1945</td>
<td>Anne and Margot Frank die at the Bergen-Belsen concentration camp within days of each other.</td>
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<tr>
<td>Spring 1945</td>
<td>Mrs. van Pels dies in Theresienstadt concentration camp in Czechoslovakia.</td>
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<tr>
<td>April 30, 1945</td>
<td>Adolph Hitler commits suicide.</td>
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<tr>
<td>May 1945</td>
<td>Peter van Pels dies in Mauthausen.</td>
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<tr>
<td>May 7, 1945</td>
<td>Germany surrenders, and the war ends in Europe.</td>
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<tr>
<td>June 3, 1945</td>
<td>Otto Frank arrives in Amsterdam, where he is reunited with Miep and Jan Gies. He concentrates on finding the whereabouts of Anne and Margot.</td>
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<tr>
<td>October 24, 1945</td>
<td>Otto Frank receives a letter telling him that his daughters died at Bergen-Belsen.</td>
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<tr>
<td>November 20, 1945</td>
<td>The Nuremberg Trials of Nazi war criminals begin.</td>
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<tr>
<td>April 3, 1946</td>
<td>An article in Het Parool discusses Anne’s diary.</td>
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<tr>
<td>Summer 1947</td>
<td>1,500 copies of Anne’s diary are published by Contact Publishers in Amsterdam.</td>
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<tr>
<td>1951</td>
<td>The diary is translated into English.</td>
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<tr>
<td>1954</td>
<td>The Dutch Red Cross officially declares that Anne and Margot died at Bergen-Belsen in 1945.</td>
</tr>
<tr>
<td>1955</td>
<td>The original play based on <em>The Diary of Anne Frank</em> opens on Broadway.</td>
</tr>
<tr>
<td>May 1960</td>
<td>The Anne Frank House opens.</td>
</tr>
<tr>
<td>August 19, 1980</td>
<td>Otto Frank dies in Birsfelden, Switzerland. He is 91.</td>
</tr>
<tr>
<td>1988</td>
<td>Miep Gies writes <em>Anne Frank Remembered</em>.</td>
</tr>
<tr>
<td>1995</td>
<td>The “definitive edition” of the diary is published in the United States.</td>
</tr>
<tr>
<td>1997</td>
<td>A new adaptation of <em>The Diary of Anne Frank</em> opens on Broadway.</td>
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Your Family Timeline

Create your own family history by creating a timeline of important family dates. After you’ve talked with your parents and collected all of the important dates (some suggested dates are below), put them in chronological order (add world events for added interest).

<table>
<thead>
<tr>
<th>Event</th>
<th>Year 1</th>
<th>Year 2</th>
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<tr>
<td>When were your paternal great-grandparents born?</td>
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<td>What year did they get married?</td>
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<td>When were your maternal great-grandparents born?</td>
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<td>What year did they get married?</td>
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<td>When were your paternal grandparents born?</td>
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<td>_______</td>
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<td>What year did they get married?</td>
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<tr>
<td>When were your maternal grandparents born?</td>
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<td>What year did they get married?</td>
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<tr>
<td>When were your parents born?</td>
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<tr>
<td>What year did they get married?</td>
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<tr>
<td>When were you born?</td>
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<tr>
<td>What about your brothers and/or sisters?</td>
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Other Important Dates. List them below (or add pages as needed):

<table>
<thead>
<tr>
<th>Event</th>
<th>Year 1</th>
<th>Year 2</th>
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Discussion Topic: What was going on in Anne’s life when your great-grandparents and grandparents were born?

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______________________________________________________________________________
Glossary

**Allies:** The twenty-six nations, led by the United States, Great Britain, and the Soviet Union, who united to oppose the Axis powers—Germany, Italy, Japan, and their allies, in the Second World War.

**Annihilation:** The act or process of being completely destroyed.

**Aryan:** A central myth of the Nazi ideology was the belief in Aryan racial superiority. An Aryan was supposed to be a person of pure Teutonic German background with distinct racial characteristics including fair skin. In *Mein Kampf* (My Struggle), Hitler wrote about the war between the Aryan and non-Aryan races. The Nazi extermination policy was enacted to eliminate those races deemed inferior or threatening to Aryan racial purity. The term was originally used to describe the family of languages of the Indo-European peoples.

**Auschwitz-Birkenau:** The largest of the Nazi death camps which was located in southwestern Poland near the city of Krakow. Over one million Jews, as well as Poles and others, were murdered there. Tens of thousands were put to work as slave laborers for nearby industrial complexes. Also, Auschwitz I or Monowitz, was a huge slave labor complex where workers serviced the company, I.G. Farben, in the manufacture of Bunda, a synthetic rubber. All the inhabitants of the Secret Annex were sent from Westerbork to Auschwitz in September 1944.

**Bergen-Belsen:** A concentration camp in northern Germany for the detainment of prisoners of war and other “exchangeable” prisoners. As the number of prisoners increased, housing conditions deteriorated and food became scarce. Anne and Margot Frank were among the over 30,000 people who died of starvation or disease in Bergen-Belsen. The camp was liberated by British troops in April, 1945.

**Call-up notice:** A government order to report to the military or police. During the Nazi era a call-up notice could mean anything from reporting to work to being deported to death camps. Rather than report to the authorities, the Franks went into hiding when Margot Frank received a call-up notice.

**Collaboration:** Co-operation between citizens of a nation and its occupiers. Throughout Europe, individuals collaborated with the Nazis by carrying out their orders and goals.

**Death Camps:** As the Nazis perfected assembly line killing, they constructed death camps to be able to kill large numbers of people more efficiently.

**Deportation:** The forced removal of Jews from their homes in Nazi-occupied countries under the pretext that they would be resettled in the east. Most were deported via cattle cars to concentration and death camps.

**Dissent:** To differ in opinion or feeling; disagree. The refusal to conform to the authority or doctrine of an established cultural, political or religious group. Under a totalitarian dictatorship like Nazi Germany, dissent was eliminated by instilling terror in the general population, and by jailing political opponents.

**Dolchestossiegend:** The stab in the back theory. During the Weimar Republic, the belief that the German military had not been defeated in World War I, but had been stabbed in the back by the civilian government, Jews, Communists and others. Military leaders like Hindenberg promoted this theory. Hitler and the Nazis made the stab in the back theory a central tenet of their regime and they vowed to destroy those who had betrayed Germany.

**Dutch Opekta Company:** Otto Frank’s business which made pectin, a powdered fruit extract used to make jam.

**Einstazgruppen:** SS mobile killing units that moved in directly behind the advance units of the German military forces during the German invasion of Russia which began on June 22, 1941. Jews, Gypsies, and Communists were among those targeted and the result was the death of 1.5 million Jews on the Eastern Front.

**Euthanasia:** The action of killing an individual for reasons considered to be merciful. The Nazi euthanasia program was designed to kill people who were considered undesirable because of physical or mental infirmities. The myth of Aryan racial purity called for the elimination of individuals considered inferior.

**Final Solution:** A Nazi euphemism for their plan to annihilate the Jews.

**Forced labor camps:** Camps where prisoners were used as slave labor. Mauthausen in Austria is an example of one.
**Gestapo:** The Secret Police of the Third Reich, which used terror and torture to eliminate political opposition in Germany. The Gestapo also orchestrated the arrest and deportation of Jews.

**Gypsies:** The nomadic Roma or Sinti people. They had been discriminated against for centuries and the Nazis considered them to be an inferior race. They persecuted and murdered hundreds of thousands of Gypsies during World War II.

**Hidden Children:** Jewish children who were hidden from the Nazis during World War II. Anne Frank’s situation was unusual in that she was able to hide with her entire family and remain in one place for over two years. Most children were separated from family members and had to move frequently.

**Holocaust:** From the term meaning ‘total burnt offering’. The systematic, state-directed, genocide of six million Jews, as well as the murder of five million other civilians, including Slavs, gypsies and others, during World War II. Shoah is another term that is used to refer to the killing of the six million Jews by the Nazis.

**Judenrein:** A Nazi term for “Jew-free.”

**Kristallnacht:** The state-sponsored “pogrom” unleashed by the Nazis onto the Jewish communities in Germany and Austria on November 9th and 10th, 1938, that included the vandalism and burning of Jewish shops. Ten thousand Jewish men and boys were arrested and sent to concentration camps.

**Mein Kampf (My Struggle):** Adolf Hitler’s autobiography, written during his imprisonment in 1924. Mein Kampf details his plan to restore Germany to its former greatness and to make Europe judenrein.

**Nuremberg Laws:** Racial laws, passed in the fall of 1935 in Germany, which stripped Jews of their political and civil rights by making them non-citizens. As the Nazi armies advanced in Europe, racial laws were instituted in the occupied countries. Anne Frank describes in her diary the effect that these laws had on her life in Holland.

**Occupation:** Control of a country by a foreign military power. The Netherlands was occupied by the Nazis from 1940-45.

**Prejudice:** Pre-judging. Negative opinions about another individual or group which derive from stereotypical ideas one has about that person or group.

**Razzia:** A forced round up of Jews in the Netherlands.

**Refugee:** A person who flees his/her native country to escape invasion, oppression or persecution.

**Scapegoat:** An individual or group of people who are blamed for the actions of others.

**SS (Schutzstaffel):** Hitler’s black-shirted, elite guards. They also ran the concentration and death camps.

**Swastika:** A hooked cross that became the official symbol of the Nazi Party. Originally an ancient religious symbol, the swastika is still used by neo-Nazi groups.

**Third Reich:** Nazi term for Germany and the Nazi-occupied territories in Europe from 1933-1945. Nazi propaganda stated that there would be a Nazi dominated 1000 year Reich that would control the world.

**Totalitarianism:** The total control of all the aspects of life, of a people or state, by one person or party. Opposing parties are not permitted to exist.

**Underground:** A term used in reference to being in hiding, as in “going underground.” The term is also used to describe groups acting in secret to oppose the government or resist the occupying enemy forces.

**Weimar Republic:** The German democratic state from 1919-1933. With Weimar as its capital city, it was the first parliamentary democracy in Germany’s history.

**Westerbork:** A transit camp for Dutch Jews in Holland. Between 1942 and 1944, about 100,000 Jews, including all those who were hiding in the Secret Annex, were transported from Westerbork to concentration and death camps.

**Yellow star:** The six-pointed Star of David is the Jewish symbol that the Nazis forced all Jews, above the age of six, to wear as a mark of shame, and to make them visible. In the Netherlands the star carried the Dutch word Jood, meaning “Jew”.
Interactivity - Journal

Teachers or parents: Have your students begin a journal prior to seeing a performance of The Diary of Anne Frank. What types of lessons or activities did you carry out? Did you read the Diary? Do you see the world any differently after reading the Diary? After seeing the play?

Write a review of the performance: How did you feel after seeing the play? What part of the set, story or characters stood out for you? Which character did you identify most with?

Why Should You Keep A Journal?
Ø A journal can serve as a creative outlet for you to create poetry, songs and drawings in response to the daily events and special occasions in your life.
Ø A journal can create an avenue where you learn to develop ideas and plans for the future.
Ø A journal can be a place where you learn to express yourself through the written word.
Ø A journal can set up a personal dialog between you and your teacher or parents, a way for your to feel comfortable expressing yourself, particularly if your are uncomfortable doing so in the classroom.
Ø A journal is a good way to reflect on the events of the day, how you feel about them as well as creating memories for the future.

Interactivity - What would you bring?

At the end of the play, each resident of the annex tries to find their special bundle of items that they will take with them to the camp. These items are precious to them and may mean their survival.

Listed below is a partial list of the items that were owned by the people in the annex.

| Playing Cards | Crate of Strawberries |
| Briefcase (Mr. Van Daan) | Cat in a basket (Peter) |
| Diary (Anne) | Latin Book (Margot) |
| Mystery novel (Mrs. Frank) | Wooden Menorah (Mr. Van Daan) |
| Antique silver music box (Mr. Frank) | Sack of potatoes (Mr. Dussel) |
| Fountain pen (Mr. Frank) | Silverware (Anne) |
| Wool scarf |

Discussion Topic #1: Choose one item from the list and explain why you think it had value to an individual who was hiding from the Nazis. Explain why you believe this item had meaning and value.

Discussion Topic #2: Create your own list of five tangible things (things you can see and touch) that you would carry with you if you ever had to be hidden. How do these items reflect who you are as a person? Are these things of great or little monetary value?

Group Activity before Seeing the Show: Break into small groups and create a list of tangible and intangible things and explain to the others in the classroom why your group would chose these items. What makes them have meaning and value?

Group Activity after Seeing the Show: Review your lists. What, if anything, would you change and why?
Map of the rail system that brought victims to the Auschwitz concentration camp.

Railroads Leading to Auschwitz (With City Names)
Concentration Camps in Europe
Handout

Map plotting concentrated areas of Nazi violence against Jews during the infamous “Kristallnacht”.

Kristallnacht
Class Memorial

**Grade Levels:** 6 through 12

**Goals:**

- To prepare and conduct a memorial service commemorating the victims of the Holocaust.

**Materials:**

- student art work
- student writing
- music
- guest speaker (optional)
- student-created program guide

**Procedure:**

After a unit on the Holocaust, hold a class memorial for the school to commemorate the victims of the Holocaust. Include student art work, poetry, short stories, and essays created throughout the unit, having students read their own pieces. Students may plan the program and create a program guide for the ceremony. Create a gallery of student artwork and dedicate it to the children who perished in the Holocaust. Include music in your service, having it play in the gallery area or softly in the background during the readings. You may wish to invite a survivor to speak at your program.

**Assessment:**

Evaluate students based on their individual work for the program. You may wish to create a specified rubric for the writing, speaking, music, drama, etc. or have students develop their own criteria for evaluation.
Mapping Survivor Stories

Subject: Social Studies

Grade Levels: 6 through 12

Goals:
- To trace a survivor’s story using a timeline, map skills, poetry and/or prose and photography.
- To make a visual representation of a survivor’s journey through his or her life as a culminating activity for the class and the survivor.

Sunshine State Standards:
- Grades 6-8
- SS.B.1.3.1
- Grades 9-12
- SS.B.1.4.1
  View all Sunshine State Standards

Materials:
- poster board
- markers
- yarn
- maps of the world to be cut up
- paper
- pencils
- collage materials
- glue sticks
- Holocaust prose or poetry which is appropriate for the survivor story
- digital camera to take a picture of the survivor

Plan:

After hearing one or more survivor stories, or reading or hearing a survivor story from the Web, make a collaged representation of that person’s journey from before the Holocaust, during the Holocaust, and after the Holocaust. Encourage students to include photographs, maps, and other visual resources to the timeline. Photographs from this Teacher’s Guide may be printed out and included. Poems or short quotations from the survivor testimony may also be added at appropriate locations.

Assessment:

Establish a rubric for the types and number of items to be included. You may also choose to evaluate the presentation on its composition and aesthetic merit.

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