Lorraine Kimsa
Theatre for Young People

HANA’S SUITCASE
ADAPTED BY EMIL SHER
BASED ON THE BOOK BY KAREN LEVINE
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DIRECTED BY ALLEN MACINNIS

STUDY GUIDE
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LIVE THEATRE IS AN ACTIVE EXPERIENCE!

Ground Rules:

As members of the audience, you play an important part in the success of a theatrical performance. Please review the following theatre rules with your students prior to your LKTyp visit.

- Food, drinks, candy and gum are not permitted in the theatre.
- LKTyp is a nut-free zone. Many children have severe life-threatening allergies; NO PEANUTS or NUT products may be brought to our theatre.
- No electronic devices are permitted in the theatre because they affect our sound system. Photography, audio and video recording during a performance is prohibited by the Canadian Theatre Agreement.
- Students are not permitted to leave the theatre unless they are accompanied by an adult.

Theatre is a two-way exchange:

Actors are thrilled when the audience is engaged and responsive. We want you to laugh, cheer, clap and really enjoy your time at the theatre. However, please be considerate audience members. Talking, whispering and excessive movement during a live performance is distracting for the actors, and disruptive for other audience members.

Enhance your visit by encouraging your students to look at different aspects of the production. Before the show, identify tasks for your class. Have one group of students looking at the set, another listening for the music and sound effects, a third watching the lighting and a fourth, the costumes. Compare notes after the show about what they observed. Your students will be more informed and they’ll be surprised by how much they noticed. Ask them to be prepared with one question for the actors after the show. Brainstorm with them about possible topics to get the most out of the experience!
STRANDS AND CURRICULUM CONNECTIONS

CURRICULUM CONNECTIONS: Social Studies, Twentieth Century History, Religion and the Human Experience

CHARACTER DEVELOPMENT CONNECTIONS: Respect, Integrity, Fairness, Perseverance

In addition to Drama and Language Arts, *Hana’s Suitcase* directly relates to student development in the areas of:

SOCIAL STUDIES: Relationships, Rules and Responsibilities.

LANGUAGE: Oral Communication – Story Telling, Listening to Understand, Speaking to Communicate, Reflecting on Oral Communication Skills and Strategies.

THE ARTS: Drama - Reflecting, Responding and Analyzing.


You and your class can learn more about the country where Hana was born — the Czech Republic — as it is today.

For free history, culture and travel information about the Stunningly Different Destination visit the CzechTourism and Consulate General of the Czech Republic at 2 Bloor Street West, Suite 1500, Toronto, Ontario M4W 3E2.

CzechTourism Canada: Tel.: (416) 363-9928; e-mail: info-ca@czechtourism.com
Consulate General of the Czech Republic: Tel.: (416) 972-1476; e-mail: toronto@embassy.mzv.cz

www.czchtourism.com www.mzv.cz/toronto
**SYNOPSIS**

It is March, 2000. A child’s suitcase arrives from Auschwitz for an exhibit at the tiny Children’s Holocaust Education Resource Centre in Tokyo, Japan. Spurred on by Maiko and Akira, children at the Centre, Fumiko Ishioka, curator and teacher, begins to search for more information about the life of Hana Brady. Hana’s name, birthdate and designation (Waisenkind or orphan), painted on the side of the suitcase, are the only clues. The relentless search by Fumiko, leads her across Europe and North America until she uncovers the fate of Hana and the remarkable survival of Hana’s only brother, George, who lives in Toronto. Fumiko brings the painful story of Hana to Maiko and Akira. They start a children’s club, the Small Wings, to remember the children of the Holocaust.

The second act tells the story of Hana and her family. Hana’s childhood in the Czech town of Nove Mesto is shattered when her mother and father are taken prisoner by the Nazis. Hana and George are protected by a Christian uncle, but are eventually taken to the concentration camp of Theresienstadt. Hana is separated from George and the two children have radically different fates at the hands of the Nazis.

**GLOSSARY**

The words in the Glossary appear in blue throughout the study guide.

- **Buchta:** The Czech word for donut.
- **Ghetto:** An area where people are crowded in conditions of poverty.
- **Juden:** The German word for Jew.
- **Juden Eintreit Verboten:** The German phrase for “Jews are forbidden entrance”.
- **the Holocaust:** The mass extermination of 6 million Jews in WWII.
- **Kinderheim:** The German word for the homes where the children lived and attended school.
- **Kristallnacht:** The German phrase for “The Night of Broken Glass”, a terrible night in Germany in 1938 when Jews were terrorized. Businesses and synagogues had windows smashed and fires set.
- **kumbal:** The Czech word for an attic hideaway that some prisoners were able to build for privacy.
- **refugees:** People fleeing a country for political reasons.
- **Smelina:** A board game, like Monopoly, that was invented in the ghetto.
**Verboten:** The German word for forbidden.

**Waisenkind:** The German word for orphan.

**Vedem:** The magazine written by the boys of L417, where George Brady and Kurt Kotouc lived.

**Zyklon B:** The gas used to kill Jews at Auschwitz.

### Background

#### Historical Context

**Czechoslovakia and the Protectorate of Bohemia and Moravia during World War II**

In the period leading up to 1938, Czechoslovakia was an independent democracy. The Munich Pact in September 1938 changed that. Hitler began to threaten a European war if the Sudetenland, which was a region of Czechoslovakia, was not ceded to Germany. This border region adjacent to Germany had a high population of ethnic German individuals. It was annexed to Germany as a result of the Munich Pact. Refugees began pouring into Czechoslovakia from the Sudetenland. On March 15, 1939, German troops marched in and declared the central region of Czechoslovakia the Protectorate of Bohemia and Moravia. The eastern region, Slovakia, became an independent territory cooperative with the German state. The Nazis immediately began to impose restrictions on Jews, and the Nuremberg Laws were implemented here on June 21, 1939. At this time, 90,000 Jews lived in Bohemia and Moravia. By the end of the war, 88,000 had been deported, most of them to Theresienstadt. Most perished in Auschwitz-Birkenau.

**The Nuremberg Laws**

The persecution of Jews was a central keystone of Nazi ideology. Starting in 1933, the Nazis began implementing laws specifically targeted to restrict the civil rights of Jewish individuals. These were racist laws designed to “purify” the “Aryan” nation of Jewish blood. The laws removed most political rights from German Jews, and prohibited them from marrying Reich (German) citizens. Under the Nuremberg Laws, a Jew was defined as an individual who had Jewish grandparents. A person with only one Jewish grandparent could be branded as a target. There was an elaborate classification system identifying the percentage of Jewish blood for individuals of mixed parentage. They did not have to define themselves as Jews or be active in the Jewish faith.

### Theresienstadt

**History**

In November 1941, the Nazis created a Jewish ghetto out of an isolated 18th century fortress town near Prague. Theresienstadt (also known by its Czech name, Terezin) was different from the other ghettos. Along with less harsh living conditions, there was also a degree of self-government for prisoners, though they were still absolutely dependent on the Nazis’ arbitrary decisions. At Theresienstadt, the Nazis tolerated a cultural life for Jews. There were orchestras, concerts, theatre, lectures, a library; even religious life was not officially banned. Many well-known people were sent to Theresienstadt, people whose fates might be followed by the outside world. The Nazis created a smoke screen of deception, making it look like Theresienstadt was a “model Jewish settlement.” In 1943, the Nazis made Theresienstadt into a showplace for their propaganda. The Nazis were aware that news of the extermination and labour camps was beginning to leak to the outside world. They set up art studios and had prisoners design posters that showed images of the ghetto as a productive Jewish community. The Nazis carefully prepared a great staging for the arrival of the International Red Cross investigation committee on July 23, 1944. Dummy stores were constructed, as well as gardens, a school and a café, while a large quota of prisoners were deported to their deaths at Auschwitz-Birkenau so the ghetto would look less congested.

The Nazis even created a propaganda film showing Jews benevolently protected by the Third Reich. After the film’s production was complete, most of the cast was deported to the gas chambers. Of the approximately 140,000 Jews imprisoned in Theresienstadt, the Nazis’ “model Jewish settlement”, over 34,000 died in the ghetto and 87,000 were transported to death camps. Of 15,000 children deported from Theresienstadt to Auschwitz, 240 survived—none under the age of fifteen.

Theresienstadt was liberated by the Soviet Army on the 8th of May, 1945.
Daily Life, Food and Hunger

General conditions were appalling. Overcrowding, insufficient rations, insufficient toilets, limited access to water, lice, bedbugs and rampant disease were a part of daily life. Approximately 25% of prisoners died from malnutrition and disease while in Theresienstadt. Conditions in the Children’s Homes, or Kinderheim, were significantly better. This was due to the deliberate efforts of the Jewish Council to provide the best conditions that they could for the children. Unfortunately, this was at the expense of the elderly in the camp who received the worst rations and lodgings.

Bread was distributed twice a week. Children received ¼ of a loaf, adults received half a loaf (a loaf = 1 kilo). Once every ten days, prisoners received sugar (2 teaspoons per day), a small piece of margarine and occasionally a spoonful of something to spread on the bread. There were no vegetables, fruit or milk. At lunchtime, prisoners would receive their one meal of the day, either a bowl of soup made from lentil powder or potatoes (usually just the skins) or one potato and gravy. Rarely they would receive a small piece of meat (no more than 25 grams). For breakfast, they received a mug of imitation “coffee” made from toasted wheat, with no milk or sugar.

Prisoners lived under the constant threat of Nazi punishment. Rules changed frequently, deliberately calculated to keep prisoners in a state of fear. A prisoner who was caught smoking, sending a letter home to family, or teaching a child a lesson could be sent out on the next transport to Auschwitz.

Cultural Life

At the beginning of the war, all cultural activities were forbidden and punishable by death. In spite of these risks, artists secretly rehearsed and performed in attics and back rooms. In 1942, the Nazis eased the restrictions on performances, as it served their propaganda requirements.

Theresienstadt had an astonishing cultural life. Plays, musical concerts, puppet shows, operas, poetry readings and lectures were performed in the most unlikely places. The camp maintained a lending library of 60,000 volumes.

Many famous people from cultural, scientific and political walks of life were concentrated in Theresienstadt. Composers Victor Ullmann, Gideon Klein, Hans Krasa and Pavel Haas were all highly active in the camp. Hans Krasa’s Brundibar was performed 55 times. There were performances of the operas The Bartered Bride, The Kiss, The Marriage of Figaro, as well as Tosca, Carmen, Rigoletto and Verdi’s Requiem.

Visual artists were employed in the drawing office of the SS Kommandantur (the commander of the “defense squadron”). This gave them access to materials to continue to create clandestine works of art depicting the conditions of the camp. Artists Bedrich Fritta, Leo Haas, Otto Ungar, Karel Fleischmann and Peter Kien created haunting testimonials. Only Leo Haas survived. The children were also very active in cultural life. They performed in concerts and operas, and they wrote poems, journals and magazines such as BoNoCo, Rim Rim Rim and the most famous, Vedem. Vedem was created by the boys of Heim L417 where both George Brady and Kurt Kotouc lived. The children also created pictures. The artwork captured the loss of home and families, the world around them in the ghetto and the wish for happier times.

Nearly 4,500 pieces of children’s art survived the war, the result of lessons given by Friedl Dicker-Brandeis. The art survived the war because Dicker-Brandeis hid it in two suitcases before leaving for Auschwitz.

Children’s Homes (Kinderheim)

Most of the children lived in special homes or Kinderheim. These homes were set up by the Jewish Council to try to shield the children from some of the terrible conditions of the camp. The elders hoped to prepare the children for a better life after the war. They had better food and living conditions than many of the adults. Girls and boys were in separate buildings and, although all teaching activities were forbidden, each Kinderheim had a teacher assigned to them.

Children under the age of 14 attended a secret school. They had lessons in the morning and physical activity or games in the afternoon. This was very difficult as all parks were fenced off and children were forbidden to use them. At age 14, children had to work during the day. In all of German-occupied Europe, this was the only place where Jewish children went to school.

Eventually, the Nazis allowed the children to draw and paint, but subjects such as history, mathematics and literature remained strictly forbidden. During classes, a student would be placed near the door as a lookout. If a guard approached, a student would give a signal and the other students would immediately abandon their lessons and pretend to be doing a neutral activity.

Statistics

- 140,000 people were held prisoner at Theresienstadt from 1942-1945.
- 87,000 people were deported east to death camps, mostly to Auschwitz-Birkenau.
- Of those deported to death camps, 3,600 survived.
- 34,000 died at the camp primarily from malnutrition and disease.
- On May 9, 1945, 17,000 people remained in Theresienstadt.
- 15,000 children came by transport to Theresienstadt. Of those deported to death camps, 240 children survived. Of children under the age of 15, none deported to the extermination camps survived.
Biographies

George Brady
George is Hana’s brother and the only member of the Brady family to survive World War II. He miraculously survived Auschwitz and the Death Marches and emigrated to Canada in 1951. He now lives in Toronto where he ran a successful plumbing business. He, along with Kurt Kotouc, was responsible for the publication of Vedem, We Are Children Just the Same. He has four children, three sons and a daughter, Lara Hana.

Brady family website: www.hanassuitcase.ca

Ludmila Chladkova
Ludmila Chladkova has been working at Terezin Memorial for more than 30 years. First she worked as historian and documentarist. In 1993, she established the Department of Education and became its head. Together with her colleagues she prepares education programs about the Terezin Ghetto. She has published many articles and books about the Jews of Terezin.


Friedl Dicker-Brandeis
Friedl Dicker-Brandeis was the art teacher in the camp. She dedicated herself to running a sophisticated art curriculum with her training from the Bauhaus school. She used art as therapy for the often traumatized children. Friedl was a famous artist when she arrived at Theresienstadt. She perished in Auschwitz in October, 1944. Friedl lived in Kinderheim L410: Hana’s Heim.

The life and art of Friedl Dicker-Brandeis: http://sharat.co.il/iel/friedl/home.html

Fumiko Ishioka
Fumiko is the Executive Director of the Holocaust Education Centre in Tokyo, Japan. In 1999, she was hired to run the centre and to create children’s programs about the Holocaust. It was her idea to seek a child’s suitcase for her exhibit, and her perseverance that brought together the threads of Hana’s life story.


Kurt Kotouc
Kurt Kotouc was a bunkmate of George Brady’s for two years in Kinderheim L417. While there, he was the assistant editor of the celebrated boys’ magazine, Vedem (In the Lead). He lives in Prague. He has been very active in preserving the memories of Theresienstadt victims, including publishing a collection of articles and stories from the boys’ journals in a book titled: Vedem, We Are Children Just the Same.

The Small Wings
Maiko, Akira and a group of about a dozen children were participants in the club, Small Wings. They have now graduated, but at the time they met regularly to work on activities to promote peace and tolerance. They became fascinated with Hana’s suitcase after its arrival at the museum in 2000. They wrote a newsletter together about their activities. Akira and Maiko are real names of children from the Small Wings, but the characters in the novel and the play are fictionalized and represent all of the children.

The Suitcase

Shortly after the publication of the book, Lara Hana Brady discovered that the suitcase was a replica of the original suitcase. Hana’s original suitcase was destroyed in a 1984 fire caused by arson, likely a result of neo-Nazism. Fortunately, the Auschwitz Museum recreated the suitcase which led to Fumiko’s discovery and the subsequent story.
Timeline

World War II

- Hitler comes to power in Germany.
- The first of the anti-Jewish laws are introduced. The Nuremberg laws are passed.
- Germany occupies Austria.
- Hitler threatens a European war.
- The Munich Pact cedes the Sudetenland to Germany in exchange for peace.
- Germany marches into the Sudetenland.
- Kristallnacht occurs in Germany. Jewish businesses and synagogues are targeted in a night of terror. Mass arrests of male Jews begin.
- Hitler marches into Czechoslovakia. The Czech provinces of Bohemia and Moravia become a German Protectorate.
- Germany invades Poland. World War II begins.
- Construction begins on Auschwitz, camp 1.
- Jewish children are banned from school in the Protectorate.
- German invasion of the Soviet Union.
- Tests are conducted using Zyklon B for mass murder.
- Construction begins on Auschwitz-Birkenau.
- The Czech town of Terezín is renamed Theresienstadt and is converted to a Jewish ghetto.
- Japan bombs Pearl Harbor. The United States declares war on Japan.
- Theresienstadt reaches a peak population of 60,000 people.
- Mass deportations to Auschwitz-Birkenau.
- International Red Cross visits Theresienstadt.
- Auschwitz is liberated.
- The Red Cross takes charge of the Theresienstadt ghetto.
- Germany surrenders.
- Theresienstadt is liberated.
- The United States drops the atomic bomb on Hiroshima and Nagasaki.
- Japan surrenders.

Hana’s World

- George Brady is born.
- Hana Brady is born.
- Refugees from Germany and Austria start appearing in Nove Mesto.
- Restrictions on Jews impact many aspects of the Brady family’s life.
- The children are banned from school.
- Marketa Brady is arrested and deported to Ravensbrück. Two months later Hana receives charms made from bread dough from her mother.
- The Brady family must start wearing the Star of David. Germans dictate that Nove Mesto must be made Judenfrei.
- Karel Brady is arrested. He goes to Iglau Gestapo prison. Hana and George go to live with Uncle Ludvik and Aunt Heda.
- Hana celebrates her 11th birthday in a warehouse in Třebovice. On May 18th, they are sent to Theresienstadt. This will be their home for the next two years.
- Karel Brady dies in Auschwitz.
- Marketa Brady dies in Auschwitz.
- Friedl Dicker-Brandeis arrives in Theresienstadt. She begins to teach art lessons to children in the camp.
- The boys of L417, Home One create and publish the weekly newspaper Vedem.
- Hana has art lessons from Friedl Dicker-Brandeis.
- Hana and George’s grandmother arrives in Theresienstadt. Hana and George discover her name on an incoming transit list. She dies after 3 months.
- George is sent to Auschwitz in the first transport. He is selected for a work crew.
- Friedl volunteers for a transport to Auschwitz in order to rejoin her husband Pavel. She dies there.
- Hana is sent to Auschwitz.
- George is freed.
- George returns to Nove Mesto.
Fumiko Ishioka and the Small Wings

1999  The Tokyo Holocaust Education Resource Centre hosts a Children’s Forum. A Holocaust survivor speaks to the children about her experiences. Fumiko is inspired by her optimism and zest for life. The Small Wings start writing a newsletter. Fumiko begins a quest for personal items that belonged to children for her Holocaust Education Centre in Tokyo. Specifically she requests a suitcase and a pair of shoes (something that will tell a personal story). Fumiko visits Auschwitz and makes a personal request.

March, 2000  Hana’s suitcase arrives in Tokyo from Auschwitz. Children at the Centre want to know more. Fumiko sends letters to Holocaust museums around the world looking for more information.

April, 2000  Fumiko receives photos of Hana’s drawings from Terezin. Fumiko opens the exhibit The Holocaust Seen through Children’s Eyes.

July, 2000  Fumiko visits Terezin and the Jewish Museum in Prague. She discovers that Hana has a brother, George. She locates Kurt Kotouc and, through him, George Brady’s address.

Aug., 2000  Fumiko writes to George Brady.

Sept., 2000  Fumiko receives George Brady’s letter and the photos of Hana.


March, 2001  George and his daughter, Lara Hana, visit Fumiko and the Small Wings in Tokyo.


Japan in World War II

It is particularly significant that Japanese children are so eager to learn the story of Hana and other Jewish children who suffered a tragic demise at the hands of the Nazis. Japan was allied with Germany in World War II and has its own history of war crimes and the annihilation of thousands of Korean and Chinese people. For decades, Japan did not encourage education about the Holocaust. The story of the extermination of six million Jews during the Second World War was not always taught to Japanese schoolchildren.

The Tokyo Holocaust Education Resource Centre, founded in 1999, contributes to a new understanding of the Holocaust. “It is a slow and complicated process,” Fumiko Ishioka says. “Hana’s story is a gift for us and we were able to make one step ahead to encourage children to open up their eyes to see the world and also to help them realize it’s important to learn from the past.”
**PRE-SHOW ACTIVITIES**

**Locations in the Play**

- Using an atlas, identify the locations mentioned in the play.
- Visit the United States Holocaust Museum’s website interactive maps and the Nove Mesto website to find them.
  
  http://www.ushmm.org/museum/exhibit/focus/maps/
  
  http://www.nmnm.cz/ (click on British flag to select English)
- Trace Fumiko’s quest.

  **Auschwitz:** The infamous death camp where most Theresienstadt Jews died.

  **Czech Republic:** Formerly a part of Czechoslovakia, where Hana lived. During WWII it was named The Protectorate of Bohemia and Moravia.

  **Iglau:** A Gestapo detention centre in Moravia where Karel Brady was sent.

  **Nove Mesto:** The town in Moravia where the Brady family lived.

  **Prague:** The largest city in the Protectorate during WWII. Also the location of the Jewish Museum where the Terezin Children’s art collection is now kept.

  **Ravensbrück:** The camp in Germany to which Marketa Brady was deported.

  **Terezin:** The Czech name for the town that became the concentration camp, Theresienstadt.

  **Trebic:** A transit camp in Moravia, near Nove Mesto. Hana and George spend Hana’s eleventh birthday here.

  **Toronto:** Where George Brady lives now.

**Restrictions**

*Restricted rights of Jews in Czechoslovakia and in the protectorate of Bohemia and Moravia, 1939-1941*

Commencing in 1939, the Nazis imposed about 60 restrictions on Jews living in the Protectorate. Here is a sample of some of those restrictions. Post the restrictions in front of the class. Read them aloud to your class.

1. As you are reading, ask each child to select one restriction that would be the most difficult for them. Discuss with the class.

2. Some of the restrictions may seem unusual. Discuss the implications of these restrictions. Why would they restrict the breeding of pigeons, for example?

3. The restrictions fall into a number of broad categories: access to food, access to money, freedom of movement, access to information; intimidation and public humiliation. With your students, sort the restrictions into the different categories. Can they think of others?
1939
- Jews are banned from practising law
- Jews are banned from working in public institutions
- Jewish doctors are banned from working at all health facilities
- Jews are banned from public and café rooms
- Jews are banned from swimming pools and sportsgrounds
- Jews are banned from German universities
- Jews are ordered to immediately hand in radio sets
- Jews are placed under 8 PM curfew
- Jews may be dismissed from their jobs without reason
- Jews are expelled from all associations/clubs

1940
- Jews are obligated to declare the value of their assets
- Jews are banned from theatres and cinemas
- identity cards of Jews are marked with the letter “J”
- anyone to whom the Nuremberg Laws apply is obligated to register with the Nazis
- Jews are banned from entering all public parks and gardens in Prague
- Jews are allowed to board only the rear carriage of trams
- Jews are banned from breeding pigeons
- Jews are banned from travelling on steamboats
- shopping hours for Jews are restricted: 11 AM–1 PM and 3 PM–4:30 PM
- Jewish children are banned from attending schools
- Jewish apartments are confiscated and reallocated to Germans
- Prague Jews may no longer obtain clothing ration cards
- all Jewish bank accounts are frozen

1941
- Jews are banned from German streets in the centre of Prague
- all telephones are confiscated from Jews
- apple rations are taken from Jews
- Jews are ordered to hand in their driving licences
- Jews are banned from fishing
- Jews may no longer obtain sugar rations
- retroactive ban on marriage between Jews and Reich nationals
- Jews are banned from all woods and forests
- Jews are forbidden to leave their district without permission
- all Jews over 6 are forced to wear the yellow Star of David
- Jews are banned from public libraries
- music by Jewish composers may not be broadcast or performed
- Jews are forbidden to smoke tobacco
- Jews may no longer obtain shaving soap
- it is forbidden to provide Jews with fruit or candy
- it is forbidden to sell or give Jews marmalade or jam
- it is forbidden to sell cheese to Jews
- it is forbidden to sell or give Jews fish, poultry or game
- Jews lose their entitlement to sick pay, holiday pay and overtime
- Jews may only be employed in groups
- Jews may no longer obtain onions
- total ban on Jews using trolleybuses

VISUAL ART ACTIVITIES
Collage Name Art

Use found materials available at home or in your classroom: paper from the recycle bin, old magazines, fabric, etc. Create a collage on a topic connected to being a child in Friedl's art class:

- students’ ideas on what camp life was like
- what they would miss from home
- daily events

Remind students that materials were scarce and that they will have only one piece of base paper upon which they can work.

Students may work individually, in pairs, or in small groups.

The only clue to Hana Brady was a suitcase with her name on it. The only other piece of information was the word Waisenkind beside her name, with her birthdate, May 16, 1931.

Create a work of art using the student's name as a component of the piece.

Make use of paper, collage elements, paint, brushes, pencils, scissors, etc. When she was ordered to Theresienstadt in December, 1942, Friedl Dicker-Brandeis deliberately chose to bring art supplies and all kinds of paper in her suitcase, including scrap paper, cardboard, and plain wrapping paper. Other paper and drawing supplies were smuggled into the ghetto at great risk by others.

1. Ask students to create a work of art inspired by their own first or last name.
2. Have them brainstorm about the type of media they will employ. They may choose to execute a drawing or create a work that combines painting and collage.
3. The only requirement of the piece is that students incorporate their names in some way.
4. Discuss the finished works of art with the class.
**Wishes**

Hana Brady’s brother, George, helped Hana name her **frustrations** and place them in a bottle to be buried in their garden. From this idea, we suggest an exercise where Hana’s **wishes** are expressed.

1. Divide into groups of two and take the roles of Hana and George.

2. In-role, with paper and a pen, record some of the things you think Hana might have wished for.

After the improv, discuss what we can learn from Hana and what Hana would want for the future.

3. Record some things that Hana might wish for if she were alive today, both for herself and for the children of today’s world.

4. Have each student select the wish that is most important to him or her. Have the students create stars and write their wishes on them.

These can be displayed for the children to look at each day, to be reminded of Hana and the importance of a peaceful world. The stars can take shape in whatever form the students choose. For younger children, you may want to create a template or use the Star of David as a reminder of the star that Hana was forced to wear.

**Hot-seating**

1. Have each student pick a character from the play and write a series of questions that they would ask that character.

2. In pairs, students will take on the role of the character that their partner has selected and interview each other, in role.

3. Some of the main characters are: Hana, George, Fumiko, Akira, Maiko, Karel and Marketa.

**Improvisation**

Create an improvisation to explore why Maria stopped playing with Hana:

- How did Hana feel about it?
- How do you think Maria felt about it?
- What would you do if you were in Maria’s position?
- What would have happened if Hana and Maria had met after the war?

**Tableaux**

Fumiko asks the Small Wings to draw what Hana might have seen during her stay at Theresienstadt in order to help them understand what her experience was like.

- Divide students into groups of three or four and ask them to create visual tableaux inspired by images of what Hana might have seen throughout her life. Tell them to create five visual images using all group members for five stages throughout Hana’s life. Date them from her time in Czechoslovakia and allow them to end whenever they choose.

**Questions:**

**To the groups**

- How did the group decide which images to convey?
- How did it feel to visualize what Hana saw?

**To the class**

- How did it feel to see a visual representation of Hana’s life?
- Which images do you remember?
- What can we do with these images now that we have seen them?

**Resistance**

Contrary to some popular views of the Holocaust, those persecuted by the Nazis often did not go quietly to their graves. For some, art was a form of resistance. By drawing, painting, putting on plays, or making music, they resisted the Nazis’ attempts to take away their humanity and dignity. Other people practised prayer and religious observance as a form of spiritual resistance. Many also took part in armed resistance. Ask students to conduct further research into the various resistance movements in order to gain a greater understanding of the different ways in which Jews and others challenged Nazi oppression.
**Problems and Solutions**

This is a variation of an exercise from Augusto Boal’s methodology. It is designed to show students the problems they face in the world around them and how to find alternatives and tactics to solve them.

**Ask the students the following question:**

**What is hate?**

One by one, ask the students to answer this question by creating tableaux using their own and other students’ bodies. They can shape, mold and change as many people as they need to execute their vision. They should do this in front of the whole class for everyone to see. For example, one student could stand over another student miming a ‘knife’ to the back of the other student.

Once everyone has had a turn, ask the first person to recreate their tableau. Ask the students who are watching to literally reshape the person’s tableau by reorganizing the bodies on stage in order to answer the following questions.

**What was hate to Hana?**

For example, the student miming the ‘knife’ could put the ‘knife’ to the other student’s forearm, symbolizing the tattooing of numbers in concentration camps.

Does anyone have an alternative or solution to this problem? Once someone raises their hand, ask them to once again reorganize the bodies on stage to show their alternative or solution. For instance, the student who was once carving the tattoos could turn their ‘knife’ into a paint brush and ‘paint’ the other student a picture.

At the end of the exercise, all of the problems should be tackled and each student should have attempted to solve at least one problem. Discuss the following:

**Questions:**

- What did it feel like to solve such complicated problems?
- Do you think it is possible to solve everything?
- What can you do to combat hate in your lives? In society?
- How can we implement these solutions to solve the problem of hate?

**Note:**

*The solution cannot be as simple as NOT doing what they had originally planned to do. They must invent creative solutions for their problems.*

**LANGUAGE ART ACTIVITIES**

**Spatial Relationships**

When Friedl is teaching Hana to draw, she says, “Think of space. The space that isn’t here. The space you want and need. Space to run around in. Space to jump through. Space where your imagination can run wild.”

**Questions:**

- What does space mean to you?
- Think of some of your favourite spaces to be. Make a list of those spaces.
  - What do you love about them and what you do there?
- What do you think space meant to those on the cattle cars to Auschwitz? To Hana?
- Is it possible to express yourself without space?
- How do you think the concept of space changed throughout the Holocaust?
- How can we create space where there is none?
Storytelling

In *Hana’s Suitcase*, Fumiko gets in touch with Hana’s brother, who in turn tells Hana’s story. We discover Hana through the eyes of her brother.

• In groups of two, tell each other a story of an event that made an impact in your life (it can be funny, unusual, sad) for two minutes each.
• Present the other person’s story to the larger group.

Questions:
• How did it feel to be represented by someone else?
• Did they tell your story well?
• Did they leave anything out?

Underground Activities

Teaching, learning, producing and performing went on in *ghettos* and concentration camps “despite the war, despite the drab, cramped surroundings, despite everything…”

All kinds of classes – like the ones taught by Friedl to Hana - were secretly organized in Theresienstadt. The magazine, *Vedem*, was produced and distributed in Terezin, too.

Research the underground cultural activities that were practiced in the *ghettos* and camps. What does this say about the human spirit?

*Vedem (In the Lead)* was a Czech language “magazine” that existed from 1942 to 1944 in Theresienstadt. It was hand-produced by a group of boys, aged twelve to fifteen, who lived in Barracks L417, or Home One, led by editor-in-chief Petr Ginz. The magazine was written, edited, and illustrated entirely by these young boys. Altogether, some 800 pages of *Vedem* survived the war. The content of *Vedem* included poems, essays, jokes, dialogues, literary reviews, stories, and drawings.

Suitcase Activities

Objects and Artifacts

Fumiko and the Small Wings made a deep connection with Hana even though they knew very little about her. The play *Hana’s Suitcase* underlines the importance of making connections with someone that you know nothing about. The Small Wings, using only Hana’s suitcase, a few of her drawings, and later, some photographs, helped young people in Japan and around the world, to witness Hana’s story and to be deeply moved by it. Those few objects assisted us in building this bridge to Hana.

• Ask students to think of an object that is very important to them. This could be a favourite doll or toy, a special gift someone has given them, a family heirloom, or any other object that means a lot to them. The students should then write a story or poem about this object and its significance to them, allowing them to tell the story of their lives as represented by the object they have selected.

• **Variation**: choose one object which is significant in your life. Imagine that the object can talk. What would the object say about you?

Make sure that the students do not include their name on their work. When they are finished, hang all of the pages around the classroom. Allow time for the students to look at all the other students’ work and select one of the stories or poems that speaks to them.

Divide the students into groups of four or five to discuss the works that they chose. The discussion can include these questions:
• Why did you pick this story/poem?
• What does it make you think about?
• What do you think the person that wrote this is like?
• What questions do you have about that person and the object they wrote about?

After the exercise is complete, do reveal which person wrote about which objects. Later you might ask:
• What objects would you want to be preserved when you are no longer around? Why?
• What do these objects say about you, your family, or your community?

* Ask students to look at the *Hana’s Suitcase* website (www.hanassuitcase.ca).
* Have them click on “gallery” at the bottom of the page, and then select the different eras (Before WWII, During WWII, After WWII). Ask them to select a photograph or an artifact and write a brief report on what they notice about the object and what they think of purpose and meaning.
**Clues**

Sometimes there is no one to tell the stories of those victimized in the Holocaust. There are only objects or clues. You have to figure out a person’s life by the objects in their suitcase, as in the play *Hana’s Suitcase*. You feel how Fumiko, Maiko, and Akira feel.

1. One person is chosen to leave the room and will return in role as an investigator.

2. Select the name of a character from the play, or build a completely fictional character.

3. Have four people sit on chairs to represent four ‘suitcases’. Brainstorm the story of the character and then give each ‘suitcase’ three objects or three hints to the story of their life. For example, “Jane Doe grew up in Montreal” — so one of the objects in one of the four suitcases would be a Montreal hockey jersey. “Jane Doe’s favourite class was gym” — so one of the objects might be a baseball glove.

4. After each suitcase has been given three objects that go along with the story line of the character, the investigator will be allowed to come back into the room.

5. S/he can walk up to the first suitcase out of four and say, “What do we have here?” and the suitcase would respond, “A suitcase of clues...” Explain what is in the suitcase.

6. The investigator then gathers up all the clues and forms the story of “Jane Doe”. S/he tells the story and then the class tells their story and they compare the two versions.

**Memories**

Pretend you are going on a trip by yourself for a year. Fill your suitcase with things that remind you of:

- your mom, your dad, brothers and sisters
- the things you will miss most about home (e.g. foods, toys and pets.)
- favourite smells

1. In groups of two, make a list of ten things you would put in the suitcase to remind you of the three categories, keeping in mind that your suitcase isn’t much bigger than your schoolbag.

2. After making your lists, on your own, brainstorm fifteen different things you believe are true that no one can change your mind about. For example, “I believe that rainy days are meant for playing Snakes and Ladders.” Start recording your fifteen beliefs this way: **I believe...**

3. After making your list of beliefs, do the same thing with the title, “Things I Will Miss”. For example, “I will miss walking my dog Spencer in the forest behind my house.” Make a list of fifteen things you will miss beginning with: **I will miss...**

**Sharing:**

Now as a group, share some of the things you’ve written down. Some things to consider as you talk about what you’ve done:

- do you think Hana would have shared some of the same beliefs you do, considering her age?
- do you think she would have enjoyed some of the same things you enjoy?
- did you find that you shared things in common with the people in your group?
I had not yet finished reading *Hana's Suitcase* when my mind began to spin with the possibilities of turning a beautiful story into a powerful play. As I read certain passages I pictured them on stage and knew I could use all the tools theatre has to offer: sets, costumes, music, slides, masks, even silence. A well-timed pause can speak volumes and tell us more about a character or situation than any amount of dialogue.

From the very start, I knew bringing *Hana's Suitcase* to life on stage would present certain challenges, and many rewards. How far into the darkness of the Holocaust do you go, knowing young children will be watching the play? How do you condense layered lives into ninety minutes on stage? How much of the book do you preserve, and what gets left behind?

Process is as important as production when creating a play, especially an adaptation. That process includes working with colleagues — a director, a dramaturg — who offer feedback and insights as the play takes shape from draft to draft to draft. A world of its own emerges, a world with its own rules and rituals. In the world of this play, the past and present are braided but never blend: Akira and Maiko imagine Hana’s story as it unfolds but cannot affect it; unable to change the past, they unearth their potential to shape the future.

And so a play about the Holocaust ends on a positive note: the last image of the play is of a Japanese girl pretending she is a Jew in Czechoslovakia. It is a small but hopeful gesture that reminds us of the power of theatre to scatter seeds, seeds that all of us — on stage and behind the scenes — have to believe will take root.

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**Emil Sher**

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**LKTYP:** How do you feel about the adaptation of your story to the stage?

**GEORGE BRADY:** Every new step is a surprise to me. It started with the CBC radio program, then the book was written and has been published in forty countries, and then there was the TV documentary that won a Gemini. With the play, and knowing the people involved, it will be very successful. This is all very exciting to me. I am gratified that there is recognition of my sister and through her, the lives of so many other children who suffered a similar fate.

**LKTYP:** What do you think about the way the story is told in the play?

**GB:** It’s a different way of telling the story. In the play, it starts in Japan. There are photographs projected. I cannot imagine how it will work. How will adults play children? But I am sure the people involved will make it work!

**LKTYP:** How do you think young theatre audiences in Toronto will react to the play? What about the children from war-torn countries?

**GB:** Children respond in many ways. The impact is great on kids. I think that is why I go out to schools; to share the story with them. It is such a strain sometimes but it is worth it. Our story teaches kids. After reading the book, children suddenly realize they have parents, siblings, freedom. This can change their lives. They understand that they have to respect each other, that it is about more than tolerance. In one Toronto school, the Russian immigrant children asked me a lot of questions about how I got here, how I learned the language. In that class there were Indonesian students too who came from terrible conditions. A very emotional moment for me was at the Silver Birch awards at Harbourfront when a teacher said to Karen, “Our school voted 100% for *Hana’s Suitcase* and 80% of our students are Muslim.”

**LKTYP:** Is there anything else you’d like to share?

**GB:** Last year, a student came across some old papers and photographs in a dumpster in the Czech town of Brno. His mother had read *Hana’s Suitcase* in Czech and connected the documents with my family. They were from Terezin and included a postcard from Hana that she tried to send to our mother but was returned because she had written two lines more than the permitted six. My forgotten diary from Terezin was also found and so the story evolves in unexpected ways!
**The Interpretation**

**Directors’ Note**

What drew me to *Hana’s Suitcase* and made me want to stage a play version is the wonder that Hana dreamed of being a teacher and, even though she perished at the hands of the Nazis, her story sixty years later is teaching children. That is remarkable; as remarkable as the curiosity of the children of Tokyo’s Holocaust Education Resource Centre about a girl they could never meet, whose suitcase had come into their possession.

I think our play adaptation emphasizes the learning that took place among the Japanese children. In their search for Hana Brady, the children build both an understanding of her story and of the larger story within which Hana and her family were swept up. The children also attach themselves emotionally to Hana’s story and it is this aspect of the play that I feel is most important.

We want children to know about the Holocaust because we want them to grow up to be the kind of people who would reject any hint of such a thing happening again. How do we do this? The horrors in every Holocaust fact are certainly enough to shock any young or old person but does shock turn into caring? When children make an emotional connection to a story, and especially a person, they can begin to truly care about outcomes and responsibilities and justice and peace-making. It is only people who care who can take action to stop holocausts.

I think children side very easily with fairness and with peace. I would like to think it is in the nature of children to do so. What I hope *Hana’s Suitcase* helps teach them is the need to side with peace and justice when it is hard to do so: when it is un-popular or dangerous or isolating to do so. A strong, often sad, but inspiring story like that of Hana and George Brady and the Small Wings of Tokyo’s Holocaust Education Resource Centre is, I hope, a great way to teach children, as Fumiko Ishioka has said, “to make peace with their own hands”.

**Allen MacInnis**

The design for the centre stage, however, brings the lightness and magic of childhood memories and of the youthful energy of Japanese children. The whiteness of the centre stage is connected to a modernity of Japanese interiors, and later to the winter landscapes that we see in the second act. The second level of a simple bridge creates an additional place for some of the characters to appear and disappear. White lines in the upper part of the stage represent the barbed wires of the ghettos and concentration camps with water and tear drops attached to the lines. Several disconnected/deconstructed paper surfaces inhabit the sky of the centre space in Act One, merging together in Act Two to become a projection surface for many photographic images.

Costumes are carefully designed to follow many references in existing photographs of the Brady family and other characters. There are several characters/figures that create a dramatic background for numerous scenes. We designed them to wear masks that emphasize both the dramatic impact of the moment and the universal character of those figures. It is important for me as a designer that the environment I create on stage helps to tell the story that we are set up to tell, and that actors and their connection with the audience is ultimately the most important part of the production.

**Teresa Przybylski**

I had a chance to hear the original documentary by Karen Levine that was broadcast on the CBC radio a few years ago. I was captivated by the persistent energy of the Japanese children who wanted to learn the story of a little girl, one of many children who tragically perished in the Holocaust during WWII. Karen Levine subsequently wrote a book based on her original radio documentary.

Several design meetings with director Allen MacInnis clarified the direction of the design. There are two main locations to consider: the contemporary location of the Tokyo Holocaust Education Resource Centre in the first act, and the thirties’ and early forties’ world of Hana’s childhood in the small town near Prague and in Theresienstadt.

We decided that some of the existing elements of the theatre’s architecture (LKTYP is located in an old industrial brick building) could be useful to create a physical framework for the play. I designed two towers on the left and right side of the stage to create a proscenium frame that complemented the existing architecture of the theatre with its brick walls and rough industrial detailing. The brown brick and austere quality of the two towers and of the theatre walls represent the military complex of the houses in Theresienstadt.

When I was approached by LKTYP to design the set and costumes for the play based on the book, I felt a sense of tremendous responsibility to be trusted as a designer, and a member of the creative team, to give the narrative a new life on stage. The most important part of this story is the connection of the children in contemporary Japan to a small girl who died a tragic death in Auschwitz. It seems to connect every child who is interested in this story with all the children who perished in the tragedy of the Holocaust.

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ON-LINE RESOURCES

Brady Family Story
The official Brady Family website with family photos, documents and a 1938 home movie.
www.hanassuitcase.ca

CBC documentary. Listen to the broadcast.
http://radio.cbc.ca/programs/thismorning/sites/people/hanassuitcase_010119/hana_main.html

Actual Places in the Play
Terezin Memorial

Jewish Museum in Prague, home of the Children’s Art Collection of Terezin.

Tokyo Holocaust Education Resource Centre
www.ne.jp/asahi/ holocaust/tokyo (in Japanese)

Town of Nove Mesto, Moravia
http://www.nmnm.cz/ (click on British flag to select English)
View the town square where the Brady family lived at #13 Vratislav Square.
http://virtualcz.nmnm.cz/aj/start.html

United States Holocaust Memorial Museum
www.ushmm.org
Holocaust Encyclopedia, allowing you to do a search on any WWII topic
http://www.ushmm.org/wlc/en/
For Teachers
http://www.ushmm.org/education/foreducators/
Personal Histories of survivors (Prescreen for students. Use with caution.)
http://www.ushmm.org/museum/exhibit/online/phistories
Photo archives (Prescreen for students. Use with caution.)
http://www.ushmm.org/photoarchives
Film and Video
http://www.ushmm.org/research/collections/
Interactive maps, including major invasions of war, location of camps, etc.
http://www.ushmm.org/museum/exhibit/focus/maps/

Art & Culture of Theresienstadt
The life and art of Friedl Dicker-Brandeis
http://sharat.co.il/lel/friedl/home.html

Children’s Performances at Theresienstadt
http://www.sharat.co.il/lel/terezin/t6_children.html

Other Sites
Auschwitz Memorial (Not recommended for elementary students. Use with caution.)

Holocaust Centre of Toronto
http://www.jewishtoronto.net/content_display.html?ArticleID=35200
Arts Impact: Making a difference in the lives of students

LKTYP is proud to have Great-West Life, London Life and Canada Life as lead sponsors for its Arts Impact programme, which provides opportunities for schools in low-income areas of Toronto to participate in quality arts education. Arts Impact’s goal is to deepen students’ understanding of theatre, allowing them to be inspired by the material presented on stage and to think in ways that challenge their own perceptions.

Connections: Addressing the pattern of poverty

There is empirical evidence that children who live in poverty are at greater risk of dropping out of school. Studies have also proven that exposure to the arts improves scholastic ability and attendance. Thanks to the generosity of CIBC Children’s Foundation, LKTYP can offer special subsidized tickets to qualifying schools.

ON-LINE RESOURCES

**Terezin Art**

http://www.jewishmuseum.cz/shop/ashop.htm

Glick, Srul Irving. *I Never Saw Another Butterfly*, song cycle of poems by children from Terezin.
digital.library.upenn.edu/webbin/freedman


Fritta, Bedrich and Ivan Klima *This is not a Fairy Tale, it’s Real*, The Jewish Museum Prague, 2003.
http://www.jewishmuseum.cz/shop/ashop.htm

**Terezin History**

http://www.jewishmuseum.cz/shop/ashop.htm

http://www.jewishmuseum.cz/shop/ashop.htm

**Other Books**


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*LKTYP would like to acknowledge and thank Pat McCarthy for her expertise and advice on this season’s study guides.*
LORRAINE KIMSA THEATRE FOR YOUNG PEOPLE (formerly Young Peoples Theatre) is the largest Theatre for Young Audiences (TYA) company in Canada and a significant institution in the Canadian professional theatre community. Over our 44-year history we have produced many of the most important works that now form the canon of plays for young audiences in this country. At the heart of founder Susan Rubes’ idea for Young Peoples Theatre (YPT) was a belief that children deserve a theatre of their own – with resources and standards no lesser than those for adults. She believed – as we do today – that young people deserve good theatre because theatre is good for young people.

Through the communal experience of the theatre we create for them, children can receive indications of what is important, funny, trivial; positive, negative, wrong, right, rightish, wrongish; frightening, reassuring, empowering, unavoidable; familiar, new, eternal …. We strongly believe that even through the most playful of plays, we are speaking powerfully to children about the community and the world in which they live.

Therefore, at the centre of the artistic policy of LKYP is a desire to have a positive and lasting impact on the emotional, social, and intellectual development of young people.

We want children to be imprinted with experiences that will increase their access to the world, in order for them to grow into the unique and wonderful people they were born to be. To do this, our programming is drawn from the world classics of children’s stories, from contemporary works, from the new plays we develop, and from productions showcasing the most innovative and accomplished theatre for young audiences by other Canadian and international theatre companies.

At LKYP, because we are serious about child development through theatre art, children can experience our work as either audience members or theatre creators. We extend the learning opportunities of our professional productions through our substantial Education & Participation Department. The Department’s services for teachers and students helps connect curriculum objectives and learning outcomes to the content of our professional productions; its Community Participation projects link our theatre skill with the educational aspirations of partners who are dedicated to the growth of young people; our interest-based Drama School offers young people the chance to engage deeply in the excitement of theatre art; and our Community Volunteer programme offers everyone who wants it, the opportunity to participate in the mission of LKYP.

LKYP is not only a professional theatre for young audiences but a vital community-based centre of arts education.

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