



Thrivent Financial for Lutherans Education Series

Where the Arts Come Alive!

# EDUCATOR RESOURCE GUIDE



## Barter Theatre's *The Diary of Anne Frank*

This performance is sponsored by



**Thursday, October 21, 2010**  
**9:30 a.m.**  
**approximately 2 hours and**  
**10 minutes**



Sponsored in part by



With additional support from



The Thrivent Financial for Lutherans Education Series is supported in part by a grant from the Wisconsin Arts Board with funds from the State of Wisconsin and the National Endowment for the Arts.

**WELCOME**

# Learning Through the Arts

**Thank you** for including the Fox Cities Performing Arts Center in your curriculum plans this year. Our mission is to serve as a gathering place for the community to engage in educational opportunities and enhance the understanding and enjoyment of life through the creation and presentation of the arts.

We want to be the place where students discover their own creativity by exposing them to the power of the performing arts! We hope you'll find the information in this resource guide and other online resources helpful as you connect the performance to your classroom lessons.

Our education and group sales team is ready to help make your experience at the Center one that will engage your students through the inspirational medium of live performing arts.

For questions contact the group sales department  
(920) 730-3786 or [groupsales@foxcitiespac.com](mailto:groupsales@foxcitiespac.com)

**Enjoy the show!**



Thrivent Financial for Lutherans® **Education Series**



Where the Arts Come Alive!  
[foxcitiespac.com](http://foxcitiespac.com)

# REMINDERS

## **THEATER ETIQUETTE**

To make the experience an enjoyable one for all, please review the following theater etiquette with all your students and chaperones before attending the performance.

- **Arrive on time**
- **Cameras and audio or video recorders are not permitted in the theater**
- **Turn off or silence all cell phones, pagers, watch alarms and other electronic devices**
- **Food, candy, beverages and gum are not allowed in the theater**
- **Avoid talking and making unnecessary noise during the performance**
- **Walk while in the theater**
- **Keep feet off the seats and do not step over seat backs**
- **Do not lean over balcony railings or attempt to throw or drop anything from the balconies**
- **We strongly recommend that children be at least three years old. Babies in arms will not be permitted in the theater**

## **ARRIVAL**

Please do not arrive any earlier than 30 minutes prior to the performance, but no later than 10 minutes before the performance to ensure ample time to get seated. Upon arrival at the theater, buses should follow the directions of the staff outside to assist them in finding a parking location. Cars and other vehicles may find parking in the Washington Street ramp or in metered spaces along the street for a nominal fee.

After parking, unload your students and make your way into the Fox Cities Performing Arts Center. Enter the building at the doors on Division Street and have one member of your group check in at the table in the main lobby. At that time you will be given your seat locations and volunteers will escort you to your seats. Printed tickets are not issued for education performances.

## **DEPARTURE**

After the performance, Fox Cities Performing Arts Center personnel will dismiss all groups from the theater. Please remain in your seats until dismissed.

## **REFUNDS OR EXCHANGES**

Refunds or exchanges will only be honored if an event is canceled by the Fox Cities Performing Arts Center or if your school (or district where you reside) is closed or delayed. Because we are unable to resell reserved seats, no refunds are issued for unused seats on the day of the performance, including student illnesses.

## **ACCESSIBILITY**

The Fox Cities Performing Arts Center strives to make the arts available to everyone. We offer many services for patrons with special needs, including wheelchair accessible seating, assisted listening devices and American Sign Language (ASL) interpretation. To best serve the needs of you and your students, indicate if you have individuals who require special services or seating needs when making your reservation.



## CONTENT STANDARDS

To assist you in your planning, the Wisconsin Model Academic Standards that connect with this performance are listed below. Depending on how you incorporate the performance into your curriculum, you may cover additional standards as well.

### Theater

- A. **PLAY READING AND ANALYSIS:** Students in Wisconsin will attend live theater and read plays, be able to analyze and evaluate the play and articulate (create meaning from) the play's message for individuals and society.
- C. **RESEARCH AND ANALYSIS:** Students in Wisconsin will research and analyze methods of presentation and audience response for theater, the interconnections of theater, community, other cultures and historical periods for use as general knowledge.

### English Language Arts

- A. **READING/LITERATURE:** Students in Wisconsin will read and respond to a wide range of writing to build an understanding of written materials, of themselves, and of others.
- C. **ORAL LANGUAGE:** Students in Wisconsin will listen to understand and will speak clearly and effectively for diverse purposes.

### Social Studies

- B. **HISTORY:** Students in Wisconsin will learn about the history of Wisconsin, the United States and the world, examining change and continuity over time in order to develop historical perspective, explain historical relationships and analyze issues that affect the present and the future.
- C. **POLITICAL SCIENCE AND CITIZENSHIP:** Students in Wisconsin will learn about political science and acquire the knowledge of political systems necessary for developing individual civic responsibility by studying the history and contemporary uses of power, authority and governance.
- E. **BEHAVIORAL SCIENCES:** Students in Wisconsin will learn about the behavioral sciences by exploring concepts from the discipline of sociology, the study of the interactions among individuals, groups and institutions; the discipline of psychology, the study of factors that influence individual identity and learning; and the discipline of anthropology, the study of cultures in various times and settings.



# BARTER HISTORY

## BARTER THEATRE, A BRIEF HISTORY

During the Great Depression, Robert Porterfield, an enterprising young actor, returned to his native Southwest Virginia with an extraordinary proposition: the bartering of produce from the region to gain admission to see a play. When Barter Theatre opened its doors in 1933, the price of admission was 35 cents or the equivalent in produce and the concept of trading “ham for Hamlet” caught on quickly. At the end of the first season, the Barter company cleared \$4.35 in cash, two barrels of jelly and enjoyed a collective weight gain of over 300 pounds.

Playwrights, including Noel Coward, Tennessee Williams and Thornton Wilder, accepted Virginia ham as payment for royalties. An exception was George Bernard Shaw, a vegetarian, who bartered the rights to his plays for spinach.

There are many “firsts” in the history of the Barter Theatre: first theater to be designated a “state” theater, The State Theatre of Virginia; first to produce *Hamlet* at Elsinore Castle; founding member of the League of Resident Theatres; longest running professional Equity theater in the nation; and first stop for a number of notable actors - Gregory Peck, Patricia Neal, Ernest Borgnine, Hume Cronyn, Ned Beatty, Gary Collins, Larry Linville and Frances Fisher, to name a few.

Barter Theatre has had only three leaders in its 76-year history: Robert Porterfield, Rex Partington and Richard Rose.

Richard Rose was named the Producing Artistic Director in October 1992. Since that time, attendance has grown from 42,000 to more than 160,000 annual patrons per year and a resident repertory company of actors has been established. Significant capital improvements have also been made, including renovations to Barter’s theaters, the addition to The Barter Café, and most recently, the dramatic improvements to Porterfield Square including the addition of a new sculpture, “Midsummer Play.”

Barter presents productions in two distinct venues: Barter Theatre and Barter Stage II. The Barter Theatre, with more than 500 seats, features traditional theater in a luxurious setting. Barter Stage II, across the street from the theater on Porterfield Square, is the adventure stage, seating 167 around a thrust stage in an intimate setting.

Today, Barter offers a variety of musicals, classics, comedies, dramas and new southern and Appalachian plays performed February – December in historic Abingdon, VA. Barter Theatre continues to serve its region, as it has for the last 75 years, by providing one of the nation’s most vibrant and exciting professional theater experiences.



## DIRECTOR'S NOTES

### THE COURAGE OF EVERY DAY LIVING

We take our daily lives for granted.

We are frequently told, "Live life like every day is your last."

But the truth is, to live each day like it is your last is impossible. Life is about ordinary existence. You cannot sustain a life of the extraordinary over a long period of time. We never know when our last breath will be taken – no matter what our situation. We never know exactly when the moment will occur. When you are 15, and your life seems completely ahead of you, you cannot even conceive of the notion that you may never breath again.

The beauty of the story of Anne Frank is that she left behind in her diary not the fear or the mundane, but the everyday thoughts, dreams and ordinary existence of an adolescent girl growing up in extremely difficult conditions while struggling with those things every adolescent experiences. Yet, Anne's life is far from ordinary; it is courageous.

Courage is, generally, defined as "mental or moral strength to venture, persevere, and withstand danger, fear or difficulty." Further definitions include such descriptions as "a spirit also suggesting a quality of temperament enabling one to hold one's own or keep up one's morale when opposed or threatened, as in 'her spirit was unbroken by failure'; resolution stressing firm determination to achieve one's ends; tenacity adding to resolution implications of stubborn persistence and unwillingness to admit defeat." All of these seem highly applicable to Anne Frank. She, no doubt, led a courageous existence, particularly in those years of hiding from July 6, 1942 until her capture on August 4, 1944, and through to her death in March of 1945.

Although Anne Frank did nothing singularly heroic, she is courageous. And it is her living of a courageous life for which she is remembered and admired.

Her story of daily existence serves to remind us all - then, now and through the ages – of the injustice of hatred. Of course, Anne is a reminder of the horrible Holocaust suffered by the Jewish people at the hands of the Nazi regime, but she is also a symbol of so much more than that. Wherever there is persecution at the hands of another, Anne Frank's story serves to remind us that the innocent, who are only trying to live their ordinary lives courageously, are being stripped of their most fundamental rights.



# DIRECTOR'S NOTES

Perhaps, some day, Anne's story will make us all think about the courage of those lives before they are destroyed and help us put an end to the hatred of other races, ethnic groups, religious groups or simply of others who are different from us. Everyone has a right to live a courageous life. No one should be allowed to put an end to that life.

A Note: In 1999, Time magazine named Anne Frank among the icons of the 20th century on their list, "The Most Important People of the Century," stating: "With a diary kept in a secret attic, she braved the Nazis and lent a searing voice to the fight for human dignity."

Live a courageous life.

Richard Rose,  
Director, *The Diary of Anne Frank*



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# CLASSROOM IDEAS

## CLASSROOM IDEAS

In addition to the activity and discussion suggestions included in the study guide created by the show, here are some other ideas...

- Study and discuss specific days/entries from Anne Frank's diary
- Have students keep a diary for a certain period of time
- Research and discuss anti-Semitism
- View PBS movie in class
- Review a timeline of events for World War II and identify where they took place on a map
- Discuss what it was like for Anne living with her family in one room for months. Try to think of the advantages and disadvantages of both living with people and living alone. Discuss what it might be like to live with:
  - A friend
  - A sibling
  - Another relation
  - Someone the same age as you
  - Someone older or younger than you
  - A tidy or messy person
- How would sharing a living space help or hinder you in personalizing your own bedroom, and creating your own space?

## DISCUSSION QUESTIONS

- What did Anne Frank experience internally? Externally?
- How did Anne grow? Did she change? Provide examples.
- Were there times in the play when you would say Anne felt connected to her family? Give an example.
- Were there times that Anne felt separated from her family? Give an example. Describe the emotions she felt when she was not connected to her family.
- Have you experienced similar feelings? Can you remember and share a situation where you felt connected to or separate from your family or another group?
- Describe the relationship between Anne and her mother.
- What about Anne's relationship with her sister?
- Compare or contrast your family relationships with Anne's.
- Why do you think that it is important that people see this play?
- What effect might this play have on the audience? How did it affect you?
- How would this play affect audiences in different cultures and societies?
- Describe one of the sets in the play. What did the set tell you about the play? What reaction did you have to the set and why?
- Which moment do you remember most from the performance?



## **PAGE-TO-STAGE WRITING CHALLENGE**

### **Participation**

This challenge is open to any student attending the Thrivent Financial for Lutherans Education Series performance *The Diary of Anne Frank* with their class. The due date for this challenge is Friday, November 12, 2010.

### **Instructions**

Have students read the book “The Diary of Anne Frank” before attending the performance at the Fox Cities Performing Arts Center.

After reading the text and seeing the performance, have students chose one of the topics listed below to write about. Student’s work must be original and be 1-2 pages in length, unless noted. Work that is typed and double spaced is preferred. Each student must also include their name, school and grade level in the upper right hand corner of the first page.

Teachers must complete an entry form (listed on following page) for the class and submit it along with the students completed work.

### **Judging**

A panel of judges from the Fox Cities Performing Arts Center comprised of staff, volunteers and sponsors will review the student entries. Each student’s entry will be judged based on content, originality, style, effort and poignancy.

### **Recognition**

Prizes will be awarded for the top student entries. These entries will be posted on our website. Teachers will be notified if a student’s entry has been selected prior to being posted on the website in order to request permission.

### **Choose one of the following topics**

1. Select one of the characters from the book “The Diary of Anne Frank” and write a diary entry from that person’s perspective. Describe what the space looks like, where you live, what the mood is like among you and the others and what happens during the course of that day. Try to use quotes from the book if possible.
2. “There are no walls, there are no bolts, no locks that anyone can put on your mind.” Write an essay identifying this quote and how it was relevant to the story as well as to humanity.
3. “We don’t need the Nazis to destroy us. We’re destroying ourselves.” Write an essay explaining what Otto Frank meant by this quote. Beyond what was happening outside in the world around them, what were the conflicts among the residents of the annex?



**2010/11 PAGE-TO-STAGE WRITING CHALLENGE  
ENTRY FORM**

Teacher's name: \_\_\_\_\_

Grade level: \_\_\_\_\_

School: \_\_\_\_\_

School address: \_\_\_\_\_

E-mail: \_\_\_\_\_

Number of student entries: \_\_\_\_\_

*The Diary of Anne Frank*

Due date for this challenge: Friday, November 12, 2010

Please submit this entry form with the completed student entries by Friday, November 12, 2010. All student entries should include the student's name, school and grade level in the upper right hand corner of the first page.

Mail or drop off all entries to:  
Fox Cities Performing Arts Center  
Attention: Page-to-Stage  
400 West College Avenue  
Appleton, WI 54911

**PAGE-TO-STAGE**



# RESOURCES

## RESOURCES

### Websites:

Barter Theatre  
[bartertheatre.com](http://bartertheatre.com)

Official Anne Frank House website  
[annefrank.org](http://annefrank.org)

PBS Masterpiece, “The Diary of Anne Frank”  
[pbs.org/wgbh/masterpiece/annefrank/](http://pbs.org/wgbh/masterpiece/annefrank/)

CliffsNotes, “The Diary of Anne Frank”  
[cliffsnotes.com/WileyCDA/LitNote/id-75.html](http://cliffsnotes.com/WileyCDA/LitNote/id-75.html)

United States Holocaust Memorial Museum  
[ushmm.org](http://ushmm.org)

The Kennedy Center ArtsEdge, arts based lesson plans  
[artsedge.kennedy-center.org](http://artsedge.kennedy-center.org)

