



Anne Frank

Accelerated
Reader

The Anne Frank House Authorized Graphic Biography

by Sid Jacobson and Ernie Colón

“It is important to me to teach about the Holocaust in a way that puts it into historical context, portrays how brutal it actually was, and makes it personal, all at the same time. *Anne Frank: The Anne Frank House Authorized Graphic Biography*, does all of this in one compelling, hard-to-put-down volume . . .

My past experience using graphic nonfiction in my classroom tells me that students will not want to put this book down.”

—Holly Friel, Social Studies Teacher,

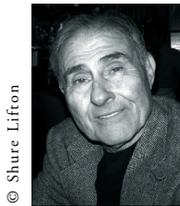
Ida B. Wells High School, San Francisco, California



160 pages • ISBN 978-0-80902685-2

Booklist,
School Library Journal,
Time Magazine,
USA Today

Sid Jacobson



© Shure Lifton

Ernie Colón



© Ruth Ashby

TO THE TEACHER

A primary text in the annals of World War II remembrance, 20th-century autobiography, Jewish literature and experience, and the history of the human spirit, Anne Frank’s diary—so tragic yet so inspiring—has been read and appreciated by readers worldwide. At once personal and universal, as engrossing as it is important, this unique journal of wartime, chronicling the two-year nightmare of a Jewish girl who goes into hiding with her family and others in Nazi-occupied Amsterdam, is also a key text among American middle-school instructors. Whether as a part of history, social studies, English, or even literacy or arts curricula, the world of Anne Frank has been explored by students for generations. The work of a particularly bright, articulate, and good-hearted young teenager, Anne’s diary appeals to teens everywhere—and, for that matter, to former teens and would-be teens. Anne’s is a book that wins hearts, opens minds, teaches values, and imparts wisdom. It changes lives.

Successfully teaching the diary to today’s students, however—leading them into Anne Frank’s world and then getting them to regard it in full—can be difficult. The diary, after all, gives voice to an innocent who was killed in the Holocaust; Anne’s story is an account that ends in genocide. While many instructors rightly consider the diary a fundamental work for students who are initially confronting the Holocaust, it is also true that the focused immediacy of the text (and maybe

also its narrative directness) can make capturing the Holocaust's larger history a challenge for both teachers and students. Anne Frank's justly famous memoir, known for its engaging descriptions and loved for its narrator's special personality, cannot on its own entirely capture the historical, socio-cultural, and political dimensions of the age in which it was created—i.e., the dimensions that lend the diary its very meaning and contextualize the tragic fate of the Frank family.

Now, in the hands of Sid Jacobson and Ernie Colón—the writer-and-artist team behind the bestselling *9/11 Report: A Graphic Adaptation*, one of the most critically acclaimed works of its kind—the significance of Anne Frank's life will register and resonate with more readers. Their one-of-a-kind work, *Anne Frank: The Anne Frank House Authorized Graphic Biography*, captures with both artistic sensitivity and factual rigor the thrust of the original memoir as well as the broader World War II-era experiences in which the Franks and all European Jewry were caught. Depicting many pivotal developments and trends that predate Anne's first diary entry—and presenting a complete historical arc of Nazism that encompasses even as it eclipses the Secret Annex, the city of Amsterdam, and occupied Holland and its environs—this wonderfully detailed graphic biography emphasizes the importance of individual choice, personal ethics, and full accountability within the sweep of human history.

This book is therefore an ideal companion for contemporary students exploring Anne's life and times, her legacy and history. Indeed, depicting Anne's experience while also placing her literary creation within the full context of its development might be this graphic biography's greatest achievement. The thematic strength of Anne's original text has only been solidified in *Anne Frank*; the imagery has only been brought into focus. A bold new work that brims with striking illustrations based on photos from the Frank family albums, maps of the Secret Annex and other locations, period posters and pictures, historical images, and other documents of the time—including, of course, Anne's original diary—*Anne Frank* has been produced with the support of the scholars and curators of the Anne Frank House in Amsterdam (as well as the Anne Frank Center USA). Jacobson and Colón's volume is the most visually arresting and complete account of the Anne Frank story ever attempted.

ABOUT
THIS GUIDE

This teacher's guide mainly consists of two sections: "Reading and Understanding the Work" and "Topics and Exercises for the Class." The first section will help students follow along with and comprehend *Anne Frank*; the second will help them conceive of this work in more associative, comparative, reflective, or exploratory ways. As the work at hand is a graphic biography, many of the questions in this guide, in both sections, are geared toward helping students think about how texts as well as images can be employed to convey narrative—that is, how words and pictures can often not only function but flourish when set alongside each other. By way of conclusion, a brief "Terms and Phrases to Define and Discuss" section is also offered.

Moreover, this guide contains an in-depth section about the Anne Frank House, the museum in Amsterdam which has given its imprimatur to Jacobson and Colón's biography, and which aims, per its website, to "make the life story of Anne Frank

accessible to as large an audience as possible” with its exhibitions, tours, programs, interactive and historical displays, and various educational resources. Information can also be found in this section on the museum’s American counterpart, the Anne Frank Center USA.

Lastly, looking beyond this guide to its corresponding text, teachers should note that *Anne Frank* itself concludes with a photographic Chronology as well as a useful Suggestions for Further Reading page. The latter of these offers several worthwhile alternatives—both in-print and online—for all who have been inspired or challenged by this book and are simply wondering where to go next.

First opened to the public in 1960, the Anne Frank House in Amsterdam is an internationally renowned museum receiving about one million visitors annually. Located at 263 Prinsengracht—the very site of the famed Secret Annex, where Anne Frank, her immediate family, and four other Jews hid from the Nazis for just over two years—the Anne Frank House, as its wide-ranging and user-friendly website points out, is “a museum where visitors are given the opportunity to personally envision what happened on this very spot.”

Clearly, then, living history is major part of what is permanently on view at this special place, but the Anne Frank House is, in fact, just as concerned with the present and the future as it is with the past. To this end—regarding the world of today as well as tomorrow—one of the museum’s primary areas of emphasis is education. Instructors planning to include Jacobson and Colón’s *Anne Frank* in their curriculum—or, for that matter, any other book on Anne, her diary, or her life—are therefore encouraged to consult the Anne Frank House’s website www.annefrank.org.

While at Anne Frank House website, teachers should also note the Secret Annex Online page, which offers a remarkably thorough 3-D tour of the Annex itself—complete with interactive, 360-degree video presentations of the furnished rooms comprising the hiding place, as well as ample audio narration in the form of both historical background and personal stories. Fully detailed, easily accessible, and essentially self-guided, this tour enables students to “wander around” the various parts of the Annex, thereby exploring (and experiencing, and learning about) these historic premises in a virtually “eye-witness” manner. At once enlightening and impressive—and all but invaluable as a teaching tool—this tour can be found at [www.annefrank.org/en/Subsites/Home]. (A brief aside: Page 74 of *Anne Frank* actually employs several different images from this online tour. In fact, all six panels on that page are graphic re-creations that have been effectively incorporated into the book’s narrative.)

Also, on the subject of using Jacobson and Colón’s volume in the classroom, the Anne Frank House’s website includes a four-minute animated summary of this graphic biography as well as an informative video with its authors. These can likewise be viewed at the official Anne Frank Channel on YouTube. This channel is at www.youtube.com/annefrank.

Finally, as mentioned above, *Anne Frank* was carefully created by Jacobson and Colón with both the input and support of not just the Anne Frank House, but also the Anne Frank Center USA. This New York-based non-sectarian 501c3 organization, founded in 1977, concerns itself with preserving freedom and maintaining human rights in a pluralistic and democratic society. Linked since inception with Amsterdam’s Anne Frank House, the Center operates under an exclusive license in North America. The mission of the Anne Frank Center (AFC) is to advance the legacy of Anne Frank and teach the lessons of her time to young people and communities. Since 1985, the Center’s exhibitions and community-based education programs have traveled to more than 200 cities and have been viewed by over five million people in the United States and Canada. The AFC executes in-house exhibitions and public programs, as well as innovative educational initiatives for schools, teachers, and families, at their gallery in Manhattan. Through exhibitions and educational programs, the Center utilizes the spirit of Anne Frank to inspire and empower the next generation to build a world based on mutual respect. The AFC is online at www.annefrank.com.

1. After the “wedding day” illustration at the gateway to Chapter 1, the first drawing we see in this book (on page 4) is of a young woman. Who is she? What is she doing? What do we learn about Jacobson and Colón’s book from this drawing alone?
2. On page 15, we see Adolf Hitler at a Nazi Party rally. It’s the third time Hitler has appeared thus far, and he’s been depicted in a slightly different manner each time. How would you explain these differing presentations?
3. In a panel on page 16, beneath a caption describing “economic collapse,” we see a crowd of German citizens reading several posters and placards scattered across a public wall. How does this illustration underscore the role played throughout these pages by propaganda and/or control of the media? And how, according to this illustration, does such propaganda actually work? That is, what drives it?
4. In the lower-right panel of page 24, Otto and Edith Frank are on the left, and slightly in the background, while their unnamed friend is on the right, and shown in a mid-range close-up. No words are exchanged here—but strong emotions and ideas nevertheless come across. Can you characterize these emotions and ideas?
5. In Chapter 4, why do you think Miep Gies (on page 34) looks at Anne and thinks to herself: “Now here’s the kind of child I’d like to have someday?”
6. In the top panel of page 54, we see Edith Frank correcting a remark made by one of her friends. She says, “Not dead . . . Killed.” Provide the context for this correction.
7. Why do Anne and her sister switch schools in September of 1941? Describe Anne’s experiences, in particular, at her new school.
8. On page 69, Edith answers the front door and finds that a “call-up” is being delivered. What does this mean? Who is this “call-up” for? And what does its arrival prompt the Frank family into doing?

9. On page 81, Anne notes in her diary: “We live in a paradise compared to the Jews who aren’t in hiding.” What do we learn, later in this page, about those other Jews?
10. Chapter 7 of *Anne Frank* is entitled “The Eight Hiders.” Identify these people. How did they all come to live in the Secret Annex for some 21 months—or rather, what brought them together? How did they end up here?
11. At the top of page 89, Anne and Margot are doing chores and chatting. “Isn’t this the kind of work they do in prisons?” asks Anne. Margot replies: “Perhaps we are in one.” Explain this remark.
12. Why does Anne, on page 92, actually daydream of slapping her roommate across the face? And how, if at all, is her conflict with this roommate eventually resolved?
13. Who is Willem van Maaren? How does he figure into the narrative? And why does Anne seem to regard him with suspicion?
14. On page 102, in the middle-right panel, we see Anne ascending a staircase; she seems to see herself as a caged songbird. Why does she see herself in this way?
15. Anne, scissors in hand, is cutting out a drawing of a famous person on page 106. Who is the person? And why is Anne is doing this?
16. Does it strike you as apt, clever, or even ironic that the first kiss shared by Anne and Peter—as shown page 109—is rendered in a rather “Hollywood movie star” manner (given that both these young adults are such avid film buffs)? Explain your views.
17. Look again at the illustration in the lower-right panel of page 113. What are we seeing here, as Anne’s narration (from her diary, actually) appears in a pair of captions? How does this illustration—the first “outside world” glimpse that we (as readers) have had in several panels—visually set up what we find on the very next page?
18. On page 115, we see a man named Karl Josef Silberbauer. Who is he? Where have we encountered him previously in the pages of *Anne Frank*?
19. Why is Anne so transfixed, while riding on a train on page 119, by everything that she sees outside the window?
20. Who are the three men pictured in the lower-right corner of page 130? Why do you think this trio is depicted by Jacobson and Colón at this particular point in the narrative?
21. On page 133, and in subsequent pages, we can see that Otto’s clothes fit him loosely. Why is this so?
22. What does Miep Gies mean when she says to Otto (on page 134): “Here is your daughter Anne’s legacy to you?” What is Miep giving to Otto? And where, and when, did she find it?
23. On page 139, we learn that Karl Josef Silberbauer never went to prison. Do you think he should have? Why or why not?
24. Study the placement of the two human figures appearing in the large illustration on page 140. Why do you think these two people have been thus arrayed on the page? What does this composition, this graphic placement, tell you about these two?

1. On page 9, we find the first of many Snapshots appearing in *Anne Frank*—these are short breaks in Jacobson and Colón’s overall narrative that function as historical explanations or detailed factual asides. As a class, or perhaps in smaller conversational groups, point out a few Snapshots from throughout the book that equipped you with new information—or with a new way of understanding things.
2. The gateway illustration for Chapter 3 (on page 21) clashes somewhat dramatically with the title for this chapter. We see a charming trio—Anne as a toddler, her mother, and her older sister—hurrying along a city street, perhaps going shopping or heading home. Then we note the text: “The Growth of Nazism.” Write a short essay or poem that reflects on how this clash—this conflict of disturbing words and pleasant images—is echoed throughout the pages of *Anne Frank*.
3. Discuss why the narrative at the end of Chapter 3 makes a point of mentioning that Frankfurt was “a city in which the [Frank] family had lived for centuries.” What does this fact have to do with the larger story being told here? Why is it relevant?
4. On page 73, the spatial dimensions of the Secret Annex are given. Either alone or with some help from a classmate, take a few measurements of your own, and then consider how the rooms in the annex compare to the size of your classroom—or to the rooms comprising your own home. Finally, compose a short story or poem (or perhaps create a video, or draw an illustration) in which you imagine what it would be like to live—and to hide—for two full years, as Anne and the others did, in such a confined indoor space.
5. On page 110, we see Anne writing in her diary beneath a caption that mentions how she’s “maturing intellectually”—she’s beginning to discover the complexity of things like war, love, and selfhood. Are these discoveries (or fledgling discoveries) what cause her, a few panels later, to write such a harsh letter to Otto? Explain.
6. As a class, take a close look at page 116 of *Anne Frank*. Here we see one of the pivotal scenes—one of the crucial moments, certainly—in the entire narrative. What is happening in the six panels on this page? What is the one tool or instrument that appears in all six of these panels? And why?
7. In the top panel on page 129, note how the “fence” being described in the text is incorporated into the actual artwork—indeed, into the sequential layout—of the page itself. How, if at all, does this bring you (as a reader) “closer” to the scenes and characters being depicted?
8. On page 135, Anne writes in her diary about her own “greatest wish.” Did that wish, in a way, actually come true? Write a short essay that addresses this question.
9. Miep Gies died in early 2010. Her obituary in *The New York Times* had the following headline: “Miep Gies, 100, the Last of Those Who Hid Anne Frank and Her Family.” As an independent project, look up this obituary, read it, and then write your own summary of Miep’s life.

10. Take a moment to reflect on the special relationship had by Otto and Anne throughout *Anne Frank*. Why are these two so close? What special bonds, or personality traits, do they share? Is it fair to say that this graphic biography is as much Otto's story as it is Anne's? Explain your views.

11. The noted historian Jan Romein, pictured next to his wife at the top of page 136, wrote the following about Anne Frank's diary in 1946: "For me, this seemingly insignificant child's diary . . . embodies the real hideousness of fascism, more so than all the evidence at Nuremberg." Read Anne's actual diary—if you've not done so already—and then write a personal essay about this statement, either in support of it or in opposition to it.

12. The text of *Anne Frank* concludes with a Chronology section, where we find many of the stirring photographs on which various drawings in this work are based. Why are some of the listings in this section presented in red, while others are in black? Also, note how each page of the timeline offers a different quotation from Otto. Recite them in front of your class. Then describe to your fellow students what the quote means to you personally.

13. Finally, conclude your discussion of *Anne Frank* by comparing and contrasting it with other creative works that you have previously encountered on the Holocaust—be they plays, films, books, short stories, poems, videos, graphic novels, or the like.

TERMS & PHRASES TO
DEFINE & DISCUSS

The Iron Cross (page 7)

Peace Treaty of Versailles
(page 9)

"Mein Kampf" (page 11)

Ludwig Richter School
(page 22)

NSDAP (page 23)

Barbara Ledermann (page 36)

"Nicht Für Juden" (page 38)

Kristallnacht (page 43)

The Secret Annex
(pages 50-1 and 72-3)

Einsatzgruppen (page 53)

Mrs. Kuperus (page 57)

Jacqueline Van Maarsen
(page 58)

Wannsee Conference
(page 61)

The Jewish Star (page 62)

Peter Schiff (page 67)

"Maastricht" (page 70)

Helpers (page 75)

Westerbork (page 83)

Hanns Albin Rauter (page
90)

The Danish Underground
(page 96)

Gerrit Bolkestein (page 104)

D-Day (page 112)

The Movable Bookcase
(page 115)

Rosa De Winter (page 121)

Bergen-Belsen (page 126)

Josef Kramer (page 126)

Auschwitz (page 127)

Mauthausen (page 130)

B-9174 (page 131)

"The Diary of Anne Frank"
(the book, play, and film;
pages 136-8)

The Anne Frank House
(page 141)

ABOUT THE WRITER
AND ARTIST

Sid Jacobson was the managing editor and editor in chief at Harvey Comics, where he created several characters, among them Richie Rich, and was the executive editor at Marvel Comics. He is the author of two novels.

Ernie Colón, the artist, has worked at Harvey, Marvel, and DC Comics. At DC, he oversaw the production of *The Green Lantern*, *Wonder Woman*, *Blackhawk*, and *The Flash*. You can view a brief video on the Web at <http://teachingbooks.net/ecolon> in which Colón discusses his career as well as creating this book.

Scott Pitcock, who wrote this teacher's guide, is a freelance editor and writer based in Tulsa, Oklahoma. He is also a public radio producer, host, and programmer.

PRESORTED STD
U.S. POSTAGE
PAID
FOND DU LAC, WI
PERMIT NO. 317

FREE TEACHER'S GUIDES AVAILABLE FROM MACMILLAN

Macmillan is pleased to offer these free Teacher's Guides to educators. All of our guides are available online at our website: www.MacmillanAcademic.com.

If you would like to receive a copy of any of our guides by postal mail, please email your request to academic@macmillan.com; fax to 646-307-5745; or mail to Macmillan Academic Marketing, 175 Fifth Avenue, 21st floor, New York, NY 10010.

THE 9/11 REPORT, Jacobson & Colón
ALL BUT MY LIFE, Gerda Weissmann Klein*
ANNE FRANK, Jacobson & Colón
ANNIE JOHN, Jamaica Kincaid*
BETSEY BROWN, Ntozake Shange*
Building Solid Readers (A Graphic Novel Teacher's Guide)
ESCAPE FROM SLAVERY, Francis Bok*
I AM A SEAL TEAM SIX WARRIOR, Howard E. Wasdin & Stephen Templin*
I CAPTURE THE CASTLE, Dodie Smith*
I NEVER PROMISED YOU A ROSE GARDEN, Joanne Greenberg*
THE ILIAD, trans., Robert Fitzgerald*
THE INFERNO OF DANTE, trans., Robert Pinsky
LIE, Caroline Bock*
LIKE ANY NORMAL DAY, Mark Kram, Jr.*
A LONG WAY GONE, Ishmael Beah
MIDNIGHT RISING, Tony Horwitz
MY SISTERS' VOICES, Iris Jacob*
THE NATURAL, Bernard Malamud*
NAVY SEAL DOGS, Michael Ritland*
NICKEL AND DIMED, Barbara Ehrenreich
NIGHT, Elie Wiesel
THE NIGHT THOREAU SPENT IN JAIL, Lawrence & Lee*
THE ODYSSEY, trans., Robert Fitzgerald
RAY BRADBURY'S FAHRENHEIT 451, Tim Hamilton
ROBERT FROST'S POEMS, Robert Frost
A RUMOR OF WAR, Philip Caputo*
SOPHIE'S WORLD, Jostein Gaarder
STONEWALL'S GOLD, Robert J. Mrazek*
THIS I BELIEVE, Allison & Gediman, editors
UPSTATE, Kalisha Buckhanon*
WE JUST WANT TO LIVE HERE, Rifa'i & Ainbinder*
WIT, Margaret Edson*
A YELLOW RAFT IN BLUE WATER, Michael Dorris

* Online Exclusive! Please visit www.MacmillanAcademic.com.

