

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 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 *Day Landings 6th 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/ *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 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 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 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 13th 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 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/) 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 *The Andersen Press website for Annexed.*

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/ *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 The Shoah Education Project. (Shoah () (also spelled Shoa and Sho'ah), meaning 'calamity', is the Hebrew term for the Holocaust.)

www.ushmm.org The United States Holocaust Memorial Museum.

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 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

Year 9 Lesson Plan: <i>Annexed</i> by Sharon Dogar		N/C Key Concepts
Lesson plan 1	Learning Objectives: Can I empathise with the characters in <i>Annexed</i> , exploring ideas and feelings in the novel?	Competence* Creativity* Cultural understanding* Critical understanding*
	AFs: EN1: AF1: talk in purposeful and imaginative ways to explore ideas and feelings, adapting and varying structure and vocabulary according to purpose, listeners and content. AF2: listen and respond to others, including in pairs and groups, shaping meanings through suggestions, comments and questions. EN2: AF3: to deduce, infer or interpret information, events or ideas from texts. AF6: to comment on writer's purposes and the overall effect of the text on the reader. Resources: Class copies of the novel <i>Annexed</i> . If required, photocopies of the sections (see 'starter') X 4 for each group. SMART board.	
Time	Task	Differentiation
15 min.	<p>STARTER</p> <ul style="list-style-type: none"> ∞ Students work in groups of 4 (7 groups needed). Reminder of last chapter. Share Learning Objective. ∞ Allocate a section of the text to each group: <ul style="list-style-type: none"> - P65; - P66 – 67; - P68 – 70; - P71- 72 'I just know I have to do it'; - P72 'She's standing by the sink washing up after supper – P73; - P74 – P75 'I wonder what Mr Frank would say about that!'; - P75 'Anne follows me round all day' – 77. ∞ The sections could be photocopied separately so the students do not have the other sections. ∞ Students are to plan a reading of their section; together they need to come up with some ideas as to how they might do that. ∞ Explain that their reading will be to the whole class. ∞ Students plan their reading. 	<p>Grouping by teacher choice: could be by ability, or mixed ability. Group work so students support each other. Shorter piece for less confident readers. Sensitive content: give to sensible group Longer piece for faster readers.</p>
10 min.	<p>MODEL</p> <ul style="list-style-type: none"> ∞ Students now plan responses to the following questions: <ul style="list-style-type: none"> - What have you understood of this section? - What do you think about what you have read? - How has it made you feel? ∞ Teachers can display these questions on the SMART board. ∞ Explain that these responses will be shared with the rest of the class. 	<p>Not everyone has to read, if they don't read they help coach the readers.</p> <p>Depending upon students' ability, teachers may want to underline key lines/thoughts in the texts and add some questions – annotated – on the text to get students to focus on particular points. Questions aimed at higher order thinking skills of analysis and evaluation.</p>
30 min.	<p>DEVELOPMENT</p> <ul style="list-style-type: none"> ∞ Students read their sections to the class. ∞ They then share their responses to the questions, which should spark discussion. 	<p>Less confident readers do not have to read.</p>
5 min.	<p>PLENARY</p> <ul style="list-style-type: none"> ∞ Read together P78. ∞ Pose the questions: why does Dogar bring in Peter's 'present' voice at this point in the book? Why does he say this particular thing? ∞ Look again at the Learning Objective and ask students: 	<p>Analysis & Evaluation: higher order thinking skills.</p> <p>Leave it very open, but offer ideas to</p>

	<p>how easy is it to empathise with Peter, Anne and the others in the annexe?</p> <p>HOMEWORK</p> <p>∞ Students are to produce a piece of writing/ICT/artwork that reflects something that they have thought about today.</p>	<p>students who need further structure/help. The teacher could provide a list of ideas.</p>
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Year 9 Lesson Plan: <i>Annexed</i> by Sharon Dogar		N/C Key Concepts Competence * Creativity * Cultural understanding* Critical understanding *
Lesson plan 2 Could last 2 lessons if required	<p>Learning Objectives: Can I use effective vocabulary to create imaginative, interesting and thoughtful texts?</p> <p>AFs: EN2: AF4: identify and comment on the structure of texts, including presentational features. AF5: explain and comment on writer's use of language at word and sentence level. EN3: AF1: write imaginative, interesting and thoughtful texts. AF3: organise and present whole texts effectively. AF5: vary sentences for clarity, purpose and effect. AF7: select appropriate and effective vocabulary.</p> <p>Resources: Class copies of the novel <i>Annexed</i>. SMART board. White board. Students' writing books and pens.</p>	

Time	Task	Differentiation
15 min.	<p>STARTER</p> <ul style="list-style-type: none"> ∞ As a class, read P85 – 95 and discuss: <ul style="list-style-type: none"> - What have you understood from these chapters? - What are the most important points? - What do you think about what you have read? - Can you relate to events in these chapters? - Why can't Peter's mother blow out the candle? P95. - Do students have any special rituals to do with holidays / festivals / celebrations? E.g. does the family stir the Christmas cake and make a wish? Etc. How do students feel about these rituals? Are they important? 	<p>Teacher reads; or able readers read aloud; or guided reading.</p> <p>Questions aimed at higher order thinking skills of analysis and evaluation.</p>
15 min.	<p>MODEL</p> <ul style="list-style-type: none"> ∞ Focus on P88, from the gap, to the bottom of P 90 when Peter makes the menorah. In pairs, read again, sharing the reading, and discuss (have on SMART board): <ul style="list-style-type: none"> - What are the processes Peter goes through in making the menorah? - What does he think about as he makes it? - Why is the pronoun 'I' used so much? What effect does it have? ∞ Together, as a class, work out and consider the structure of this section, and the stages Peter tells us about in the making of the menorah and list on the white board – should look like: <ul style="list-style-type: none"> - The planning of the menorah; - The knowledge of the tools, the task; - The place and time; - How the people around Peter go into it; - Even the prayers go into it. - Is this an effective structure for writing about the making of the menorah? Why? What effect does it have? ∞ Consider how it is written; ask, why does it come across as creative writing rather than a set of instructions? Together, try to come up with a list on the white board similar to: <ul style="list-style-type: none"> - A variety of sentence and paragraph lengths for effect; - The repetition of the pronoun 'I'; - Descriptive language that relates to the task, e.g. 'grain', 'shape', 'dedicate', 'rhythm'; 	<p>Differentiated questioning Comprehension.</p> <p>Analysis: higher order thinking skill.</p> <p>Structural analysis.</p> <p>Linguistic analysis.</p> <p>Higher level writing skills. Levels 6+.</p>

	<ul style="list-style-type: none"> - Use of rhetorical question; - Use of imagery; - Starting sentence with an adverbial; - Choice of verbs: 'grows', and adjectives: 'sour' etc. <p>∞ Explain the task. Students are to write about making something – <i>could be out of wood, clay, fabric; could be cooking; making a bed; doing a drawing; planting things in the garden; recording/making music; etc.</i>- trying to use the same structure and techniques as the piece written about Peter – students may find it difficult to write in the people and the prayer – <i>they could use prayers, or it could be something they relate to more such as song lyrics, nursery rhymes, football chants, anything that means something to them.</i></p> <p>∞ Ensure students understand this is a creative writing task, not writing to instruct.</p> <p>DEVELOPMENT</p> <p>∞ Students draft their piece. Continue for homework, or into a further lesson.</p> <p>∞ NB: This could be a key assessment task for Year 9, so teachers could make this much more formal: sharing assessment focuses, how to achieve targets etc.</p>	<p>Synthesis: higher order thinking skill. Give, and talk through, a few examples to support students. Students' own choice of subject to encourage engagement. Tell those who struggle to try to use the original piece as a framework, or use the structure list on the white board; say they do not have to include people and prayers if it is too challenging; this can be extension for able writers.</p>
20 min.	<p>PLENARY</p> <p>∞ Ask all students to choose a short – no more than 3 lines – section they are particularly proud of to share with the class. Share 3 or 4 and ask for peer responses as to why the student chose that particular section to share; what was effective about it?</p>	<p>Teacher gives 1:1 help where needed.</p>
10 min.	<p>HOMEWORK</p> <p>∞ Continue drafting the written piece.</p> <p>∞ If done as a key assessment task, teachers could do a further lesson on redrafting skills and 'crafting', using peer assessment to evaluate written work and suggest improvements, before the final version is written up.</p>	<p>Peer assessment/evaluation: a higher order thinking skill.</p> <p>Peer assessment.</p>

Year 9 Lesson Plan: <i>Annexed</i> by Sharon Dogar		N/C Key Concepts
Lesson plan	<p>Learning Objectives: 1. Can I empathise with the characters in <i>Annexed</i>, exploring ideas and feelings in the novel? 2. Can I relate events in the novel to what was happening in Europe at the time?</p>	Competence * Creativity * Cultural understanding* Critical understanding *
3	<p>AFs: EN1: AF1: talk in purposeful and imaginative ways to explore ideas and feelings, adapting and varying structure and vocabulary according to purpose, listeners and content. AF2: listen and respond to others, including in pairs and groups, shaping meanings through suggestions, comments and questions. EN2: AF2: understand, describe, select or retrieve information, events or ideas from texts. AF7: relate texts to their social, cultural and historical traditions.</p> <p>Resources: Class copies of the novel <i>Annexed</i>. SMART board. White board. Teacher and student access to internet.</p>	
Time	Task	Differentiation
10 min.	<p>STARTER</p> <ul style="list-style-type: none"> ∞ Students are 13 / 14 years old; pose the question: what things are they not allowed to do as teenagers? ∞ In pairs they note some ideas and their feelings about them. ∞ Share as a class together, listing their ideas on the white board. ∞ Talk about why they are not allowed to do these things, is it the law? Is it child safety? Is it a parental ban? Do they think that these restrictions make sense? Would they change any? 	Paired support; allowing time to think and encouraging independent work. Evaluation: higher order thinking skill.
30 min.	<p>MODEL</p> <ul style="list-style-type: none"> ∞ Look back at P16 and P8 Anne’s Diary – what Jews cannot do under the Nazi regime. Pairs list these in their books. ∞ Then ask pairs if they can try to formulate reasons as to why these restrictions might have been put in place, they may want to try to categorise some of these things, e.g. ‘walking without a star’ is for identification as a Jew. ∞ Discuss as a class: <ul style="list-style-type: none"> - What have you understood from this information? - What are the most important points? - What do you think about this information? - Could you categorise the restrictions? - Could you formulate reasons as to why they might have been brought about? - Do they make any sense to you? - Do these restrictions remind you of anything else? - Can you relate to Anne and Peter’s feelings? Do these restrictions relate to those talked about in the STARTER of the lesson? Why/Why not? ∞ Do students know why the Nazis hated the Jews? Take their ideas. ∞ Now re-read and look back at ideas in P61-64, students again, using the information here, try to answer the question, why do the Nazis hate the Jews? And also why Miep, Bep, Mr Kleiman and Kugler help the Van Pels and Frank families. Questions to ask: <ul style="list-style-type: none"> - What does Mr Frank mean when he says, ‘What’s happening to us is about everyone’? P62. - And again when he says, ‘We’re doing <i>our</i> job, Peter.’ P62. - What do students think about Mr Frank’s ideas on hate? And Peter’s? Who do they think is right? ∞ Now look at P106 – 111 the idea of ‘Cleansing’ like ‘Cockroaches’. What do students understand by this? ∞ On SMART board go to www.shoaheducation.com/endlosung.html (Endlosung means 	Paired support. Formulate and categorise = synthesis: a higher order thinking skill. Questions aimed at higher order thinking skills of analysis, synthesis and evaluation. Teachers may want to look at apartheid restrictions in pre civil rights USA and in South Africa. See links on resources homepage.

	<p>'final solution') and together look at the top part 'The Jewish Problem'; then scroll to 'Hitler and the decision for the 'Final Solution' and read the quote in the box. Then scroll to 'An outline for Genocide' and look at the bullet point plan for the process of Endlösung. Ask students how they feel about this information, try to leave discussion really open and let students guide it. Ensure students understand that there were two parts to the Endlösung: 1. The ridding of Jews from Europe via deportation; 2. Extermination.</p> <p>DEVELOPMENT</p> <ul style="list-style-type: none"> ∞ Students work in Groups of 4 online. Each group looks at the following Anti-Jewish Nazi propaganda – each group has all 3 examples - and prepares notes/thoughts on them for discussion using the following general questions: <ul style="list-style-type: none"> - What have you understood from this information? - What are the most important points? - What do you think about this information? - How does it make you feel? - http://www.calvin.edu/academic/cas/gpa/catech.htm a school pamphlet used to teach about race. - http://www.calvin.edu/academic/cas/gpa/fuchs.htm a children's book from 1939 'Trust No Fox on His Green Heath.' - http://fcit.usf.edu/HOLOCAUST/ARTS/ARTprop.HTM Anti-Semitic Nazi propaganda illustrations. ∞ Discuss their findings together as a class. 	<p>Student-led learning.</p> <p>Group work for support and to encourage independent learning.</p> <p>If needed, teachers can photocopy information for each group.</p> <p>Teacher to go around groups to prompt and question.</p>
20 min.	<p>PLENARY</p> <ul style="list-style-type: none"> ∞ Ask: <ul style="list-style-type: none"> - What students have understood, learned, thought, about what they have read/found out/discussed in today's lesson? - How do they feel about it? - And does it have relevance today? - Would they hate the Nazis if they had been in Peter's position? - Does hating them make you as bad as them? 	<p>Synthesis and evaluation: higher order thinking skills.</p> <p>Try to involve all abilities in discussion.</p>
10 min.	<p>HOMEWORK</p> <ul style="list-style-type: none"> ∞ Students are to go to www.shoaheducation.com/endlosung.html and follow links to: 'civil rights'; the 'Nuremberg Laws'; 'Killing Centres' (pictures and a list of all the killing centres); and 'Genocide' which contains information on other examples of Genocide e.g. Rwanda, Cambodia etc. ∞ Students need to be prepared to discuss this at the beginning of the next lesson (or in 3 lessons time.) Again the teacher should leave questions very open and let students lead discussion. 	<p>Independent research and learning.</p> <p>Student-led learning.</p>

Year 9 Lesson Plan: <i>Annexed</i> by Sharon Dogar		N/C Key Concepts
Lesson plan	Learning Objectives: Can I produce a text that is appropriate to task, reader and purpose?	Competence Creativity * Cultural understanding* Critical understanding *
4	<p>AFs: EN1: AF1: talk in purposeful and imaginative ways to explore ideas and feelings, adapting and varying structure and vocabulary according to purpose, listeners and content. AF2: listen and respond to others, including in pairs and groups, shaping meanings through suggestions, comments and questions. EN2: AF7: relate texts to their social, cultural and historical traditions. EN3: AF2: produce texts which are appropriate to task, reader and purpose.</p> <p>Resources: Class copies of the novel <i>Annexed</i>. SMART board. White board. Students' writing books and pens.</p>	
Time	Task	Differentiation
5 min.	<p>STARTER</p> <ul style="list-style-type: none"> ∞ Remind students of the audience and purpose for a diary by re-visiting questions: <ul style="list-style-type: none"> - 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? ∞ Get across the idea that usually people do not expect anyone else to read their diaries, they are usually private. 	<p>Questions aimed at higher order thinking skills of analysis, synthesis and evaluation.</p>
20 min.	<p>MODEL</p> <ul style="list-style-type: none"> ∞ Read P186-187. Discuss: <ul style="list-style-type: none"> - What have you understood from this chapter? - What are the most important points? - What do you think about what you have read? - Can you relate to events in this chapter? ∞ Explain, a diary is usually private, if you then know it is going to be public, how does that alter things? <ul style="list-style-type: none"> - Think about Anne's actual diary, what must it be like to be written about like that? How would you feel? - Why doesn't Peter want to be in it? - After the radio announcement, will Anne still be writing it the same way as before? What might change? Why? ∞ Try to get students to see that if you know an outside audience might read your diary you might censor it: <ul style="list-style-type: none"> - What might you leave out? - Will you always be truthful about yourself and others? - Is it ok to make others look bad? - Would you want yourself to look bad? ∞ Explain, in fact, after this announcement Anne went back over her diary and edited it making it read better, she missed out some parts she thought were not 	<p>Teacher reads; or able readers read aloud; or guided reading, or pairs read and consider questions on SMART board before class discussion.</p> <p>Try to involve all abilities in discussion.</p>

	<p>interesting enough and added other parts from memory; what is the potential problem with this?</p> <ul style="list-style-type: none"> ∞ Ask students, is Peter writing a diary here? Why does the writer, Dogar, set out the book like this? ∞ Explain, students are to choose one of Peter’s chapters / entries, or part of one, which is quite personal to Peter, e.g. P30 – 31 where Peter dreams about Liese. Students are to imagine that they are Peter and that part is now going to be read by others. They are to re-write it censoring it for a general audience. ∞ Model the first 9 lines or so of this section and how to do this: <ul style="list-style-type: none"> - Read it again; ask students which parts they might want to leave out and why? - Start to re-write it, put it into past tense, ask students for ideas and compose together on the white board. When the first few lines have been done, tell students they are now on their own, they can continue from this part or choose another section. <p>DEVELOPMENT</p> <ul style="list-style-type: none"> ∞ Students write. <p>PLENARY</p> <ul style="list-style-type: none"> ∞ Listen to one or two: the original and then the censored version. Ask students what has been lost in the re-writing? Does it matter? ∞ Explain, when Anne’s diary was first published, her father, Otto Frank ‘censored’ it; What type of things do students think he missed out? Do you think he was right to do so? Even when you consider the social, historical context? 	<p>Synthesis: higher order thinking skill.</p> <p>Students own choice to encourage student engagement.</p> <p>Able students can start straight away.</p> <p>Teacher reads.</p> <p>Compose the model together to show thought processes and to support students. Leave the model on the board to help lower ability students.</p> <p>Give 1:1 help where needed.</p> <p>As students write look out for good examples to share in plenary; try to get examples from varied ability students.</p>
20 min.	<ul style="list-style-type: none"> ∞ Tell students that Frank missed out some passages that made some of the people look bad, and parts that were about sex; if they haven’t discussed this already, ask, why do students think he missed out these parts? 	<p>Evaluation: higher order thinking skill.</p>
15 min.	<ul style="list-style-type: none"> ∞ Read Anne’s Diary Pvi middle paragraph to explain. ∞ Ask, from the parts of Anne’s diary we have read, does what she leaves in surprise you? Why / why not? <p>HOMEWORK:</p> <ul style="list-style-type: none"> ∞ Write a piece that tells about your life now and how you feel about it, uncensored, be really honest and truthful. Teacher: think how to manage this, students may not want you to read these or want to share their writing, you could say that they only have to hand it in if they wish, it could be anonymous. Explain about duty of care, this may affect students’ feelings about handing it in. It is more about them exploring their feelings than an assessment. If you do get some handed in, do not make judgements about anything that is written. 	

Year 9 Lesson Plan: <i>Annexed</i> by Sharon Dogar		N/C Key Concepts
Lesson plan	<p>Learning Objectives: Can I express and discuss my opinions about the novel, its effect on the reader and the writer's viewpoint and purpose?</p> <p>AFs: EN1: AF1: talk in purposeful and imaginative ways to explore ideas and feelings, adapting and varying structure and vocabulary according to purpose, listeners and content. AF2: listen and respond to others, including in pairs and groups, shaping meanings through suggestions, comments and questions. EN2: AF2: understand, describe, select information and ideas from text. AF6: identify and comment on writers' purposes and viewpoints and the overall effect on the reader.</p> <p>Resources: SMART board and access to internet; 'Think and Discuss' cards.</p>	Competence Creativity Cultural understanding* Critical understanding*
5		
Time	Task	Differentiation
10 min.	<p>STARTER</p> <ul style="list-style-type: none"> ∞ Have a general discussion about finishing the novel: <ul style="list-style-type: none"> - What has reading <i>Annexed</i> made you think about? - What new things did you find out about? - Is a historical novel like this an effective way of learning about historical periods and what the time was like? - How has reading <i>Annexed</i> made you feel? - Are books like <i>Annexed</i> important? - Would you recommend the book to others? How would you rate it? 	<p>Questions aimed at higher order thinking skills of analysis, synthesis and evaluation.</p> <p>Try to involve all abilities in discussion.</p>
10 min.	<p>MODEL</p> <ul style="list-style-type: none"> ∞ Introduce the idea that when people found out about this novel that there was controversy in the media and that the writer, Dogar, was sent hate mail. ∞ Put the Guardian article up on the SMART board, http://www.guardian.co.uk/books/2010/jun/22/anne-frank-sharon-dogar and students read it. 	<p>Choose able readers to read a paragraph at a time, or ask for volunteers. If necessary, just focus upon the first 5 paragraphs.</p> <p>Group work for support and to encourage independent work.</p> <p>Thought cards to support discussion.</p>
20 min.	<p>DEVELOPMENT</p> <ul style="list-style-type: none"> ∞ In groups of 4 ask students to focus upon the first 5 paragraphs (scroll back to them and leave them on the SMART board), although they can refer to other parts in the article, and discuss the points raised using the 'Think and Discuss' cards: <ul style="list-style-type: none"> - Paragraph 1: What do you understand by the word 'exploitation'? - Paragraph 2: Is Walnes right when she says the novel is 'not fair on someone who was a living person'? - Paragraph 3: Do young people engage with the Anne Frank story today? Is it alright to fictionalise her story? - Paragraph 4: what do you understand by the term 'sexing up'? Has Dogar 'sexed up' the story? - Paragraph 5: What do you understand by Dogar's comment, 'a writer doesn't always choose what they write'? - How does Dogar defend the novel? - Is the article biased against Dogar? ∞ Come together as a class and discuss their thoughts so 	<p>Higher order thinking skills of analysis and evaluation.</p> <p>Use the questions on the cards, but try to let students lead the discussion.</p> <p>Evaluation: higher order thinking skills.</p> <p>The teacher could allow some more time for discussion post-screening.</p>

10 min.	<p>far. Ask them what they feel about Otto Frank's remarks that 'as parents we do not really know our children'.</p> <p>PLENARY</p> <ul style="list-style-type: none">∞ Again in groups of 4, ask students to consider the questions (have them on the SMART board): was it ok for Sharon Dogar to write a fiction story about Anne Frank and Peter Van Pels? Why do you think she chose to write it?∞ Come together as a class and try to answer the questions. (This could be formalised as a debate for the next lesson.)∞ Finally, to finish off, watch the interview with Sharon Dogar on YouTube (5min. 32 seconds): www.youtube.com/watch?v=rrbKQ8GZqQ&feature=related <p>HOMEWORK/EXTENSION</p> <ul style="list-style-type: none">∞ Ask students to view the trailer for the novel on YouTube and consider the question: is this an effective trailer for the book? They need to argue 'yes' or 'no' and give reasons in the next lesson: www.youtube.com/watch?v=dfjyWUP4GcM (1 min. 52 seconds)∞ Show the trailer at the start of the next lesson and spend 10 minutes discussing students' thoughts on the trailer. <p>NB: There are 10 spare minutes in this lesson as it has been assumed that teachers will finish reading the book in this time. If this is not the case then those 10 minutes can be filled by doing the above HOMEWORK/EXTENSION activity, or numbers 27 or 29 from the '30 Resources for the Classroom' ideas.</p>	Evaluation: higher order thinking skill.
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Think and Discuss!

- ∞ **Para. 1:** What do you understand by the word 'exploitation'?
- ∞ **Para. 2:** Is Walnes right when she says the novel is 'not fair on someone who was a living person'?
- ∞ **Para. 3:** Do young people engage with the Anne Frank story today? Is it all right to fictionalise her story?
- ∞ **Para. 4:** What do you understand by the term 'sexing up'? Has Dogar 'sexed up' the story?
- ∞ **Para. 5:** What do you understand by Dogar's comment, 'a writer doesn't always choose what they write'?
- ∞ How does Dogar defend the novel?
- ∞ Is the article biased against Dogar?

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