

# Annexed by Sharon Dogar

The Lesson plans and ideas for *Annexed* by Sharon Dogar have been written for Year 9 (Year 8 are too young.) The teacher needs to be aware that there is sensitive material in this novel: ensure you read it before you teach it, and be aware of the students in your class and potential reactions to some of the events/themes.

These English lesson ideas and plans would work best if done in conjunction with cross-curricular work on The Holocaust from the history and Religious Education departments; certainly they would benefit from exercises linking to historical events of the time. There is a useful timeline at <http://www.annefrankguide.com/en-US/tijdbalk.asp?tij=0> that links events in the annexe to historical events of world War Two happening at the same time; it also tells you what happened 'on this day' in the sequence of events in the annexe.

The lesson ideas and plans do not cover every chapter of the novel; it is assumed that if page numbers and chapters are not mentioned then teachers and students will read and discuss them.

Wherever possible within these resources, teacher input has been kept to a minimum to encourage independent learning. All questions have been devised using Bloom's Critical Thinking – Questioning Strategies to try to encourage students to use higher order thinking skills. Questions are deliberately left open and are repeated throughout lessons to encourage independent thinking and learning.

There are five individual lesson plans within these resources; they will work individually as one-offs (within the context of reading the novel as a whole) or as a series of five lessons. Lesson plans include Learning Objectives; links to The National Curriculum Key Concepts, and Assessment Focuses; resources needed; worksheets if needed; timings; differentiation and homework. Each lesson follows the 'Lines of Progression in English' though there is not enough room on the lesson plans to link them formally. Each lesson is designed to last for one hour.

Teachers should feel free to change and modify lessons to suit their own teaching style and the classes they teach. The lessons aim high and are designed to be challenging so may need further differentiation for classes that are set according to ability.

The version of *Annexed* used in the following lessons is the 2010 hardback version published by Andersen Press, ISBN: 978-1-84939-124-5. All page numbers are for this book unless they are cited as being from *Anne Frank, The Diary of A Young Girl*. The version of *Anne Frank, The Diary of A Young Girl* used is the 2007 paperback version published by Penguin, The Definitive Edition, ISBN: 978-0-141-03200-9. A Class set of *Annexed* is needed; a class set of *Anne Frank, The Diary of A Young Girl* would be useful.

Many of the ideas end in a potential written task. Students could be given a writing book specifically for work on this novel where they could collect all written work and diary entries (see pre-reading tasks) and finish with a collection of writing that they could save for posterity / their children.

### 30 Resources for the classroom: lesson ideas and plans for *Annexed* by Sharon Dogar.

#### 1. Pre-reading tasks:

- ∞ Research the people who hid in the annexe and those that helped them hide. Use *Anne Frank, The Diary of A Young Girl*, 'Foreword' P*v*, or:  
<http://www.annefrank.org/en/Anne-Franks-History/All-people/> and  
<http://www.annefrank.org/en/Anne-Franks-History/Not-outside-for-2-years/The-Helpers/> information about the four people who helped the Franks: Miep Gies, Johannes Kleiman, Victor Kugler and Bep Voskuij
- ∞ Discuss the diary form:
  - Why do people write them? What is the purpose of a diary?
  - Who is the audience?
  - Is it non-fiction?
  - Have any students read any famous diaries? Can they name some?
  - As a diary writer, do we miss out things – what type of things might they be? Do we 'big ourselves up'?
  - Is memory reliable?
  - Are diaries truthful?
  - Why are diaries historically important?
  - *Writing Task*: students could keep a diary for a time - perhaps for the duration of work on *Annexed* – homework could be suspended whilst they do this. They could then have to take an entry that has to be shared: how do they feel about this? Do they feel they need to change anything before it can be shared? If they had known they were going to have to share it, would they have written it differently? They do not necessarily have to share it, just think about sharing it!
- ∞ Read Dogar's preface P1 – 4 to introduce the book.  
<http://www1.yadvashem.org/yv/en/remembrance/multimedia.asp> short film (3 min. 38 seconds.) Two women describe their experiences as Jews in Holland.
- ∞ Read P5, Primo Levi's poem. What do students understand from this poem? Why does Dogar open the novel with this poem? Return to this question once the book has been finished?

#### 2. Start reading. P7 – 21. The Prologue and immediately before Peter enters the annexe.

Ensure students understand that the prologue (the part in italics and all those parts that later appear in the novel) is an older Peter lying in a sick bay at Mauthausen and remembering his story. Look closely at the last paragraph on P20 and analyse how the way it is written heightens the horror of what he is doing:

- Opening statement;
- Simple language;
- Present tense;
- Short uncomplicated sentences;
- The last simple sentence;
- The use of the word 'itself' in that last sentence;
- The metaphorical closing of the door on the life already lived.
- <http://www.annefrank.org/en/Subsites/Home/> Short film (2min. 47seconds) 'Why go into hiding.'

3. Look at P22-28 when Peter enters the annexe and the drawings of the annexe on P18 and P25. Ask the students:

- What does the annexe sound like to you?
- How does Peter feel?
- How would you feel at the thought of living there for months, years?
- What are his first impressions of Anne?

Compare this to Anne's description and drawings of the annexe in *Anne Frank, The Diary of A Young Girl*, P23-25, and P30 her 3 sentences that dismiss Peter:

- How do her comments compare to the Peter we have met in *Annexed*?
- How do Peter's comments about Anne compare to Anne in *Anne Frank, The Diary of A Young Girl*?

Use the 'present' Peter's voice on P29 as a plenary:

- What do you understand by Peter's 'present' comments?
- How is grieving a blessing and a privilege?
- 'it will not be you' – what does this mean?
- How do students feel about what has happened and what Peter and Anne write?
- <http://www.annefrank.org/en/Anne-Franks-History/Not-outside-for-2-years/-The-Secret-Annex/> *Information and pictures of the annexe.*
- <http://www.annefrank.org/en/Subsites/Home/> *Take a 3D virtual tour of the annexe.*

4. Read and discuss P44-50; questions to ask:

- What have you understood from these chapters?
- What do you think about what you have read?
- What are the most important points?
  
- Can you relate to events in these chapters?

If students haven't already, question:

- Why does Peter choose a romance to read?
- Why would his father not approve?
- The smack?
- Peter's reaction?
- His making a noise?
- His fears?

Ensure students understand the seriousness of making a noise, and how, in the annexe, they have to be quiet all the time; they cannot: shout, run up the stairs, flush the toilet etc. when people might hear them. What must this have been like?

5. **LESSON PLAN 1. PETER IS SIXTEEN: dreams; miracles; material possessions; love; hope.** [Link to lesson plan.](#)

- Further reading: *Anne Frank, The Diary of a Young Girl*, P55-63

- <http://www.youtube.com/watch?v=pdRH5wzCQQw> Very short clip (14 seconds) of Churchill's speech 'This is not the end...'
6. **LESSON PLAN 2. MAKING THE MENORAH: ritual; religion, construction & creativity.** Link to lesson plan.
- <http://www.youtube.com/watch?v=ZAj3lPdnLbA> How to light the Hanukkah candles.
  - <http://www.youtube.com/watch?v=8O-oq3hvQrs&feature=channel> How to make latkes.
7. Read P98 – 104, when Peter discovers a break-in. Questions to ask:
- What have you understood from this chapter? If students make inferences then ask for evidence to support the inference.
  - What are some of the significant points from this chapter? (Some things that may be mentioned: The need for solitude; 'What price eight Jews?'; 'it was them, coming for us' who? And what might that be like?
  - What do we find out about the people in the annexe?
  - What do we find out about the relationships between them?
  - Why do they all start laughing at the end of the chapter?
  - How do you feel about what has happened?
- Writing Task:* students write a version of the events in this chapter from Anne's point-of-view and then compare their responses to Anne's actual ones on P91 – 93 of *Anne Frank, The Diary of a Young Girl*.
8. *Writing Task:* look at the bottom of P103 'the bells ... are refusing to ring for the Nazis.' Students take this idea and write Anne's 'bells' story, using their own choice of style: prose, poetry, a children's picture book, a comic strip, etc.
9. **LESSON PLAN 3. PERSECUTION: anti-Semitism; hatred; ethnic-cleansing; anti-Jewish propaganda; the 'Final Solution'; the Nuremberg Laws.** Link to lesson plan.
- <http://www.annefrank.org/en/Anne-Franks-History/The-Nazis-occupy-the-Netherlands/Anti-Jewish-Decrees/> Anti-Jewish decrees.
  - <http://www.annefrankguide.com/en-US/bronnenbank.asp?tid=15970&> Persecution of the Jews, the Roma, the Sinti, black people, the disabled, homosexuals, and Jehova's Witnesses.
  - <http://www.historywiz.com/antisemitic.htm> Anti-Semitic Nazi propaganda illustrations.
  - [http://auburn.k12.il.us/pages/uploaded\\_images/Yellow.jpg](http://auburn.k12.il.us/pages/uploaded_images/Yellow.jpg) Image of a child wearing a yellow star to identify her as a Jew.
  - <http://1conservativemomma.files.wordpress.com/2009/04/segregation-drinking-fountain.jpg> A sign from the US showing 'whites' and 'colored' drinking fountain.
  - <http://www.ccfplus.com/wp-content/uploads/apartheid-image.jpg> Apartheid signs from South Africa showing 'whites only' toilet.
10. Read P114 – 115. Have the God/Faith discussion based upon the line 'I can't believe in a God that lets this happen.'
- What is the difference between being alive and living?
  - Can students believe in that God? The God that lets things like this happen?
11. Discuss:
- How do/did students find out about sex, the differences between males and females etc?

- Where did/do they get their information?
- How can they trust whether the information is accurate?

Read P121-125 of *Annexed*, and P172 – 175 of *Anne Frank, The Diary of a Young Girl*. Discuss:

- Can students relate to what happens in these extracts?
  - Remember Peter and Anne's ages, here Anne is 15 and Peter is 17, if students were Anne or Peter in the annexe, who would they ask for this information? What would they do?
  - Why is Peter shocked by Anne? Students may need reminding that young people at this time were not as knowledgeable about sexual matters as young people today.
  - Why does Anne's mother tell her never to discuss sex with boys?
  - How do students feel about the idea that Peter may be corrupting Anne? Try to get students to understand how all of them living in such close proximity would cause problems.
  - Why wasn't Anne 'exactly my usual self for the rest of the day'?
  - Does it surprise students that Anne writes this in her diary?
12. Ask students to imagine they are in Peter or Anne's position: what would they look forward to when they were free? What would they miss the most? And what about the things they haven't done yet? Teachers could point out that reading literature of this sort can remind us of our priorities, or how lucky we are; we can be reminded to live life to the full.
  13. Focus upon Anne and Peter's budding relationship. Students are to work in pairs. Give half the pairs in the room P134 – 145 of *Annexed* and the other pairs P187 – 194 of *Anne Frank, The Diary of a Young Girl*; each pair reads their section. Then ask each pair to track, in a list of bullet points, what happens between Anne and Peter and to add their thoughts and ideas about what is happening. Next, put pairs together to form groups of 4, so each group has a pair who has looked at *Annexed* and one that has looked at *Anne Frank, The Diary of a Young Girl*. Pairs use their bullet point lists to tell the other pair about what happens and also their thoughts on it. They then talk as a group about what is similar between the two versions, Anne's and Peter's, and what is different. Finally the teacher gathers the class together and asks the groups: what were their main findings? What thoughts have come up in their discussions? **HOMEWORK:** pairs read the section of each book that they didn't get to read in the class.
  14. Read P156 and focus upon the first three sentences, 'Memories...grow. Like frogspawn.' Ask the students to think of some memories and jot down some quick notes: for example, a happy memory, a sad memory, an angry memory, a memory of a family day out, a memory to do with a holiday time like Christmas, Passover, Ramadan etc. allow 2 min. for quick notes on each memory. Now students are to take one of those and let it grow 'like frogspawn'; the teacher models on the white/SMART board how to mind map it outwards with detail: who, where, when, what; use of the senses, images etc. *Writing Task:* students let their own memory grow and develop it into a creative piece, any style: narrative prose, monologue, poem, podcast, documentary style piece to camera, etc. These could be exhibited in school, shared in class or at whole school level.
  15. Read P157 – 168. Divide the students into 10 groups of 2 or 3. Give each group one quote (see below), they are to discuss it within the context of the chapter, but also to try to discuss what the characters in the story are feeling and how they, the students, feel about it. They need to be prepared to feed their ideas back to the class.

- 'To look up and see the sky' - P160
- 'They know someone's hiding here then?' – P162
- 'It's like her mother's thrown cold water in her face. "Anne?" I ask...' – P162-3
- 'Outside the annexe someone is curious. Someone wonders' - P164.
- 'is not manly' bottom of P165
- 'Survival. It requires one thing more than any other, and that's your pride.' P166
- 'All that matters to them is that it's in my blood, even one speck of it is enough to infect all of me.' P166
- 'Anne wants us all to listen to her questions, but all it does is stir everyone up inside. ' P167
- 'Will we be imaginary one day?' P168
- 'How could anyone do this' P168

16. Read P169 – 185. Read *Anne Frank, The Diary of a Young Girl*. P212 – 213. Anne has been dreaming of Peter. Remind students, Anne is 15, Peter is 17. Talk about love:

- What is it?
- What does it feel like?
- How do you know when you love someone?
- Does it happen quickly or slowly?
- What is happening to Anne and Peter?
- How are they feeling?
- How do their parents feel?
- Why does Peter admit he is scared he'll never make love to a girl to Anne?
- How does she react?
- Why?
- Why does he tell her not to write it in her diary?

*Writing Task:* students write an autobiographical love story: My first love; My first kiss; etc. It does not have to be a 'romance' thing, it could be love for a football team or that red bike they got at Christmas when they were 7 etc. The important thing is to get that feeling of love across.

17. **LESSON Plan 4. THE DIARY: the diary form; private vs public; the diary as historical document; censorship.** [Link to lesson plan.](#)

- Further Reading: *Anne Frank, The Diary of a Young Girl*. P244 – 245.

18. Read P 199 – 206 *Annexed*, and then read *Anne Frank, The Diary of a Young Girl*. P252 – 262. Another break-in. Discuss:

- In what ways are the two versions similar and in what ways do they differ?
- Why is Anne's version of events so much longer and detailed?
- Do you prefer one to the other? Why?

19. Read P217 – 218 and *Anne Frank, The Diary of a Young Girl*. P274 – 275. Anne and Peter kiss. Discuss the similarities and differences between the way Peter and Anne see this. Then read P 219 – P224. *Writing Task:* Students write about a real event they have experienced, e.g. an argument with a friend/parent, a telephone conversation, a car journey etc. writing it from their point of view and then the point-of view of the other person. This could also be a piece of fictional creative writing where students try to show two people experiencing the same thing but seeing it in two completely different ways. Students could then share this in pairs;

choose one to work on and work it into a short drama that could be performed, they could choose how to present this, for example, theatre, radio, or film.

20. Read P234 – 240, the act of writing. Ask students:

- How can you 'burn' and 'blaze' when writing?
- Can you feel 'passion' for writing?
- When we read someone else's writing can we really feel what they feel?
- Can students think of particular examples of things they have read – could be news reports, articles, anything, that has really put across the feelings of the writer.

Think about what Peter says regarding Anne's writing – that it 'means she remembers instead of forgets', Ask:

- Does Anne's writing make it harder for her or easier?
- See how Dogar, at the end of the chapter, takes that idea of writing to something being 'written' on someone's face; what does she mean?
- How does this metaphor link to what happens earlier in the chapter?

21. Ask students to write down who they are, how do they define themselves? They could start 'I am...' Then ask some of them to share what they have written, you might want to ask for volunteers rather than choose at random. Challenge some of their points, why do they think that, or see themselves as/like that? Do they define themselves by colour? Place? Religion? Social group? Etc? Then read P241 – 249. Discuss:

- What is happening in this chapter? Discussion may just blossom from here, there is a lot to talk about in this chapter, if needs be prompt students:
- How does Peter feel?
- Why doesn't he want to be defined as Jewish, or Dutch, or German?
- How does Anne feel?
- Why does she think Peter is a coward?
- Who is right?
- Does saying things out loud make them feel more real?
- Is Peter right when he says, 'It doesn't matter what we *want*, what matters is who we *are*...'?
- Are we just what others say we are?

Focus on P249, discuss:

- How does what happens in this chapter tie in with what the 'present' Peter says here?
- How does this all link to what students wrote at the beginning of the lesson?
- Are students proud of their Nationality? Religion? Race?

22. Read P250. The theme of 'hope.' Ask the students:

- How does this fit in with Peter's situation in the annexe?
- What are the students' own hopes for the future?
- <http://www.youtube.com/watch?v=IalZBUeOqas> *Short film (1 min.31 seconds) of D Day Landings 6<sup>th</sup> June 1944.*

23. Read P257 – 264. Peter's imagined liberation and the actual leaving of the annexe. Explain that as readers, we all knew that this was going to happen as we know that the families are betrayed; now, ask students what clues have there been in the novel that this was how it would end? Explain to students how Anne's diary just stops. Then, ask students to divide a plain A4 piece of drawing paper in half, any way they like; on one side of the divide they are

to do a visual representation of Peter's 'liberation' idea (P257), on the other side of the paper they draw a visual representation of the actual leaving of the annexe as depicted in *Annexed*. This could be a straightforward drawing of events, or images from the book, or even something abstract – they should aim to show the contrast between the two ways of leaving; the class could discuss techniques they could use to do this. This could be a task that the art department does to support the reading of the novel in English.

<http://www.annefrank.org/en/Anne-Franks-History/Discovery-and-arrest/> *The discovery and arrest of The Franks and Van Pels Families and Dr Pfeffer.*

24. Revise, or teach students the technical language of moving image for camera, editing, lighting and sound:

[http://www.filmeducation.org/staffroom/film\\_in\\_the\\_classroom/film\\_language/](http://www.filmeducation.org/staffroom/film_in_the_classroom/film_language/) *a glossary of film terminology.*

Use the language to analyse techniques in a section of film and see how camera etc. are used for particular effects; the teacher could link the film to the theme and use 'Schindler's List' for example. Students then plan a moving image storyboard – 6 or 8 frames - for a section of *Annexe*; they could choose their own, or can choose from the following which have been selected as being particularly visual:

- P81 – 82, from 'It's dark and the gaslight...' to 'The suitcase lies wide open.'
- P113 – 114, from 'I hold the menorah in my hand' to 'It feels like a miracle.'
- P172, from "'Anne?' She doesn't move.' to the end of the chapter.

25. Part Two, *The Camps*, from P265 onwards: Firstly the teacher asks the students what they know about 'The Camps', can they name some? Where were they? What happened there?

Useful sites/links:

- <http://www.ushmm.org/wlc/en/article.php?ModuleId=10005144> *Home page on the camps, with links to individual camps.*
- <http://www.annefrank.org/en/Anne-Franks-History/Discovery-and-arrest/Deported-to-the-camps/> *Peter and Anne are deported to the camps: Westerbork and Auschwitz.*
- <http://www.annefrankguide.com/en-US/bronnenbank.asp?oid=20750> *The death camps.*
- <http://www.ushmm.org/museum/exhibit/online/ssalbum/?content=2> *Archive of photographs from Auschwitz taken by the SS.*
- <http://www.shoaheducation.com/killingcenters.html> *A List and pictures of all the camps.*

Then, as a class, just read the rest of the novel. Stop the class at certain points (teacher choice, or take cues from bullet points below) and let the students respond to what is happening, let them ask questions. Some things the teacher may cover are:

- Who is Peter talking to when he says: 'you outside', 'Is anybody there?' 'Is anybody listening?' P267 – 268.
- Look at the style of the train journey, P269 – 273: how is the horror of it expressed? (repetition, short uncomfortable sentences, use of questions, use of senses, shock words, simple language and punctuation.)
- The arrival at Auschwitz, P274 – 285: the horror and violence of it; how they 'let go of each other so easily' P276;

- [http://www.youtube.com/watch?v=uK\\_pLQnOAK](http://www.youtube.com/watch?v=uK_pLQnOAK) Short montage (2min. 21 seconds) of arrival at Auschwitz.
  - the gates and the sign P276;  
<http://www.leftfootforward.org/images/2009/12/Arbeit-Macht-Frei.jpg> Link to photo of 'Arbeit Macht Frei' sign at Auschwitz.
  - The transformation from man to Halftling P277 – 285;
  - The reaction to turning over from P285 to the picture. P286 – 287; what effect does the picture have?
  - Look at the way the 'present' Peter keeps stepping into the narrative and the difference between the styles: the 'present' Peter is cold / harsh / angry, shows the human fight for survival. Why does the 'present' Peter use the pronoun 'you'? What effect does it have bringing us into it?
  - Discuss some of the things Peter does to survive. How do you feel about this? What would you do to survive?
  - P314, 'They were our nightmare, now we are theirs.' What does this mean?
  - P317, 'Can I ever be free of the pictures inside me?' What does this mean? Can we be free of the pictures inside us? How do we learn to live with them?  
Teachers may want to discuss survivor's guilt here  
([http://www.ask.com/wiki/Survivor\\_guilt](http://www.ask.com/wiki/Survivor_guilt) A link to information about Holocaust survivors' guilt) and what students feel about that.
  - HOMEWORK: research online a particular person's story of their experience during the Holocaust, to find out the pictures inside them.:  
<http://www.youtube.com/user/YadVashem#p/c/DB4EEE2E01DFE013> short films of Holocaust survivors' testimonies,  
[http://www.ushmm.org/wlc/en/media\\_list.php?MediaType=oh](http://www.ushmm.org/wlc/en/media_list.php?MediaType=oh) Holocaust survivors' testimonies.  
<http://www.ushmm.org/museum/exhibit/online/phistories/> Personal histories from The Holocaust.  
<http://www.ushmm.org/museum/publicprograms/programs/firstperson/> Links to podcasts of Holocaust survivors talking about their experiences.  
Present these experiences in some project work: written, film, drama, ICT – let students choose. Share the stories in a future lesson. These could also be used for a display; a celebration of work done during the study of this novel to be shared with the rest of the school or with parents.
  - Arrange a Holocaust survivors visit to the school.
26. Look at P310 where Stefano says of Peter: 'he's a man.' Explain, the Jewish religion has a celebration when a boy becomes a man; it is at his 13<sup>th</sup> birthday when he has his Bar Mitzvah. A girl comes of age at 12 when she has her Bat Mitzvah.  
[http://en.wikipedia.org/wiki/Bar\\_and\\_Bat\\_Mitzvah](http://en.wikipedia.org/wiki/Bar_and_Bat_Mitzvah) Information about Bar and Bat Mitzvah. Students could research other cultures that have such rituals, perhaps with the help of the Religious Education or history departments. Was Peter a man when he went into the annexe at 16? Is he a man now? What does it mean to be a man? What has turned Peter into a man? Track Peter's journey through the novel from boy to man. In groups of 4 students devise a timeline to show this. Groups then feed back to the class, ask why the things they have chosen are evidence of him becoming a man. The class could look at how similar /

different their timelines are, or come up with a definitive timeline from a mixture of them all. You could discuss some of the experiences students have had already that they feel have started to turn them into men or women.

27. Look at P321, discuss the last 4 lines. 'Wystawach' (wake up) why does that phrase run through the book? Re-visit the Levi poem at the beginning of the novel on P5; can students understand why the poem has been used in this novel? What events in the novel does it link to? What is the key line in the poem? Why? Why use the word 'Alien'?
28. **LESSON PLAN 5: WRITING THE NOVEL: creativity; controversy; fiction vs reality; evaluation.**  
[Link to lesson plan.](#)

- <http://www.thejc.com/news/world-news/33417/anne-franks-cousin-slams-sexed-novel> Article from *The Jewish Chronicle* on Annexed.
- <http://www.guardian.co.uk/books/booksblog/2010/jun/22/sharon-dogar-annexed?intcmp=239> Article by Meg Rossoff on Annexed.
- <http://www.youtube.com/watch?v=rrbKQ8GZqQ> Filmed interview with Sharon Dogar on Annexed. (5min. 32 seconds.)
- <http://www.youtube.com/watch?v=dfjyWUP4GcM> Trailer for Annexed. (1min. 52 seconds.)

29. Read the epilogue so students have a sense of closure. Let students talk about anything that rises from this:

<http://www.annefrank.org/en/Anne-Franks-History/Discovery-and-arrest/The-destiny-of-the-people-in-hiding/> *The fate of those from the secret annexe.*

30. In groups students plan: a talk, presentation, short film, podcast, PowerPoint presentation etc. to the class (or another class) on an aspect of what they have covered while reading this novel. This will not work well if choice is left too open, so teachers should either give a specific subject (they could get ideas from [www.annefrankguide.com/en-GB/](http://www.annefrankguide.com/en-GB/)) to each group or ask them to propose a topic and agree it with the teacher. The best one could be used in assembly, perhaps to commemorate Holocaust Memorial Day.

#### **Websites and links:**

[www.annexed.co.uk](http://www.annexed.co.uk) *The Andersen Press website for Annexed.*

[www.annefrank.org](http://www.annefrank.org) *The official Anne Frank website.*

<http://www.annefrank.org/en/Anne-Franks-History/The-Nazis-occupy-the-Netherlands/> *Occupation of the Netherlands.*

[www.annefrankguide.com/en-GB/](http://www.annefrankguide.com/en-GB/) *A useful site on Anne Frank.*

<http://www.annefrank.com/> *The Anne Frank Center USA*

<http://www.jewishvirtuallibrary.org/jsource/biography/frank.html> *Where students can see the only surviving film of Anne Frank.*

<http://resources.ushmm.org/film/search/index.php> The Steven Spielberg film and video archive. A lot of film footage from the time of The Holocaust, e.g. liberation of Auschwitz etc.

[www.shoaheducation.com](http://www.shoaheducation.com) The Shoah Education Project. (Shoah ( ) (also spelled Shoa and Sho'ah), meaning 'calamity', is the Hebrew term for the Holocaust.)

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

[http://www.ushmm.org/genocide/take\\_action/gallery](http://www.ushmm.org/genocide/take_action/gallery) The United States Holocaust Memorial Museum. Page of eyewitness accounts of Genocide.

<http://www.ushmm.org/wlc/en/article.php?ModuleId=10005143> Introduction to The Holocaust. With links to photo archives, personal histories, archives, maps and archive film footage.

[www.yadvashem.org](http://www.yadvashem.org) Located in Jerusalem, Yad Vashem is the world's largest repository of information on The Holocaust.

<http://www.youtube.com/user/YadVashem> Examples of Film from Yad Vashem.

### Further Reading:

#### Fiction:

The teacher should be aware that some of the following books/film have content that could be upsetting for teenagers. Look them up online if you are not sure.

Boyne, John	The Boy in the striped Pyjamas	2008	Random House
Gleizman, Morris	Once	2006	Puffin
	Then	2009	Puffin
	Now	2010	Puffin
Holm, Anne	I am David	1991	Heinemann
Keneally, Thomas	Schindler's Ark	2006	Sceptre
Kerr, Judith	When Hitler Stole Pink Rabbit	2008	HarperCollins
Levi, Primo	If This is a Man & The Truce	2000	Everyman's Library Classics
Spiegelman, Art	Maus	2003	Penguin
Zusak, Marcus	The Book Thief	2008	Black Swan

#### Non-Fiction:

Duffy, Peter	The Bielski Brothers	2004	Harper Collins
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Filipovic, Zlata	Zlata's Diary	2006	Penguin
Gies, Miep and Gold, Alison Leslie	Anne frank Remembered	2009	Pocket Books
Gutman, Israel	Resistance: The Warsaw Ghetto Uprising	1998	Houghton Mifflin
Lengal, Olga	Five Chimneys: A Woman Survivor's True Story of Auschwitz	1995	Academy Chicago Publications
Wiesel, Elie	Night	2008	Penguin

### **DVD / Film**

Anne Frank Remembered	Blair, Jon	2010	Cert. Exempt
Defiance (The Story of the Bielski brothers)	Zwick, Edward	2009	Cert. 15
Life is Beautiful (Subtitles)	Benigni, Roberto	1999	Cert. PG
The Boy in the Striped Pyjamas	Herman, Mark	2008	Cert. 12
The Diary of Anne frank (BBC)	Jones, Jon	2008	Cert. 12
The Pianist	Polanski, Roman	2002	Cert. 15
Schindler's List	Spielberg, Steven	1993	Cert. 15
Shoah	Lanzmann, Claude	1985	Cert. Exempt