

# Monkey Baa

Theatre for Young People Ltd

# Hitler's Daughter

*An adaptation by Eva Di Cesare,  
Sandra Eldridge and Tim McGarry*

Learning experiences  
for  
Stage 3 and 4 students

### *Our Vision*

**Through the creation and presentation of Australian works of excellence, challenging and entertaining theatre experiences are shared to inspire, educate and excite young audiences both culturally and artistically.**

## **Monkey Baa**

### **Theatre for Young People Ltd**

**Monkey Baa** is an exciting, innovative company under the creative directorate of Eva Di Cesare, Sandra Eldridge and Tim McGarry. Based at the Seymour Centre in Sydney, our mission is to provide national and regional touring theatre programs that are unique and vital - empowering young people to become the authors, audience and artists of the future.

**Monkey Baa's** chief objectives are:

- To adapt existing Australian literature and create new work for the stage.
- To present high quality theatrical experiences on a national touring circuit, both regional and metropolitan centres.
- To develop and present theatre workshop programs accessible to young people throughout Australia.

**Monkey Baa** is committed to presenting outstanding professional theatre for young people. The creative rationale for all of our works is to use celebrated Australian literature as a platform to create theatrical experiences for young audiences – it is a formula we are now well recognized as excelling in.

Our previous work includes Wendy Harmer's **Pearlie in the Park**, Gillian Rubinstein's **The Fairy's Wings**, Tim Winton's **The Bugalugs Bum Thief**, Morris Gleitzman's **Worry Warts**, Andrew Daddo's **Sprung**, Alana Valentine's **The Prospectors** and Jackie French's **Hitler's Daughter**. Monkey Baa will tour **Milli Jack and the Dancing Cat** from May 2008 to theatres nationally. Monkey baa will also tour Susanne Gervay's **I am Jack** in August September 2008

*Opportunities for children to experience quality live theatre, especially in the more remote areas of Australia are limited at best. Without companies like Monkey Baa those opportunities might be non-existent, and that would be tragic.*

**ANDREW DADDO**

**For more information check out our website [www.monkeybaa.com.au](http://www.monkeybaa.com.au)**

# **Hitler's Daughter**

## **A novel by Jackie French**

### **Adapted for the stage by Monkey Baa**

Did Hitler's daughter really exist?

The play begins on an early morning somewhere in the Australian countryside. Four children wait for the school bus and they decide to play a game. A simple game of story telling. As they shelter in the bus stop from a raging storm Anna creates this intriguing story and simultaneously on stage we begin to hear the bombing of Berlin and we see Heidi crawl from a bunker.

With a large birthmark across her face, we discover that Heidi is the disfigured daughter of Hitler. Caught in the turmoil of war, she is shamefully hidden away by her father, one of the most dreaded men in history.

Back at the bus shelter Mark becomes so engrossed in Anna's story, he begins to wonder how it would feel to be the child of someone as evil as Hitler.

As the play evolves Mark questions his friends, his teacher, his parents, and it's through his questioning that he begins to better understand of the world we live in.

Mark's search for truth in a world of half-truths becomes clearer and the play culminates in the bombing of Berlin, the fall of the Third Reich and the end of Heidi's innocence.

Hitler's Daughter poses powerful questions and examines moral issues in relation to society's fears and prejudices in a fresh, compelling light.

## **Teacher Resources Materials**

Monkey Baa has developed a set of teacher resource materials to support attendance at this wonderful production. The teacher notes include *pre* and *post performance* activities and are designed to prepare students, engage and extend their thinking in regard to the performance.

The teacher notes emphasise activities for Stage 3 students, but are aimed at supporting teachers of all middle school years (Stages 3-4). Learning experiences focus on all areas of the creative arts, but emphasise an integrated approach to the use of theatre and drama in the classroom. Drama (art form approach) as a way of appreciating and responding to performance is also highlighted. Due to the complex and engaging subject matter, reference to related curriculum areas including English, Human Society and Its Environment (HSIE) and Personal Development, Health and Physical Education (PDHPE) are acknowledged. Syllabus links and outcomes, where relevant, are provided.

These materials are designed to be 'teacher-friendly', guiding you through step by step learning experiences. All activities are suitable for Stage 4 students however minor adaptations should be made depending on the specific cohort, and expectation for 'product' and depth of discussion would be higher. In addition, suggested classroom management strategies for doing drama in the classroom have been included to assist with the implementation of the creative arts activities in this resource kit.

# Classroom Management Suggestions for Drama

Drama, along with other areas of the creative arts, can be used to support learning through integration with a variety of key learning areas. These opportunities provide students the opportunity to explore ideas and issues in a meaningful and realistic manner. Drama, in particular, has been considered to assist with the development of self esteem, communication skills, problem-solving abilities, and in the development of focus and team building through fun activities.

Incorporating drama in middle-school classrooms presents a number of challenges for teachers, but reap rewards for all involved when attempted. The following suggestions are designed to provide some food for thought in relation to doing drama in the classroom and are intended as a guideline only.

When doing drama in the classroom:

- **ensure a clear work space is available for the drama activity.** If desks can not be moved in the classroom, try to use the hall or a contained outside open area.
- **talk to the students about the creation of a 'safe space'.** In this space students don't laugh at each other, but support and encourage (forming a circle at the beginning and end of a session or sitting with eyes closed are simple ways to focus students for a drama session)
- **incorporate a reflection session at the end of every drama activity.** This allows the students to consider what has been done and take more meaning away from the activity than it just being fun (which it will be!)
- **be firm with the students.** If a student does not follow instructions, they should be removed from the activity. This will allow the other students to see that you as the teacher are assisting in maintaining the safe space for them to work.
- **always begin every drama session with a warm-up.** This could include a focus activity, drama game or pure physical warm-up. There are good books and websites available with suggestions of warm-up activities and drama games.
- **don't be afraid to participate in the activities yourself.** The students like to see you as the teacher taking a role in an activity. This can also allow you to help any improvisations or role plays flow and move forward more easily. (Dorothy Heathcote's work on Mantle of the Expert and Teacher in Role discusses this in more detail).

If possible, conduct a 'risk assessment' with your class before embarking on any physical work. As a class it would be good to discuss the personal, group, physical, and psychological risks inherent in the working space. Together, the class could devise the measures that would help to minimize these risks. This collaboration would help the students to realise that physical work can actually be dangerous, and encourage them to take responsibility for themselves, the group, and the space they're working in

## TEACHER RESOURCE ACTIVITIES for 'Hitler's Daughter'

These activities provide suggestions only and teachers are strongly encouraged to adapt or alter suggestions to suit the needs of their schools and individual classrooms. The activities outlined below are primarily designed for Stage 3 students.

All activities are suitable for use with Stage 4 students however teachers are advised to adapt according to the subject area students are working within. Expectation of 'product' and depth of discussion would be higher with the older students. All outcomes within the main activity suggestions are for Stage 3 students.

### Pre Performance

#### *Introduction to "Hitler's Daughter"*

<i>Topic/Theme</i>	<i>Learning Experiences</i>	<i>Curriculum Area</i>	<i>Outcome</i>
Introduction to 'Hitler's Daughter'	<i>If students <b>have not</b> read the novel</i> 1. Discuss the title 'Hitler's Daughter'. Brainstorm what students believe the production may be about. Compile a list of ideas to be used later for comparison post-performance. 2. Provide basic information to students regarding the era in which Hitler lived and where he came from.	English (talking & listening)	TS3.1
	<i>If students <b>have</b> read the novel</i> 1. Discuss with students the key elements of the story they believe would be important for including in a theatre production of the novel (including reference to the era in which Heidi lived). 2. Consider expectations e.g. how much of the novel could be portrayed, what special effects may be necessary etc	English (talking & listening)	TS3.1
	<i>For both groups</i> 3. Students to work in small groups and compile a description of what they think life may have been like for 'Hitler's Daughter' at the time of World War II in comparison to life for a young girl today. (This can be referred back to later). 4. The descriptions can be compiled into a book or displayed as preferred.	English (writing)	WS3.9

## ***Introduction to Performance***

<b><i>Topic/Theme</i></b>	<b><i>Learning Experiences</i></b>	<b><i>Drama Area</i></b>	<b><i>Outcome</i></b>
Introduction to performance	1. Elicit from students their past experiences of theatre performances. Discuss expectations in relation to being an audience member in this style of professional performance.	General	
	2. Brainstorm with students the differences between drama they would do in their classroom and the 'drama' that is viewed as theatre performance. Also consider the difference to what they think theatre performance is versus the television they may watch at home	Theatre	
	3. Discuss the link between theatre and storytelling – that live theatre provides another medium for telling a story. Brainstorm other ways that stories can be told (books, radio, television, face to face etc)	Storytelling	

## **Post Performance**

### ***Evaluation & Response - Integrated***

<b><i>Topic/Theme</i></b>	<b><i>Learning Experiences</i></b>	<b><i>Curriculum Area</i></b>	<b><i>Outcome</i></b>
Evaluation & Response	1. Students discuss response to the performance considering themes, issues and personal impact	Drama (appreciating)	DRAS3.4
	2. Students to write a review of the performance with language and structure appropriate to publishing in a newspaper. It would be important to discuss the style of writing appropriate for newspapers, provide students with some examples of theatre reviews as a model for their work.	English (writing)	WS3.9, WS3.10
	3. Publish the written reviews. Consider placing best reviews in the school newsletter or submitting them to the local paper. Students could also submit their reviews on the Monkey Baa website ( <a href="http://www.monkeybaa.com.au">www.monkeybaa.com.au</a> ) in the 'Your Say' section.	English (writing)	WS3.12
Physical response to performance	1. Establish a 'safe space' where the following activities will take place. Ensure all students understand importance of respecting all interpretations by their colleagues during these activities.	Dance (Composing)	DAS3.2
	2. Conduct physical warm-up with students. ( <i>Refer 'Classroom Management Strategies'</i> )	Drama (Making and Appreciating)	DRAS3.4
	3. Ask students to move freely around allocated space. When teacher calls out the name of a character or event, students are to freeze in a position they feel embodies that character or event for them.		DRAS3.2

### **Theatre Design**

<b>Topic/Theme</b>	<b>Learning Experiences</b>	<b>Curriculum Area</b>	<b>Outcome</b>
Theatre Design	1. Discuss with students the set used for the performance of 'Hitler's Daughter'. Consider scene changes (transitions), use of specialised equipment, lighting and props. Brainstorm a list of ideas regarding important aspects of set design e.g. Realistic space for actors to work in, appropriate design for storyline, suitable for space available.	Drama (Theatre)	DRS3.4
	2. Students to select a favourite scene from the performance. They need to consider any special or unusual effects required for that scene. Students are to design a set for the selected scene. (Encourage students to create their own and not reproduce the set from the production).	Science & Technology (Design & Make)	DMS3.8
	3. Students to make a model (using an open box as the theatre) for their designed set. Students should explain their design to the class justifying their choices and describing how they have overcome issues within the selected scene (this can be a small group activity).	Visual Arts English (Talking & Listening)	VAS3.2 TS3.2

### **Characterisation**

<b>Topic/Theme</b>	<b>Learning Experiences</b>	<b>Curriculum Area</b>	<b>Outcome</b>
Character Development	1. Students to be allocated a character from the play (important to ensure all characters are included).	Science & Technology	DMS3.8
	2. Students are to design and make a mask that they feel represents the character they have been given. Consideration should be given to choice of colour and line as well as decoration for each mask. Students to be encouraged to plan their mask as a design before constructing the original.	Visual Arts	VAS3.1
	3. Students to physically explore the way the mask they created may move. Consideration should be given to the age of the character and their mood. Once students are confident with their character, they should start to respond while moving around to the other masked characters in which they come into contact. e.g. <i>Anna, Tracey, Mark, Ben, Heidi, Duffi etc</i>	Drama (Making)	DRAS3.1 DRAS3.2
	4. To extend the students, they can be asked to recreate and perform their favourite scenes in mime using the masked characters.	Drama (Making & Performing)	DRAS3.2 DRAS3.3

	5. Students to consider a critical event in the play for the masked character they created. Students are to practice and perform a character monologue discussing this event with the audience. (If suitable, students could be asked to write this monologue down as an English activity).	Drama (Making & Performing) English (Writing)	DRAS3.2 DRAS3.3 WS3.9
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### **Visual Representation**

<b>Topic/Theme</b>	<b>Learning Experiences</b>	<b>Curriculum Area</b>	<b>Outcome</b>
Visual Representations	1. Students to discuss their reaction to the performance and decide on the character to which they most relate.	Drama (appreciating)	DRAS3.4
	2. Students to create an artwork representing a critical event in 'Hitler's Daughter' for their chosen character, or their overall emotional response.	Visual Arts (making)	VAS3.2
	3. Students should be encouraged to plan their work (design) and use multi-media material where possible (including photography, technology and recycled materials)	Science & Technology	DMS3.8 UTS3.9
	4. Students to explain their artwork to the class justifying their choice of material and style <i>NB Having examples of a variety of artworks in various styles would assist students in exploring various media and techniques for their artworks.</i>	Visual Arts (appreciating)	VAS3.4

### **Tableaux exploration & sound effects**

<b>Topic/Theme</b>	<b>Learning Experiences</b>	<b>Curriculum Area</b>	<b>Outcome</b>
Frozen tableaux exploration	1. Place students in groups and ask them to read Anna's description ( <i>Attachment B</i> ). Groups should discuss what emotional response they had to this imagery.	Drama (Appreciating)	DRAS3.4
	2. Students are to design a series of three 'frozen' images that they feel encapsulates this description.	Drama (Making)	DRAS3.1 DRAS3.2
Script - Anna's description ( <i>Attachment B</i> )	3. Students to develop a soundscape to accompany their frozen images. This soundscape could include scripted voice as well as sound effects. A variety of percussion instruments could be used (when available), students should also be encourage to be exploratory with their use of sound including body percussion and the adaptation of everyday items. Each piece should be recorded (where possible) and be no more than 5-10 seconds long. The aim is for the sounds to bring the frozen image alive for those looking at it. <i>NB The soundscape should go for approximately 5-10 seconds and include an introduction, building to a climax and resolution.</i>	Music (Organises Sound)	MUS3.2

	4. In their groups, students to 'perform' their frozen images (tableaux) for the class. 5. At the conclusion of all performances, students should reflect on the differences between interpretations and what this means for performance more generally.	Drama (Performing) Drama (Appreciating)	DRAS3.3 DRAS3.4
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### **Thematic Exploration**

<b>Topic/Theme</b>	<b>Learning Experiences</b>	<b>Curriculum Area</b>	<b>Outcome</b>
Thematic Exploration	1. Form class into groups, and ask each group to discuss and report on what they view as the key themes within 'Hitler's Daughter'. Groups to report back to the class. Aim to elicit the key themes of <i>belief in self, fantasy/reality, learning from history, action/consequence (right/wrong)</i> .	English (Talking & Listening, Skills & Strategies)	TS3.1 TS3.2
	2. As a class record and discuss each of these themes in relation to the play (it may help to use a large sheet of paper to write brainstormed ideas on for each theme - these can be referred to later).	English (Talking & Listening)	TS3.1
	3. Ask students to reflect on these themes and how they may be played out in their lives and society in general today.	HSIE (Change & Community)	CC3.1 CC3.2
Exploration: Right and Wrong  Script – Excerpts from Scenes 4, 5, 6 & 9 (Attachment A)	1. Divide students into groups of 3-4 and give each group one of the script excerpts from either Scene 4, Scene 5, Scene 6 or Scene 9 ( <i>Attachment A</i> )	English (Talking & Listening) PDHPE (Interacting, Problem solving)	TS3.1
	2. Groups are to discuss and report on what the main issue is within the scene. Students are to consider the various ways the adults in the conversation could have answered differently and what this would have meant for their understanding of 'right and wrong'.		INS3.3 PSS3.5
	3. Students to work in groups to recreate the scenes using either improvisation or mime (depending on the confidence of the students). NB <i>It is important to emphasise with the students the need to take on the vocal and physical attributes of the character they are portraying.</i>	Drama (Making)	DRAS3.1
	4. Students are to re-create the scene considering the different ways Mark and the various adults (scene dependent) could have responded. <i>Students should be encouraged to use their own interpretation of the scene and characters and not copy what they witnessed at the performance.</i>	Drama (Making) Drama (Appreciating)	DRAS3.1 DRAS3.4

**Era exploration (Integrated)**

**NB Teachers need to be aware that aspects of the topics that could be identified in this activity need to be handled sensitively due to their complex and confronting nature. Assess the maturity of the class before proceeding – Recommended for Year 6 students and above only.**

<b>Topic/Theme</b>	<b>Learning Experiences</b>	<b>Curriculum Area</b>	<b>Outcome</b>
Era exploration	1. Discuss the era in which Heidi lived in 'Hitler's Daughter' Link back to pre-performance activities (if completed) and check if initial ideas were correct.	English (Talking & Listening) Drama (Appreciating)	TS3.1
	2. Elicit the key 'events' and 'issues' mentioned within the play from Hitler's reign – <i>Hitler's job/role &amp; his vision, concentration camps, access to food, Aryan race, post-war immigration (refugees)</i>		DRAS3.4
	3. Students to work in groups. They are to allocate/select one of the identified areas as a focus. At all times, emphasis should be on these 'events' or 'issues' as a historical occurrence with consideration of what this means for our knowledge of the world today.	HSIE (Change & Community)	CCS3.1 CCS3.2
	4. Students to conduct introductory research on their selected area using print materials and technology (internet)	English (Reading)	RS3.5 RS3.6
	5. Students to collate their information into either a PowerPoint presentation or booklet. Each group should plan a short presentation on their topic area for the rest of the class.	English (Writing)	WS3.9 WS3.12
	6. Booklets/Presentations can then be collated for future reference by the class.	English (Talking & Listening)	TS3.1 TS3.2

## Storytelling

<b>Topic/Theme</b>	<b>Learning Experiences</b>	<b>Curriculum Area</b>	<b>Outcome</b>
Storytelling	1. Students to discuss their response to this performance. (Draw on Post-performance evaluation activities to assist e.g. expectations versus reality of the performance, emotional response, history versus fantasy'.) 2. Elicit from students the 'storytelling' emphasis in the production. 3. Discuss what stories have inspired the students. Ask them to bring in their 'inspirational' story for the next lesson.	English (Talking & Listening) Drama (Appreciating)	TS3.1 DAS3.3
	<i>Each student to do the following activities based on the story that inspires them.</i> 4. Students to individually brainstorm what it is about their chosen story that inspires them. This can be done through a journal entry or letter to a friend (ensure students use the appropriate genre when writing). 5. These stories should then be shared with a friend. The friend is to highlight five words in the piece they believe encapsulate the reasons this story may be inspirational for the writer.	English (Reading) English (Writing)	RS3.5 WS3.9
	6. The writer is to consider the five selected words and match these with colours. 7. Students are to create a visual arts piece displaying the five words and appropriate colours <i>NB These could be displayed along with the story that inspired them if desired.</i>	Visual Arts (Making)	VAS3.2
	8. Students are to consider the words and colours and in pairs develop a 'storytelling performance' to represent what inspired them from their stories. <i>NB Discuss with students what makes a good storytelling experience e.g. clear, expressive language, strong voices, appropriate length, engaging introduction etc</i>	Drama (Performing)	DRA3.3

## **Table of NSW Board of Studies Syllabus Outcomes**

<b>Curriculum Area</b>	<b>Strand</b>	<b>Outcome</b>
English	Talking and Listening	TS3.1 Communicates effectively for a range of purposes and with a variety of audiences to express well-developed, well-organised ideas dealing with more challenging topics. TS3.2 Interacts productively and with autonomy in pairs and groups of various sizes and composition, uses effective oral presentation skills and strategies and listens attentively.
	Reading	RS3.5 Reads independently an extensive range of texts with increasing content demands and responds to themes and issues. RS3.6 Uses a comprehensive range of skills and strategies appropriate to the type of text being read.
	Writing	WS3.9 Produces a wide range of well-structured and well-presented literary and factual texts for a wide variety of purposes and audiences using increasingly challenging topics, ideas, issues and written language features. WS3.10 Uses knowledge of sentence structure, grammar and punctuation to edit own writing WS3.12 Produces texts in a fluent and legible style and uses computer technology to present these effectively in a variety of ways.
Science & Technology	Design & Make	DMS3.8 Develops and resolves a design task by planning, implementing, managing and evaluating design processes
	Using Technology	UTS3.9 Evaluates, selects and uses a range of equipment, computer-based technology, materials and other resources to meet the requirements and constraints of investigation and design tasks.
HSIE*	Change & Community	CC3.1 Explains the significance of particular people, groups, places, actions and events in the past in developing Australian identities and heritage CC3.2 Explains the development of the principles of Australian democracy
Creative Arts	Visual Arts	VAS3.1 Investigates subject matter in an attempt to represent likenesses of things in the world ( <i>Making</i> ) VAS3.2 Makes artworks for different audiences, assembling materials in a variety of ways. ( <i>Making</i> ) VAS3.4 Communicates about the ways in which subject matter is represented in artworks. ( <i>Appreciating</i> )
	Drama	DRAS3.1 Develops a range of in-depth and sustained roles ( <i>Making</i> ) DRAS3.2 Interprets and conveys dramatic meaning by using elements of drama and a range of movements and voice skills in a variety of drama forms ( <i>Making</i> ) DRAS3.3 Devises, acts and rehearses drama for performance to an audience ( <i>Performing</i> ) DRAS3.4 Responds critically to a range of drama works and performance styles ( <i>Appreciating</i> )
	Music	MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts.
	Dance	DAS3.2 Explores, selects, organises and refines movement, using the elements of dance to communicate intent.
PDHPE#	Interacting	INS3.3 Acts in ways that enhance the contribution of self and others in a range of cooperative situations.
	Problem Solving	PSS3.5 Suggests, considers and selects appropriate alternatives when resolving problems.

\*HSIE = Human Society & Its Environments

#PDHPE = Personal Development, Health and Physical Education

**Attachment A**  
**SCENE EXCERPTS**

**SCENE 4 (excerpt)**

Heidi: Are there any Jews near here?

Frau Mundt: No, of course not. But if one did escape and come near here the guards would catch them and send them back. There is no need to worry.

Heidi: I'm not worried.

*Lights change back to Bus Shelter*

Anna: Why would she worry? Why would Heidi think any differently?

Mark: But...she must have KNOWN. If she'd just started to think about it all...

Anna: Would you know if your parents were doing something wrong?

Mark: Of course I would. But they wouldn't do anything really wrong anyway.

Anna: Are you sure? All the things your mum and dad believe in – have you ever really wondered if they are right or wrong? Or do you think they're right because that's what your mum and dad think so it *has* to be right.

Mark: Well, I...*pause*... it's not the same.

## SCENE 5 (excerpt)

Mark: Mr McDonald?

Mr McD: Make it quick Mark.

Mark: I just wanted to know... I mean it's dumb, but I was thinking. Do kids have to be like their parents?

Mr McD: I'm not sure I get your meaning.

Mark: Well, say someone's father did something really evil. Would their kids be evil too?

Mr McD: No, they probably wouldn't be evil too.

Mark: But, we're like our parents, aren't we?

Mr McD: Yes and no, you inherit your talents from your parents but what you do with them is your choice.

Mark: The things Hitler did....all that genocide stuff. I mean could he have ever thought he was right?

Mr McD: I don't know. Sometimes people think they are doing the right thing even when it is bad. But with Hitler, I just don't know.

Mark: But how can we *know* we're doing the right thing?

Mr McD: I can't answer that either.

## SCENE 6 (excerpt)

Mark: Dad?

Dad: Yes?

Mark: If you were Hitler...

Dad: If I was *who*?

Mark: No Dad I'm serious. If you did things like Hitler did – really bad things – what do you think I should do?

Dad: You mean should you go along with me because I'm your father, no matter what?

Mark: Yeah, that's about it.

Dad: I don't know. I suppose I'd want you to do what you thought was right. But... if we do disagree about things, I hope we'll still be able to talk about it. Still meet and be a family, no matter how much we argue.

Mark: Okay.

Dad: Does that answer your question?

Mark: I don't know. Hey what would you do if I was a mass murderer? You know chopped them up with a chainsaw or something.

Dad: Dunno. Try to work out why you did it. Be sad for you. Be sad for your victims. Try to get help for you. Wonder how your mother and I failed you.

Mark: Would you turn me into the police?

Dad: Yes. I suppose I'd have to. That's a hell of a question Mark.

Mark: Would you still love me? No matter what I did? Even if I killed hundreds and hundreds of people?

Dad: Mark, yes of course we would, you goose... or maybe we'd love you in a different way... What's brought all this on anyway?

Mark: Oh nothing.

## SCENE 9 (excerpt)

Mark: How did great great grandpa get our farm?

Dad: What? He bought it.

Mark: He didn't steal it from the Aborigines?

Dad: No, of course not. It wasn't like that in those days, anyway. No one thought of it as stealing.

*Mum packs Mark's lunch*

Mum: Banana or an apple?

Mark: But what if he *did* take it from the Aboriginal people...just suppose. It wouldn't be our fault would it?

Dad: Who's been feeding you all that stuff?

Mark: I was just listening to the news, and someone said –

Dad: The things they teach kids nowadays. Do gooders poking their nose where it doesn't concern them.

Mark: But Dad –

Mum: Mark, give it a rest would you.

Mark: You told me that if we disagreed about anything we should talk about it. You said...

Dad: I haven't got time for this.

*Dad exits*

Mum: Mark, that's enough.

Mark: But Mum, what if *everyone* thought a really bad person was right! Like all the German people thought Hitler was right?

Mum: I don't think all the German people thought Hitler was right. It was a totalitarian country. If you tried to speak out you were sent to a concentration camp.

Mark: Did people protest?

Mum: No idea. I suppose so... here's your lunch.

Mark: Mum...if Hitler had been in power... would you have protested?

Mum: Of course.

Mark: Even if it meant going to prison.

**Attachment B**

**ANNA'S DESCRIPTION**

The world was noise and rubble and splinters of rocks flew through the air. You could smell the blood and hatred just like you could smell the pigs in Frau Leib's mud.

There had once been trees and gardens. Now there was just a battle. They ran through the skeleton of the garden, then down some steps, back underground. Along a tunnel now. There were steps but they passed by them, then more steps. They came out at what looked like a railway station.

Duffi's daughter was gone. The good girl that Fraulein Gelber had tried to make her be was gone. All that was left was Heidi... a small seed deep inside her. All she had to do was survive and that seed could grow.