

# Diary of Anne Frank Unit Plan

8<sup>th</sup> Grade Drama  
M/W/F, 50 minutes

Designed by Katherine Goldman

Designed to supplement an English or Social Studies classroom  
studying *Diary of a Young Girl*.

Enduring Understandings	Essential Questions:
<ol style="list-style-type: none"><li>1) Students will understand that resiliency and courage, which manifest in different ways, are essential for surviving challenging circumstances.</li><li>2) Students will understand that upstanders are essential in changing oppressive situations, and that anyone can be an upstander.</li><li>3) Students will understand that we need to understand our history in order to avoid repeating the same mistakes.</li><li>4) Students will understand that theatre can be used as a tool to explore the horrors of our past and present in a protected space.</li></ol>	<ol style="list-style-type: none"><li>1) What is resiliency?</li><li>2) What is a community?</li><li>3) What is oppression?</li><li>4) What are upstanders?</li><li>5) What did Eastern European Jews experience during the Holocaust?</li><li>6) How does poetry convey the human experience?</li><li>7) How can we use theatre to explore social issues?</li></ol>

### Final Project:

Write and perform a poem through the perspective of a character from *The Diary of Anne Frank* which demonstrates what an upstanding citizen can do in oppressive situations, through original text, movement, voice and image work.

Students will know...	Students will be able to...
<ol style="list-style-type: none"><li>1) The definitions of oppressor, victim, bystander, and upstander.</li><li>2) The major events and causes of the Holocaust.</li><li>3) Conditions of the Jewish ghettos.</li><li>4) The impact of stereotypes and images on a community of people.</li><li>5) How allies can be resilient and how upstanders can advocate for others.</li></ol>	<ol style="list-style-type: none"><li>1) Identify themes and images in a piece of poetry.</li><li>2) Write a poem for performance within a small group setting.</li><li>3) Use their bodies to communicate an abstract idea</li><li>4) Use their voices to create a sense of time, place, and emotion</li></ol>

# Massachusetts Frameworks

Theatre	English Language Arts and Literacy
<p>1.9 Use physical acting skills such as body alignment, control of isolated body parts, and rhythms to develop characterizations that suggest artistic choices</p> <p>1.10 Use vocal acting skills such as breath control, diction, projection, inflection, rhythm, and pace to develop characterizations that suggest artistic choices</p> <p>1.13 In rehearsal and performance situations, perform as a productive and responsible member of an acting ensemble (i.e., demonstrate personal responsibility and commitment to a collaborative process)</p> <p>2.7 Read plays and stories from a variety of cultures and historical periods and identify the characters, setting, plot, theme, and conflict</p> <p>2.9 Drawing on personal experience or research, write a monologue for an invented, literary, or historical character</p> <p>3.2 Read plays from a variety of cultures and historical periods, describe their themes, interpret their characters' intentions and motivations, and determine their staging requirements</p>	<p>READING</p> <p>2. Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.</p> <p>3. Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</p> <p>SPEAKING AND LISTENING</p> <p>1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 8 topics, texts, and issues, building on others' ideas and expressing their own clearly.</p>
	Social Studies
	<p>WHII.26 Describe the background, course, and consequences of the Holocaust, including its roots in the long tradition of Christian anti-Semitism, 19<sup>th</sup> century ideas about race and nation, and Nazi dehumanization of the Jews. (H)</p>

**Resources:**

- *The Diary of Anne Frank*, by Frances Goodrich and Albert Hackett, adapted by Wendy Kesselman
- *Diary of a Young Girl*, by Anne Frank
- *Anne Frank Rememberd*, by Miep Gies with Leslie Gold
- *Anne Frank: Beyond the Diary - A Photographic Remembrance* by Ruud Van der Rol and Rian Verhoeven
- *First They Came for the Socialists* by Martin Niemöller (poem)
- *At Terezín* by Teddy (poem)
- *Fear* by Eva Picková (poem)
- Facing History Video: Preconditions for the Holocaust: Prejudice in 20th Century Europe  
<https://www.facinghistory.org/resource-library/video/preconditions-holocaust-prejudice-20th-century-europe>
- Facing History Video: Step By Step: Phases of the Holocaust  
<https://www.facinghistory.org/resource-library/video/step-step-phases-holocaust>

# Week One

## Week 1, Day 1: Creating and Defining Community

- 1) (13) Warm-up: Community-Building Games
  - a. (5) Game: When the Wind Blows
  - b. (5) 2-Line Variation:
    - i. Students now make one line across the classroom, and any student can say a true fact about themselves. Students for whom the fact is also true will join on the opposite side. Then students will reset to their initial line.
  - c. (3) Pair-Reflection
    - i. How did you feel differently between the two variations of the game?
    - ii. What kinds of emotions did the circle inspire, versus the two lines?
- 2) (15) Defining Community: full-class discussion
  - i. What is a community? (Suggested words & phrases are written on the board)
  - ii. What does it feel like to be in a community?
  - iii. What does it feel like to be excluded?
  - iv. What are some examples of communities within the school, the city, and the country?
- 3) (10) Small Group Tableaux (groups of 3-4):
  - a. Students choose one image or phrase from the list of definitions and create a tableau of the image. The name of the image is the word or phrase they chose
- 4) (8) Groups will present their images
  - a. Non-presenting groups will comment on what they see in each image
  - b. Groups will present the name of their image after the other groups have observed
- 5) (4) Preview the unit: we will be looking at *The Diary of Anne Frank*, a play about the Jewish community during the Holocaust, and their experiences as an oppressed community.
  - a. We will also be looking at some poetry from the period, including some by other young people.
  - b. We'll be keeping journals to collect our thoughts throughout the process.
  - c. We will be presenting pieces of original work inspired by these texts to a Holocaust survivor at the end of the unit.
- 6) **Homework:** Look up 10 facts about the Holocaust and write them in your journal.

## Week 1, Day 2: Introduction to Holocaust

- 1) (5) Warm-up: Read *First They Came for the Socialists* by Martin Niemöller individually. Draw an image representing one idea around the poem.
- 2) (15) Poetry activity around *First They Came for the Socialists*
  - a. Read poem aloud
    - i. Identify the types of characters identified in the poem
    - ii. Discuss the relevance of this poem for this unit. Based on your knowledge and research, why do you think we study the Holocaust?
  - b. Create a movement piece surrounding the poem
    - i. Break class into small groups, one group for each stanza. Have each group create sound and movement to perform the stanza.
    - ii. Finish by performing the full poem together.
- 3) (15) What We Know...

- a. Teacher lays out a large piece of paper, large enough for all the students to write down things they've learned and know about the Holocaust. Students will write down what they learned onto the paper.
  - b. Once complete, students stand and slowly walk around the paper, creating a choral poem by speaking the words from the page that resonate with them. Allow the poem to build, reach a climax, and resolve.
- 4) (10) Watch Video
- a. Watch Facing History Video: Step By Step: Phases of the Holocaust
- 5) (5) Begin the Anne Frank Timeline: a large visual timeline which will keep track of major events in WWII and Anne's life

### **Week 1, Day 3: Historical Context #2**

- 1) (5) Warm-up: Human Sculptures
- a. Pair students up to create sculptures of the following words
    - i. Poem
    - ii. Prejudice
    - iii. Oppression
    - iv. Resilience
    - v. Courage
  - b. Share sculptures
- 2) (10) Watch Video
- a. Facing History: Preconditions for the Holocaust: Prejudice in 20th Century Europe
- 3) (35) *At Terezín* Poetry Activity
- a. Read the poem *At Terezín*, by Teddy, and show images and photographs
    - i. Discuss the conditions of the ghettos such as Terezin and their significance in the Holocaust
  - b. Welcome to *Terezín*
    - i. One student is cast as Teddy, a child who has recently been relocated to the ghetto.
    - ii. Students devise a list of new experiences that Teddy would have.
    - iii. Small groups create the images of the scene
    - iv. Groups present the images, then put Teddy into their image
    - v. Other students offer advice that kids who had been living in the ghetto for longer would give to Teddy

# Week Two

## Week 2, Day 1: Bystanders/Upstanders in History

<p><b>Enduring Understanding:</b> Students will understand that upstanders are essential in changing oppressive situations, and that anyone can be an upstander.</p> <p><b>Essential Question:</b> What is an upstander? What is oppression?</p>	<p><b>Frameworks:</b> TH 1.10 ELL Speaking and Listening 1.10</p> <p><b>Students will know...</b> ...the definitions and impact of bystanders and upstanders. ...how their real-life experiences relate to these concepts</p> <p><b>Students will be able to...</b> ...use their voices and bodies to communicate an abstract idea.</p>
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- 1) (10) Hook: Journal Prompt
  - a. Identify a time when you went out of your way to help somebody else—a friend, a family member, a neighbor, or a complete stranger. What were the consequences of your actions for you and for others?
  - b. Identify a situation when you knew something was wrong or unfair, but you did not intervene to improve the situation. What were the consequences of your actions for you and for others?
  - c. Compare these two situations. What led you to act in one situation but not to intervene in the other?
- 2) (10) Discussion (students are welcome to respond, but not required to share)
  - a. Focus on the 3<sup>rd</sup> question: what were the reasons that you responded in one situation but not the other?
  - b. Discuss how in the Holocaust, there were many people who knew these actions were wrong, but didn't intervene. (Bystanders.) There were some who saw what was wrong and did intervene (Upstanders.) We'll be exploring these today in relation to history
- 3) (10) Dot Game
  - a. Students are each given a small piece of paper. Follow the instructions, without showing anyone what is on this page or telling anyone what you are.
    - i. Dot: make a group of other dots. Make sure there are no X's in your group. Make your body as big as possible.
    - ii. X's: Make a group in the middle of the classroom. Speak with a soft voice.
    - iii. Blank: Do not move more than one arms-width away from the walls. Stay silent.
- 4) (20) Reflection and Historical Context
  - a. Reflection
    - i. How did those with dots feel? X's? Blank papers?
    - ii. What tactics did you use to separate dots from the dot-less?

- iii. How did those who didn't have anything on their page feel? Did they do anything or did they abstain?
  - b. Tie it back to the upstanders who helped hide the Jews. Provide handouts and quotes from upstanders during the Holocaust.
    - i. Distribute a handout with additional poems by young people from the Holocaust to use as reference for future poems.
- 5) **Homework:** Write a poem modeled after *At Terezín* about the experience of being in a new place, or the advice you would give to someone entering a new place.

## Week 2, Day 2: Meeting the Characters

- 1) (10) Warm-up: Protector/Aggressor Activity
  - a. First time with student-chosen protector/aggressors,
  - b. Second time using someone who was in your group last class as your protector, and someone from a different group as your aggressor.
  - c. Reflection:
    - i. How were the two experiences?
    - ii. How did it feel to have someone protect you?
    - iii. Did that change the sense of community?
- 2) (30) Investigating the characters of *Anne Frank*
  - a. (10) Divide the class into 4 groups. Each group gets a character: Anne Frank, Margot Frank, Miep Gies, or Peter van Daan.
    - i. Students receive photographs, quotes and information from the script, Anne's diary, *Anne Frank Remembered* and other first-person sources, describing the characters in her story. Students also receive a Character Backstory worksheet.
    - ii. As a group, students will fill out the Mystery Character worksheet. Questions may include factual and inferred information.
    - iii. Each group will explore ways to sit, move, and talk like their character. They will practice interviewing each other: person A is the character, person B is the character, then switch. The interviewers will ask a variety of types of questions.
  - b. (15) Interview the Characters: one group from the Mystery Characters will come to the front of the room. The teacher interviews the character, and the students speak one at a time, speaking as one character. Non-acting students can also ask questions, but should do so while still in role as their character.
- 3) (10) Reflection/Wrap Up:
  - a. Are these characters a community? Why or why not?
  - b. Who do you think might be a protector? An aggressor?
  - c. We will be staying with these characters and exploring them as we read the play.
  - d. We will be writing in character journals in-class and for homework, and using them to create scenes at the end of the term.
- 4) **Homework:** read pages. 9-17

## Week 2, Day 3: Rules of the Annex

<p><b>Enduring Understanding:</b> Students will understand that upstanders are essential in changing oppressive situations, and that anyone can be an upstander.</p> <p><b>Essential Question:</b> What did Eastern European Jews experience during the Holocaust? How can we use theatre to explore social issues?</p>	<p><b>Frameworks:</b> TH 2.7 WHII.26</p> <p><b>Students will know...</b> ...the experiences of oppressors, victim, bystander, and upstander. ...the characters and plot of the beginning of the play.</p> <p><b>Students will be able to...</b> ...use their bodies to communicate an abstract idea ...read through a play out-loud and keep track of characters and plot.</p>
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- 1) (5) Warm-up: Arrange chairs and desks in rectangle so the space is roughly 18'8" x 16'7". Split the group up into 3-4 groups and play the Knot Game.
- 2) (20) Rules of the Annex Activity
  - a. Split the group in half. One half are the Officer (outside of the circle) the other half are the Hidden (inside the circle)
  - b. Explain that the Hidden students are going to have an experience like the Jews in hiding experienced. They have to stay in the space but complete a series of tasks. They have to be absolutely silent. Groups have 5 minutes to try to complete the tasks.
  - c. Officers on the outside can turn around if they hear anything, but they are only allowed to turn around 3 times. If they hear anything and can point to the perpetrator, the group loses 30 seconds to complete the tasks.
  - d. The Hidden students make 1 or 2 Human Knot(s) and must untangle themselves in the time allotted
  - e. After 5 minutes (or if the Family group runs out of time/completes the task), switch roles
- 3) (10) Reflection:
  - a. How did these different roles feel?
  - b. What would it be like to live like this for 2 years?
  - c. Reflect upon how this experience is similar to the Franks experience. Jews in hiding often had even smaller spaces than this – but consequences are much worse.
- 4) (15) As a class, read the beginning of the play: pages 9-17. Students who are reading can come to the middle of the circle to read when they enter the stage. Students on the outside rotate reading the stage directions.
  - a. Add to the Timeline: Franks move into the Secret Annex
- 5) **Homework:** teacher will hand out plastic shopping bags. Fill the bag of items you would bring from home if you were going to move away for 2 years. No tech allowed. Bring it for next class.

## Week Three

### Week 3, Day 1: Moving into the Secret Annex

- 1) (10) Hook: Items from Home:
  - a. Students share in character groups the items they brought and why.
  - b. Students must then consolidate the items into one shopping bag and negotiate what stays and what goes
- 2) (25) Items in the Annex
  - a. With a partner from their group, students reread the scene p. 9-17, and create a list of all the objects mentioned that the characters brought with them. Brainstorm reasons that object was important to the character
  - b. Each student picks one object and reason from the scene that they like, and draw a picture of it by filling a half sheet of paper
  - c. Each group receives a piece of butcher paper, about the size of a suitcase. Members of the group glue or tape their object to the paper.
- 3) (15) Each group presents their suitcase, which objects each individual drew and why they picked them. Discuss what it would have been like for the families to pick up their lives and make due with less. Discuss how important Miep and other “helpers” were to keeping the families connected to the outside world. Assign homework.
- 4) **Homework:** imagine that you are in the Secret Annex. Write a journal entry as your character about the 3 things that would bring to the Secret Annex and why. Write about the three things you wish you could have brought, and why you wish you could have them again.

### Week 3, Day 2: Peter & Anne cut off their stars

- 1) (5) Hook: Draw 2 images that symbolize you – one positive, one negative.
- 2) (35) Exploring the Images and Impact
  - a. (5) Walking Activity
    - i. Walk around the space acting as your positive image. Interact with others as your positive image.
    - ii. Repeat, using the negative image.
  - b. (10) Improvised Activity
    - i. In small groups, improvise simple scenes with a given set of circumstances while identifying just as the negative quality. The script is limited to “yes,” “no,” and “maybe.”
    - ii. Then do the same scene as your positive quality.
  - c. (5) Exploring Through the Text
    - i. Pantomime the scene on p. 15, showing the shift physically when Peter & Anne remove their stars. Scene is narrated by the teacher.
  - d. (15) Reflection:
    - i. What did it feel like to pick just 2 images to define you?
    - ii. How does it feel to play a character identified entirely by that image?
    - iii. How was the Star of David used to define the Jews? Do we still see that in modern day?

- 3) (10) Wrap-up: Draw 2 images (not from the text) that would identify your character's secret traits – 1 positive, 1 negative
- 4) **Homework:** read pages 17-26

**Week 3, Day 3: Exploring Forms of Resiliency**

<p><b>Enduring Understanding:</b> Students will understand that upstanders are essential in changing oppressive situations, and that anyone can be an upstander.</p> <p><b>Essential Question:</b> What is resiliency?</p>	<p><b>Frameworks:</b> TH 2.9 ELA Reading 3</p> <p><b>Students will know...</b> ...how resiliency manifests in different situations.</p> <p><b>Students will be able to...</b> ...use improvisation to explore tactics. ...create a monologue for a character</p>
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- 1) (10) Warm-up: Dog & Bone Game
- 2) (20) Feeling Trapped in the Attic
  - a. (10) Read p. 18-21
  - b. (10) Reflection:
    - i. Why does Peter explode?
    - ii. What does Anne want?
    - iii. Timeline Review – it's only been 3 months so far
- 3) (10) Journal: as your character, write a stream-of-consciousness monologue about the frustration of feeling trapped without means of escape.
- 4) (10) Game: "Freeze" using tactics
  - a. Actors play as Peter and Anne. Anne tries different tactics to get Peter to play, Peter tries tactics to avoid playing.
- 5) **Homework:** Write a poem about an argument between two characters in the Secret Annex. It can look like a script, or it could look like your character's inner thoughts when they're arguing with someone else.

## Week Four

### Week 4, Day 1: Victims as Allies

- 1) **Supplies Needed:** Shortened Version of the Scene (1 line per character)
- 2) (5) Warm-up: Upstander/Oppressor Review
  - a. Review definitions of oppressor, victim, bystander and upstander
  - b. Create individual statues for these images
- 3) (25) Debate over Drussel
  - a. (10) Read p. 25-26 as a class
  - b. (5) Reflection Questions in Groups
    - i. What is happening in the scene?
    - ii. How does each character feel about adding someone to their space?
    - iii. How would you feel about adding someone when there's already so few resources available?
  - c. (10) Exploring their Feelings
    - i. Bring up 12 students: 6 students to read as the following characters from the scene: Miep, Peter, Mrs. van Daan, Margot, Anne, Mr. Frank, 6 to stand behind the other characters.
    - ii. They read through the scene slowly. After the character reads their line, their partner will speak the subtext that the character is thinking/feeling. Then the initial line-reader will reread the line aloud.
    - iii. Repeat so that every student has the chance to participate.
- 4) (15) Wrap-Up
  - a. Discussion how inviting Mr. Drussel into the attic turns the Franks and van Daans into upstanders as well. Explore how upstanders can exist in many ways, and how anyone can be an upstander
    - i. Reflect on the journal prompts from Week 2. Do they feel the same about the situations they wrote about before, or have there been any shifts since then?
  - b. Add Mr. Drussel moves in to the Timeline.
- 5) **Homework:** write a monologue of how your character would welcome Drussel to the Annex. What do they think is important to know about the Annex? How do they feel about sharing their already limited space? Are they happy about welcoming him or not – and how do you show that?

### Week 4, Day 2: Multiple Sides of the Story

- 1) (10) Hook: Change in Groups
  - a. Announce that we will be changing our groups to reflect the changes in the attic: members of the Miep group will now be split up into the other groups
  - b. Miep will cut up their butcher paper suitcase and join their new groups. Former group members show the images they kept in their suitcase and why. Miep's will find a way to fit their image into the suitcase as well.
- 2) (15) Read p. 27-29 as a class
- 3) (25) Perspectives Through Theatre
  - a. Students split up into groups and are provided a written description of a scene. These describe the same scene, but half are written positively and half are written negatively.
  - b. Students create a tableau of the scene and present to the class.

- c. Audience members then take the tableau and redirect the actors to show how we can show both perspectives in one image
  - d. Students reflect upon how the same scene can be interpreted differently, depending on the individual's point of view.
- 4) Homework: Read 29-39

### **Week 4 Day 3: Anne's Nightmare/Concentration Camps**

- 1) (5) Warm-up: Black Widow variation – “The Fever”
  - a. Modification: goal is to survive for two minutes. If you are winked at, you “die.” But you cannot guess who the has The Fever. You must just avoid The Fever. You cannot refuse handshake.
- 2) (35) Concentration Camps Drama
  - a. Read the poem *Fear*, by Eva Picková,
    - i. Discussion questions: who is the speaker of this poem? Who are the other characters? What are they feeling?
    - ii. What is the ghetto like? Feel like? Smell like?
    - iii. What moment could have been the inspiration for this poem?
  - b. Students pick a word or phrase from the poem. Walk around the space and speak/embody the word.
    - i. Find a partner with a word or phrase that is related to yours. Repeat your respective words or phrases to each other, and allow your partner to affect your delivery
  - c. A few students will read the poem again. When the readers get to any word or phrase that the listening students like, those students repeat the word or phrase by coloring their words. Students discover how the poem changes when impactful words are repeated.
- 3) (10) Anne's Nightmare
  - a. Listen to radio clips and other audio from WWII.
  - b. A few brave students walk slowly across the room, as if walking through Anne's nightmare, away from the rest of the class. The other students create the nightmare through sounds, including sounds from the radio, words from the poem, or sound effects they imagine.
    - i. Students build the poem as the students walk across the room slowly, and reach a climax as the walkers reach the far side of the room. The nightmare stops once the walkers turn around and “wake up.”

# Week Five

## Week 5 Day 1: Hannukah

- 1) (10) Warm-up: the story of Hannukah
  - a. Pass out slips of paper, each with one line of the story of Hannukah. Students must figure out the correct order of the slips of paper. Students end the game by reading out the Hannukah story, one line at a time.
- 2) (25) Read p. 33-39 as a class.
  - i. Reflection: why do Jewish people celebrate Hannukah?
  - ii. How is this related to resiliency?
  - iii. How is Anne showing resilience in this scene?
  - iv. Why would the thief reveal the families?
  - v. Who is a bystander in the scene? Are there upstanders?
- 3) (15) Wrap-up: Hannukah gifts
  - a. Students draw a picture of a Hannukah gift for the person next to them, then share what they gave and why.
- 4) Homework: Read p. 40-53

## Week 5 Day 2: Two Years Pass

- 1) (10) Warm-up: Play Grandmother's Footsteps
  - a. Have those who are creeping up to the Granny have angry faces at first, then smile when Granny's eyes are open
- 2) (45) Two Years Pass
  - a. Teacher provides diary entries which show moments described in the Annex which occur between Act I and Act II.
  - b. Each group is given one event to create a short scene about.
  - c. Groups present their scenes at the end of class, in order that the events occurred.
  - d. Add these to the Timeline
- 2) Homework: Choose an event from the diary and rewrite it as a poem through their character's perspective.

## Week 5 Day 3: Parental Poetry

- 1) (5) Warm-up: Suitcase Sacrifice
  - a. Each group choose one thing from their suitcase to sacrifice, which they cut it out of the suitcase.
- 2) (25) Class reads p. 41-46
  - a. Reflection Questions: What has changed since the last act?
  - b. Are they still hopeful?
  - c. How is this related to resiliency?
  - d. What does it feel like to be in a challenging situation with no end in sight?
  - e. What is friendship? What does friendship do for you?
- 3) (15) Parent Poem Activity
  - a. Students write down a list of qualities that they share with their parents or a trusted adult family member: some positive, some negative.
  - b. As a class, create a one-line-at-a-time poem about the negative traits they share with their parents, then repeat creating a positive poem.

## Week Six

### Week 6 Day 1: Legacy

- 3) (10) Journal Prompt: on p. 50, Anne writes, “Until you write yourself, you can’t know how wonderful it is. 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!” Respond to this quote. In what way do you “be useful and bring enjoyment” to others? How do you live on after your death?
- 4) (40) Character Legacy Projects
  - a. In character groups, brainstorm all the things your character might want to be or do when they leave the annex. Create a Pompeii-style scene of what this might look like.
  - b. Class examines each other’s scenes and report back what they see.
  - c. Repeat the activity, but shift images to make the students the subjects: what impact do these graduating 8<sup>th</sup> graders want to leave on the school?
  - d. Reflection: How is your legacy a form of resiliency?
    - i. Why do you think we study this period?
    - ii. How do you leave your mark?
- 5) Homework: Read p. 54-57

### Week 6 Day 2: The Invasion

- 1) (10) Warm-up: Trust Circle
  - a. Everyone is in a circle, one student closes their eyes and walks into the middle of the circle. Members of the outside must gently guide them towards the center of the circle.
  - b. Send in multiple students. Members on the outside must silently keep them from running into each other.
  - c. Assign individual students the ability to say STOP if necessary, who can go into the center of the circle and adjust the walkers. Once they stop once, they can pass that responsibility onto another member of the class.
- 2) (20) Read through p. 53-57 as a class
- 3) (20) Machines and Mirrors Games
  - a. Play the Machines game, using movements that resemble the pain and terrors of living in hiding for two years. Play enough times so that the entire class has a chance to participate.
  - b. Students partner up. Partner A begins a movement of pain or terror. Partner B mirrors it, but once they are in sync, Partner B leads. They adjust it slowly so that it becomes a movement symbolizing relief and hope.
  - c. Rotate A partners around the room, and then have Partner A lead the change in Partner B’s motion.
- 4) Homework: Read p. 58-61

### Week 6 Day 3: End of the Play

- 1) (10) Warm-up: Trust Circle variation
  - a. Same rules as before.
  - b. Start with a large obstacle in the middle (a line of chairs perhaps)
  - c. Occasionally, the teacher will move the chairs so they’re scattered around the space
  - d. End by removing all but two of the chairs – the last chair makes it very hard for one of the students to get to the outside of the circle safely.

- e. Brief pair reflection: how is this version of the game different than last class's version?  
How did it feel to be on the outside for this variation vs. last time?
- 2) (25) Class reading: p. 58-61
  - a. Include time to practice pronunciation of German words
  - b. At the beginning of the unit we brainstormed why we talk about the Holocaust. Reflect upon that idea again. Do you still feel the same way, or has anything changed since last time we asked this question?
- 3) (15) Vigil
  - a. Students light an electronic candle and offer one thing they appreciate about their character.

# Week Seven

## Week 7 Day 1: Image Theatre & Intervention

- 1) (10) Journal Prompt: Margot says in the play, “Just because someone’s young doesn’t mean they don’t have anything to say.” Discuss. What do you think of this quote? What ways can a young person make an impact? Are there things young people see or know that older people do not?
- 2) (25) Intervention:
  - a. Review oppressor, victim, bystander, upstander. Define protagonist and intervention.
  - b. As a class, discuss situations that are difficult or oppressive in their own lives (i.e. bullying at school).
  - c. One member of the group sculpts the other students into an image of the oppression, then adds themselves into the image as the protagonist. Repeat so that every member of the group can create an image
  - d. Groups present their images, first without the protagonist and second with the protagonist. Offer time to discuss the sculptor’s idea. After the discussion, the sculptor should adapt the image to stop the oppression.
  - e. Aim to show a few images every day until the end of the unit
- 3) (15) Discuss final project: a poem with sound and movement that explores Anne, Peter, and Margot’s experiences. Show elements of upstander tactics, resilience, and/or hope.
  - a. Announce that these poems will be presented to a Holocaust survivor, who will be attending class on the penultimate day of the unit
- 4) Homework: Create a list of images and phrases from your journal, the play, or your imagination that show upstander tactics, resilience and/or hope.

## Week 7 Day 2: Crafting the Poem

- 1) (10) Warm-up: Show the next few Intervention Images
- 2) (40) Groups write their poems, considering the following elements:
  - a. Themes
  - b. Images
  - c. Tactics
  - d. Characters
- 3) Students will have their poems checked and OK’d by the teacher by the end of the class
- 4) Homework: Memorize poem

## Week 7 Day 3: Block the Poem

- 1) (10) Warm-up: Show the next few Intervention Images
- 2) (40) Students will block the poem, considering the following elements:
  - a. Sound
  - b. Movement
  - c. Unison vs. singular voices
- 3) Students will have presented their poem with movement and sound for the teacher by the end of the class

# Week Eight

## Week 8 Day 1: Rehearse Poems In-Class

- 1) (10) Warm-up: Finish showing Intervention Images
- 2) (10) Rehearse poems in-class simultaneously
- 3) (5) Review the elements of helpful critiques
- 4) (25) Perform poems for the class, give each other feedback
- 5) Homework: review poem, prepare questions for tomorrow's guest speaker

## Week 8 Day 2: Present Poems & Guest Speaker

- 1) (5) Warm-up: Review poems in groups
- 2) (35) Q&A Session with Holocaust Survivor
- 3) (10) Present poems for guest speaker

## Week 8 Day 3: Final Wrap Up

- 1) (5) Trust circle
- 2) (15) Unpack the experience of speaking with a living Holocaust survivor.
- 3) (30) Giving the Gift
  - a. Individually, think of one thing your character lost, and one thing your character gained, which can be physical or psychological. What do you do gain in a situation of great loss?
  - b. Draw these out on a piece of paper.
  - c. Share your drawings and gifts in-role to another character in the play.
  - d. Reflection: what can we take away from this unit?
    - i. What can you do to insure this does not happen again?

## Appendix

### **First They Came for the Socialists**, Martin Niemöller

First they came for the Socialists, and I did not speak out—  
Because I was not a Socialist.

Then they came for the Trade Unionists, and I did not speak out—  
Because I was not a Trade Unionist.

Then they came for the Jews, and I did not speak out—  
Because I was not a Jew.

Then they came for me—and there was no one left to speak for me.

### **At Terezín**, *Teddy*, 1943

When a new child comes  
Everything seems strange to him.  
What, on the ground I have to lie?  
Eat black potatoes? No! Not I!  
I've got to stay? It's dirty here!  
The floor—why, look, it's dirt, I fear!  
And I'm supposed to sleep on it?  
I'll get all dirty!

Here the sound of shouting, cries,  
And oh, so many flies.  
Everyone knows flies carry disease.  
Oooh, something bit me! Wasn't that a bedbug?  
Here in Terezín, life is hell  
And when I'll go home again, I can't yet tell.

### **Fear**, *Eva Picková*, 12 years old, *Nymburk*

Today the ghetto knows a different fear,  
Close in its grip, Death wields an icy scythe.  
An evil sickness spreads a terror in its wake,  
The victims of its shadow weep and writhe.

Today a father's heartbeat tells his fright  
And mothers bend their heads into their hands.  
Now children choke and die with typhus here,  
A bitter tax is taken from their bands.

My heart still beats inside my breast  
While friends depart for other worlds.  
Perhaps it's better – who can say? –  
Than watching this, to die today?

No, no, my God, we want to live!  
Not watch our numbers melt away.  
We want to have a better world,  
We want to work – we must not die!