

through
the eyes of
a friend.



Through the Eyes of a Friend:
The World of Anne Frank

Teacher Resource Guide

Objective: Through the viewing of and participation in the live presentation of *Through the Eyes of a Friend*, as well as the use of this packet for pre and post-performance exploration, students will gain a greater understanding of the life and experiences of Anne Frank and of the Holocaust in general. Students then will be able to make connections between this period and other current and historical events and issues.



Pre-Performance Activities

1. Analyze and discuss the following poem by Martin Neimoller:

*First they came for the Jews and I did not speak out — because I was not a Jew.
Then they came for the Communists and I did not speak out, because I was not a Communist.
Then they came for the trade unionists and I did not speak out, because I was not a trade unionist.
Then they came for me and there was no one left to speak out for me.*

Discussion Questions:

1. What does it mean to be a bystander?
2. Have you ever found yourself in a similar situation? What did you do?
3. Who are the “they” that Niemöller writes about, as in, “first they came for...”?
4. What does it mean when he says, “came for”?
5. What effect does the repetition the phrase “Then they came for” have on the listener?
6. What other groups did the Nazis “come for” before and during WWII?
7. What does he mean by, “I didn’t speak up”? What are some ways “he” could have “spoken up”?
8. Do you think that everyone in Germany was partly responsible for the Nazi’s rise to power, or that only those active in the Nazi Party were responsible? Explain your answer.
9. How much responsibility do you feel for what takes place around you: in your family, in your school, in your city, in your country, and in the world? List at least three responsibilities you feel for each level.

2. Revised Passages in Focus

One of the lesser known facts about *The Diary of Anne Frank* is that Anne purposely revised her diary so that her experiences could be shared with the public once the war was over. According to the literary critic Francine Prose, Anne Frank was not an “accidental author” but rather an extraordinary writer who crafted a *deliberate* work of art when she wrote and revised her diary.

Read the following Passages and use the discussion questions (below) to guide an analysis.

ORIGINAL VERSION

At about 3 o'clock a policeman arrived and called from the door downstairs, Miss Margot Frank, Mummy went downstairs and the policeman gave her a card which said that Margot Frank has to report to the S.S. Mummy was terribly upset and went straight to Mr. van Pels he came straight back to us and I was told that Daddy had been called up. The door was locked and no one was allowed to come into our house any more. Daddy and Mummy had long ago taken measures, and Mummy assured me that Margot would not have to go and that all of us would be leaving the next day. Of course I started to cry terribly and there was an awful to-do at our house.

REVISED VERSION

At three o'clock...the doorbell rang. I didn't hear it, since I was out on the balcony, lazily reading in the sun. A little while later Margot appeared in the kitchen doorway looking very agitated. "Father has received a call-up notice from the SS," she whispered. "Mother has gone to see Mr. van Daan." (Mr. van Daan is Father's business partner and a good friend.)

I was stunned. A call-up: everyone knows what that means. Visions of concentration camps and lonely cells raced through my head. How could we let Father go to such a fate? "Of course he's not going," declared Margot as we waited for Mother in the living room. "Mother's gone to Mr. van Daan to ask whether we can move to our hiding place tomorrow. The van Daans are going with us. There will be seven of us altogether." Silence. We couldn't speak. The thought of Father off visiting someone in the Jewish Hospital and completely unaware of what was happening, the long wait for Mother, the heat, the suspense—all this reduced us to silence.... When she and I were sitting in our bedroom, Margot told me that the call-up was not for Father, but for her. At this second shock, I began to cry.... Margot and I started packing our most important belongings into a schoolbag. The first thing I stuck in was this diary, and then curlers, handkerchiefs, schoolbooks, a comb and some old letters. Preoccupied by the thought of going into hiding, I stuck the craziest things in the bag but I'm not sorry. Memories mean more to me than dresses.

For Discussion

1 Why is it significant that Anne revised her diary? How does it add to or take away from the reader's understanding of her experience? Read and compare the two versions of this event. In what ways is the revised version different from the original? Point to specific passages.

2 What new details and ideas does Anne add to the revision? How does the addition of dialogue change the impact of the diary entry?

3 Which version conveys a greater sense of shock and chaos? In which version is the sequence of events clearer and easier to follow? Explain.

4 How does Anne portray herself in each entry? In which version does Anne refer to her diary? What does she say about it?

5 Re-read the quote to the left. How does Anne assess her skills as an editor of her own work? Would you describe yourself as "a sharp critic" of your own writing? What do you think are the keys to successful revision? Discuss.

pbs.org/masterpiece/annefrank



3. Create a Time Line

[Scholastic.com](https://www.scholastic.com)

Help your students put Anne Frank's life in historical perspective.

1. Before introducing the book, create a timeline on your chalkboard or a large piece of paper. Depending on the abilities of your students, you may wish to make your timeline rather long (beginning with the causes of World War II) or brief (the events that transpired while Anne was alive). You may need to provide a brief historical introduction about World War II.
2. As you read through the book, record events from Anne's life on your timeline. Briefly discuss each event as you fill in the timeline.
3. Leave the timeline prominently displayed after finishing *The Story of Anne Frank*. Encourage your students to conduct some independent research to fill in more of the timeline.

4. What I Would Have Done?

Scholastic.com

Some very brave people helped Anne and her family. What would your students have done?

1. Hold a classroom discussion about the people who helped the Frank family, especially Miep Gies.
2. As you read through the book, ask students to list other people who helped the family and explain how they did so.
3. Once they've all finished the book, have your students think about what they might have done to help the Franks.
4. Ask each student to write a brief story about their imagined experience with the Franks. What would they have done to help? How would they have carried out their plan? How would they have avoided detection?
5. Share the stories aloud with the class.
6. Talk about the importance of doing what is right, even in the face of strong opposition.



Post-Performance Activities

The following activities are designed and adaptable for students of all levels. They aim to explore the issues and events of this production through a dynamic, hands-on approach. Students may address the following topics and questions through any of the suggested mediums or a combination of them:

Writing: write a story, a poem, a report, an article, a scene, a play, a song, a caption

Art: draw or paint a picture; create a collage, a sculpture, a comic strip; take a photograph; make a video

Drama: create a still image, a dance or movement activity, a series of images, an improvisation, a scene, a play

Discussion: partner or small group talk, oral report or presentation

1. Interview a character from the piece.
2. Research historical documents to find a real person's description of an event from Sarah's story. Share what you learn.
3. Re-create a scene from the piece from another character's point of view.
4. Who were the people who helped Sarah, Anne, their families, or other Jews? Research and share what some people did to resist the Nazis or assist the Jews during this time.
5. Compare and contrast the treatment the Jewish community received during World War II to the treatment other ethnic groups have received during other periods of history, including today.
6. Choose a part of Sarah's story that you'd like to know more about and research it. Share what you learn.
7. Imagine you could get in touch with Sarah. What would you want to tell her or show her about the future?
8. Imagine and explore what it would be like to be in hiding like Anne or Sarah: What would you miss? What would you do each day? What would the constant threat and fear do to you?
9. Discuss students' own experiences with racism: What was their role in the incident? Were they victims, bystanders, spectators or offenders? What did they do? What did other people do?

Supplemental drama-based activities:

Role-on-the-wall: a character is represented in the form of an outline of a person, on which the group writes or draws information about that character: on the inside of the figure is written what the character thinks or feels about herself; on the outside, how she appears or how others perceive her. This activity can be repeated for multiple characters, including other fictional or real-life people. This activity can be used as a jumping point for further discussion and exploration of character choices, motivation, perceptions and prejudices.

Still images/tableaux: Image work can be used to explore any theme, idea or topic. It can be literal or symbolic, can depict actual events from the piece or imaginary ones, and can also focus on different points of view. Students may then select characters from the images to interview or scenes to bring to life or explore further in other ways.

Voices in the Head: students form two lines facing each other to make a path for Sarah as she leaves to go into hiding. As Sarah passes through (played by the teacher, a student or series of students), students creating the path offer her a piece of advice. Alternately, or in addition, they may speak as her family, friends, acquaintances or personal thoughts and feelings.

Forum Theatre:

- a. In partners or small groups, students share personal experiences of racism or prejudice.
- b. For each personal story, students work separately to create their image of the situation (images may be visual or dramatic). The images are then shown to the whole group to compare and discuss.
- c. Situations are selected and played as improvisations, in which other members of the group can freeze the scene at a crucial moment, take on the role of the main character and experiment with different ways the scene could have happened.