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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

SOCIAL ACTIVISM: TEACHING ACTIVISM  
THROUGH SOCIALLY CONSCIOUS PLAYS

A Thesis Submitted in Partial Fulfillment  
of the Requirements for the Degree of  
Master of Arts

Alanna Kiewe

College of Performing and Visual Arts  
School of Theater Arts and Dance  
Theater Educator Intensive

December, 2019

This Thesis by: Alanna Kiewe

Entitled: *Social Activism: Teaching Activism through Socially Conscious Plays*

has been approved as meeting the requirement for the Degree of Master of Arts in the College of Education in the School of Theater and Dance, Theater Educator Intensive

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## ABSTRACT

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Students derived numerous benefits while participating in theater by gaining confidence and social skills. To help navigate these skills, this thesis showed that using a socially conscious play helped participants gain empathy, an understanding of their community, and an interest in social activism. This protocol outlined the process of producing *And a Child Shall Lead*, by Michael Slade. The entire process of working on Slade's play allowed students in middle school to gain an understanding of the Holocaust and helped them appreciate how social activism can shape communities.

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## CHAPTER I

### INTRODUCTION

#### **Goal of Thesis**

The idea of history repeating itself is a notion that many adults are familiar with; yet, many cannot comprehend how atrocities committed throughout history can be repeated in the world today. Perhaps the starkest example of a past horror that should never be repeated is the Holocaust. In 1934, Adolf Hitler became the dictator of Germany and began his persecution of the Jewish people. Hitler used his position of power to spread propaganda about the Jewish people and enact laws preventing those of the Jewish faith from being part of German Society. In order to make Germany great, Hitler led his country to believe that the Jewish people were a threat to Germany's way of life. By 1941, Hitler created the Final Solution, a plan that would exterminate all Jewish people so that Germany could prosper. Hitler organized the Einsatzgruppen, commonly referred to as Hitler's death squads, and built camps specifically designed to end as many Jewish lives as possible (United States Holocaust).

Between 1941 and 1945, Hitler almost succeeded in his plan to exterminate the Jewish race after killing an estimated six million Jews ("Introduction to the Holocaust"). After World War II, people swore that another genocide would not happen as the world sat back and watched, but since then, the Hutu government committed mass murder against the Tutsis, and hundreds of thousands of Darfuri citizens were killed by their government less than twenty years ago ("Past Genocides"). Not long ago, Neo-Nazis took

to the street in Charlottesville, carrying flags with swastikas and chanting Nazi-associated phrases eerily reminiscent of the rallies Hitler led (Keneally). Most recently, eleven people, including a Holocaust survivor, were killed in a shooting at a synagogue. The Tree of Life congregation, located in Pittsburgh, was one of the deadliest anti-semitic shootings in the last twenty-five years (Robertson et al.). As Neo-Nazi and White Supremacist groups continue to rise and prosper in the twenty-first century, it is more important than ever to educate today's youth about the dark side of human history in order to break the cycle of violence.

Michael Slade's *And a Child Shall Lead* delves into history's dark past by confronting the Holocaust; he explores the powerful impact that children had in resisting the Nazi regime. Slade used surviving poetry and stories from children in the Theresienstadt concentration camp to weave together a story of survival and defiance in the face of life-threatening circumstances.

Theresienstadt concentration camp, also known as Terezin, was located in Prague. Terezin was conceived as the model concentration camp where Jewish individuals of high standing were sent, including World War I veterans, artists, political leaders, and religious organizers. Theresienstadt was advertised as a town for Jewish people; a place where they would govern on their own, dictate their daily lives, and prosper (United States Holocaust). In reality, it was a concentration camp just like Auschwitz in Poland or Sachsenhausen in Germany. The prisoners were confined to designated areas, there were harsh punishments for slight infringements on rules, and most of the prisoners were eventually executed in gas chambers. When the Nazis sent prisoners to the camp, they did not realize the spirit and art that would come out of Terezin. Many of the prisoners were

philosophers, musicians, and artists. During their imprisonment, they created countless pieces of work, many of which were lost when the artists were killed (Vulliamy). These artists fought against the Nazis oppression with their creations and defied their death sentence by creating life through art.

The youth of Theresienstadt were just as courageous in their creation of art as the adults in the camp. In secret, the adults gave the children lessons in art and writing, and the youth used art as an outlet to express their fears and hopes, along with the defiance of their imprisonment. Over five thousand pieces of their work survived the Holocaust and are displayed in Holocaust Museums around the world. Many youth passed through the walls of Terezin, some staying mere weeks, others years. Of the fifteen thousand children that were sent through Theresienstadt, only one hundred survived (United States Holocaust).

In *And a Child Shall Lead*, Michael Slade created a world of children. A “*Lord of the Flies* world” in which the youth were the sole focus of the show (Slade, Personal Interview). The ensemble-driven piece constantly shows children fighting oppression within the camp and actively working to help those in need. Many of the dramatic moments in the script focus on a newspaper the young people create to inform others of the barbarities in Terezin. They create the publication, *Vedem*, with the hope that they might inspire people to rise up and fight against the Nazis. Slade’s emphasis on the children and their struggles clearly shows a call to action, invoking the idea that unless society learns from history, these atrocities will continue.

Slade’s thematic message asks the audience to first acknowledge the past events and then learn and grow from them. The clear call to action in Slade’s play served as a

powerful stepping stone for the youth involved in this production. By tackling the universal themes of survival, courage, and defiance, the actors flourished together as a group and built their own sense of activism.

The goal of this thesis was to develop and cultivate a sense of social activism in teens through the rehearsal process and exploration of play's themes. By helping students develop a production of *And a Child Shall Lead*, the hope was that they would grow in self-expression, empathy, and social awareness. To assess this, this thesis measures how collaboration instills a sense of community involvement and a belief that one's actions can help shape community was important. The challenging characters and themes allowed students to consider perspectives other than their own. This, in turn, helped them develop a broader social awareness through the study of the Holocaust.

### **Purpose of Study**

The purpose of producing any play about the Holocaust is to remember past depravities, and prevent similar events from happening again. Exploring the Holocaust gives authors a chance to uncover the barbarous acts that humanity committed, memorializes the victims, and demonstrates a need for empathy to stop future victimization. Holocaust plays invoke the horror and heinous acts of the past to inspire change and action in the future. *And a Child Shall Lead* is one tale that successfully brought the heinous acts of the war to the forefront of audiences' minds.

One unique aspect of the play is that the ending connects past atrocities with atrocities that still occur today. The ending calls for a projection of victims of war ranging from Japanese victims in Hiroshima to Palestine war victims and ends with "the entire stage is filled with the images of children of war" (Slade 80). This stirring image

illustrates that children should not suffer from the decisions adults make. This note at the end of the play ensures that *And a Child Shall Lead* will continue to be relevant in the modern world. A review of the New York City Production emphasizes that “The lessons learned in Terezin are remarkably timely in today's world where ISIS marches across the Middle East murdering Christian youths and child soldiers are forced to fight in Africa” (BBW News Desk). The continued validity of Slade’s ending makes *And a Child Shall Lead* a significant production to stage.

The play was chosen for numerous reasons—one of them being its’ focus on the young characters struggles. The chance for students to act in powerful roles similar to their own age and experience the conflicts they go through is unique. Many substantial dramatic roles that students play are written for adults; while students can learn significantly from acting in an older part, the ability to empathize and delve into a character near their own age and experience those struggles through acting can serve as a valuable learning tool. Kate Rufener, coordinator of Grand Youth Theater notes that “there are recent studies that show that imagined struggles can be as impactful and growth-inducing as real struggles. Thus, kids who empathize with the characters they play or watch will learn and grow from those imagined struggles” (Howell). Michael Slade reflected on the original production and the concerns he had for children producing a play with such severe themes. He concluded, “It turned out to be more than possible” (Slade, Personal Interview). The complex characters in this play gave the students the chance to push themselves in roles not often found in scripts written for youth.

The chance to develop a strong ensemble is another reason *And a Child Shall Lead* was selected, as it supports this study's thesis question. The actors remain onstage for most of the production and the lines are equally shared among the eight actors. Slade's focus on the ensemble allows the cast to truly grow as a collective group, as they depend on each other equally.

Another important aspect of the play is its' unique roles. When Slade wrote it, he did not focus on specific historical survivors or victims. He preferred to create characters that had dynamic relationships. Slade used the poems and pictures from Terezin to inspire the parts. His character names came from selecting the first and last names of different children imprisoned in the Terezin concentration camp. In an interview, Slade stated, "It was my way of trying to honor the memory of as many of the children as I could" (Personal Interview). The fictionalization of the roles allowed the student actors the memorable opportunity to develop their own characters. They did not have to worry about staying true to historical figures; instead, they could explore multiple accounts from the Holocaust and use their research and empathy to develop individual characterizations. The freedom to interpret their roles put a specific responsibility on the student to delve into the mind frame of a young person surviving the Holocaust, and ensured that they took the time to consider and build their own realistic characters.

As students developed their own characters and grew attached to their portrayal of their roles, the students' ability to show empathy and see other's perspectives grew. This growth allowed them to see the community they live in with a fresh pair of eyes. This was essential for building involvement. Once students became more aware of the challenges faced, they could start their journey to social activism by advocating for the



needs of their fellow man. It is imperative that youth develop a sense of social activism, as they are the future, and having the confidence to express their voices and challenge injustice is essential.

Developmentally, middle and high school students are at a point in their lives when social activism can help them mature. It allows them to develop their identity while still giving them the connection to peers that they so desperately crave. Activism also gives youth a place to express and channel their creativity and passion. Benjamin Shepard in his book, *Play, Creativity, and Social Movements*, argues that “the inventive and experimental qualities of activism” are paramount to the study of contemporary social movement. As students experiment within social activism, they are able to grow creatively and channel their ideas into productive movements. Most importantly Dr. Beresin a Professor of Psychiatry at Harvard Medical School notes,

The adolescent brain is capable of far greater abstract thinking than ever before in life. Teens are budding philosophers—or lawyers. They grapple with justice, fairness, beneficence, virtue, rights and responsibilities. And they argue. (Beresin)

The ability to argue about social issues helps students in their intellectual growth. *And a Child Shall Lead* is a perfect vehicle to help students develop in these areas (Beresin).

The discussions of activism that could be framed around the play was one of the most significant reasons this play was selected.

### **Significance of Study**

The news headlines in the United States within the last few years has revealed a disturbing trend; refugees, fake news, and recently, the government shutdown. This country has faced an influx of refugees from war-torn countries. Instead of welcoming them with open arms, more and more policies have restricted the number of refugees the

country takes in. According to *The New York Times*, “The federal government has reported that nearly 3,000 children were forcibly separated from their parents under last year’s ‘zero tolerance’ immigration policy” (Jordan). The pictures of migrant children locked away from their parents strike eerily similar chords to the pictures of Jewish children in their striped pajamas behind ghetto fences. In a time when people are coming to the United States after facing persecution in their own countries, it is more important than ever to look at the dark part of human history where many people turned a blind eye to the Nazis persecution of the Jews.

The stories of the Holocaust expose students to the concept of how discrimination and hatred can lead to murderous acts. By studying these events, students gain a better understanding and more compassionate outlook on the persecution of people around the world. The United Nation’s Educational, Scientific and Cultural Organization created a list of reasons why teaching about the Holocaust is still relevant,

[Teaching about the Holocaust] Highlights aspects of human behaviour that affect all societies, such as the susceptibility to scapegoating and the desire for simple answers to complex problems; the potential for extreme violence and the abuse of power; and the roles that fear, peer pressure, indifference, greed and resentment can play in social and political relations.

[It] Demonstrates the dangers of prejudice, discrimination and dehumanization, be it the antisemitism that fueled the Holocaust or other forms of racism and intolerance.

[Education] Deepens reflection about contemporary issues that affect societies around the world, such as the power of extremist ideologies, propaganda, the abuse of official power, and group-targeted hate and violence. (UNESCO)

The performance of *And a Child Shall Lead* allowed students the chance to explore these ideas in a safe environment.

## Review of Literature

### *Holocaust Memoirs*

One of the most informative pieces of literature for producing *And a Child Shall Lead* was the collection of poems and drawings in the book, *I Never Saw Another Butterfly*, which is a collection of the original work of children who passed through Terezin. Michael Slade drew his primary inspiration from the book and used many of the poems and journal entries throughout his script. In an interview, Slade recalled, “I was intrigued by, and drawn to, the kids’ work and to the little bit of historical/biographical information the book had about them and about Terezin” (Personal Interview). The pictures and poems in this collection were saved by Raja Engländerová, a student in Terezin. He entrusted two suitcases full of children’s drawings to the coordinator of Terezin’s children post war. The works were then given to the Prague authorities where they lay untouched for years. Eventually the artwork and poetry were rediscovered and exhibited around the world (United States Holocaust). The poems and drawings in the book served as an insight into life at the camp. The artwork done by children at Terezin helped develop the original design elements of *And a Child Shall Lead* and the journal entries provided the actors inspiration for character development.

Two other journals provided insight into the lives of the children at the camp. Petr Ginz and Helga Weiss were two children that lived in Terezin during the Holocaust, and both had their journals published after the war. Both contained small insights into Terezin, but their overall narratives were disjointed, which made it challenging to find information that applied directly to *And a Child Shall Lead*. The diaries did offer countless resources for studying the unbreakable spirit and hope that the children of the

Holocaust had. Weiss wrote in her journal, “There’s no reason for crying . . . They want to destroy us, that’s obvious, but we won’t give in. We’ll hold out these last few months (Weiss 94). This passage was written approximately two years before WWII ended. The spirit and hope that the children of Terezin held onto for years at a time gave students important character development information.

*The Diary of Petr Ginz* also offered insight into the personality of the driving force behind *Vedem*. In the script, *And a Child Shall Lead*, Slade attributed the creation of *Vedem* to his fictional characters. It was important for students to understand that in *A Child Shall Lead* the fictionalization eliminated some real people from history. To accurately honor the actual children in Terezin, there must be a balance between the fiction of the story and the historical truths. Ginz’s journals helped balance students’ knowledge about *Vedem* and helped them understand that *And a Child Shall Lead* is not completely historically accurate.

#### *Holocaust Education*

The Birmingham Holocaust Education Center’s resource guide for teachers was used to help balance the truth of *Vedem* with the narrative of the play. The resources from the educators’ guide align with the book *We Are Children Just the Same: Vedem, the Secret Magazine by the Boys of Terezin*. This book is the only published volume with excerpts from *Vedem*. *Vedem* was a secret magazine published by a group of about one hundred boys in Terezin. In *And a Child Shall Lead*, both boys and girls contribute to *Vedem*. The magazine contained political pieces, art, comics, current events, and memories from life before imprisonment. Only one boy, Sidney Taussig, from the original one hundred who contributed to *Vedem* survived Terezin. Sidney Taussig hid and

eventually dug up the eight hundred pages still in existence today (Birmingham Holocaust Center). The educator's guide includes a curriculum outline, discussion questions, and more resources for teachers to use while instructing. This resource helped students delve into what Terezin was like with the facts it provided about the camp.

Another valuable resource with information about the Holocaust was the United States Holocaust Memorial Museum or USHMM. Their essential guidelines for teaching the Holocaust reinforced the practice of teaching social activism through Holocaust stories. "The Holocaust took place because individuals, groups, and nations made decisions to act or not to act. Focusing on those decisions leads to insights into history and human nature" (United States Holocaust). The focus on this and subsequent discussion questions created by USHMM led to important discussions about student activism.

USHMM's website contains information to guide students through any part of the Holocaust. They discuss antisemitism: "The word antisemitism means prejudice against or hatred of Jews" and explored how the 2,000 years of antisemitism and xenophobia contributed to the ease with which Hitler took control (United States Holocaust). During the production, students explored parts of the United States Holocaust Memorial Museum website to further their understanding of the Holocaust.

### *History*

Hitler rose to power and was elected by the Nazi party in 1933. A month later, he instituted the Reichstag Fire Decree, which suspended the civil rights of all German citizens. From there, Germany became a police state guarded by the SS. The SS were an elite Nazi police force that Hitler recruited. German authorities then eliminated Jews

from any government agency and closed all trade unions, so all “workers, employees, and employers were forced into the German Labor Front, which was under the control of Nazi leader Robert Ley” (United States Holocaust). Hitler then passed over four hundred legislative laws prohibiting Jewish people from many ordinary activities, like going to college.

After the Night of Broken Glass, Nazi leaders continued their Aryanization of Germany; Jewish businesses were confiscated and given to Aryan owners. Jewish people were barred from entering public spaces. The government began registering Jewish people and requiring their passports to be marked with a J. Soon after this, Germany invaded Poland and officially started World War II. As Germany continued to invade other countries, the Nazis spread their hate and propaganda as well. They used the war to send Jewish people or enemies of Germany to concentration camps. It was at the concentration camps that the mass killings started (United States Holocaust).

During the Holocaust, spiritual resistance was essential for survivors in the camp. “In Holocaust terminology, ‘spiritual resistance’ refers to attempts by individuals to maintain their humanity and core values in spite of Nazi dehumanization and degradation” (Mashbaum). These acts of resistance were why the children at Terezin were taught poetry and art by their elders, and why the young boys wrote *Vedem*. Spiritual resistance was the way they maintained their humanity and culture. There were many forms of cultural resistance, the act of education itself being one. Another form of resistance was keeping cultural activities alive, such as the performance of *Brundibar*, a children’s opera with a thinly veiled allusion to Hitler as the evil Organ Grinder villain, in Theresienstadt (Mashbaum). The students involved in this production learned about

spiritual resistance to further their discussion of social activism. The discussion of how the art of one child resisting influenced the future for decades to come led to invaluable insight for the student actors in *And a Child Shall Lead*. This idea was inspirational to students and furthered the idea that social activism is important despite one's age.

### *Social Activism*

Socially active youth have long been the catalyst for changes around the world. One of the most recent examples is the students from Parkland, Florida, fighting for gun control: "But they aren't an anomaly. These students are the newest link in a decades-long chain of youth activists at the forefront of social change across the globe" (Blakemore). Youth took to the streets and orchestrated thousands of sit-ins around the country during the civil rights movement. Students led the protests against the Vietnam war in the 1960s and 70s. In China, students were massacred while protesting for democracy and freedom of speech in Tiananmen Square. All of these students found the courage to stand up for what they believe regardless of possible danger to themselves. This begs the question: how can today's youth be encouraged to be socially active and aware of the community around them?

Pataki and Mackenzie asked that very question with a group of college students in relation to violence against woman, and they used theatre to promote activism for the cause. In their study, students began by learning about social violence and progressed into improvising scenes related to the topics they studied. The study found that, "These exercises helped the students realize that they had a voice and could make a difference. As the show developed, students took more and more ownership and began contributing more freely" (Pataki and Mackenzie 501). One student acknowledged during her time in

the class, “I think that the arts, specifically theatre, show a lot of people that they have a lot more options to express themselves and their beliefs. So far in this class I have seen potential for so much in myself and that my art can change the world” (Pataki and Mackenzie 503). The hope was that *And a Child Shall Lead* would inspire the same type of response with the students involved in the production.

### *Holocaust Plays*

*And a Child Shall Lead* has been produced around the world (Slade, Personal Interview). It has a few notable productions, such as its New York City release, which employed an ethnically diverse cast to emphasize the persecution of children around the world (BBW News Desk). Another significant production was in Chicago at Adventure Stage, which also chose to emphasize the childlike play Slade intended. A review by Listerud noted,

Even while portraying hunger, illness, and an ever-present terror of arbitrary execution, Arvetis’ cast brings excitement, suspense, and playfulness to their characters’ fight for survival, beauty and meaning. Play and preserving play in the midst of horror is this production’s most successful feature. (Lsterud)

Most productions of *And a Child Shall Lead* are performed by high schools and middle schools. Of the 227 noted on Playscripts’ production history page, only five have been professional (Playscript). This gives directors of *And a Child Shall Lead* a certain amount of artistic freedom since there are so few prominent productions with which to compare. Directors that chose to produce this show need to research and prepare their own artistic ideas as not many examples exist for them to emulate. The lack of directions for producing this play was appealing since it allowed the artistic team to choose what direction to take without worrying about past productions.



While *And a Child Shall Lead* was not bound by comparison to past productions, it was bound by the seriousness of producing a play about the Holocaust. There are hundreds of plays about the Holocaust and it remained each director's, actor's, and producer's duty to properly portray the horrors of the Holocaust. Robert Skoot reflected on his production of *Throne of Straw*,

The imaginative literature of the Holocaust, especially the drama, presents special problems to its interpreters. Among the greatest of these problems is the need to respect the Holocaust experience and the memory of the millions slain while, at the same time, allowing viewers to assimilate the awful and awesome implications of that experience. (527)

This production of *And a Child Shall Lead* faced similar challenges. There are many books that offer suggestions for how to successfully navigate the challenges of producing a play about the Holocaust, and below are some that the director used in this production.

One book, *Staging the Holocaust: The Shoah in Drama and Performance*, edited by Claude Schumacher, explores how different playwrights and directors handled representing and staging plays about the Holocaust. Through her observations of playwrights and directors, she noted,

The successful Shoah drama or performance is one that disturbs, offers no comfort, advances no solution; it is a play that leaves the reader or spectator perplexed, wanting to know more although convinced that no knowledge can ever cure him of his perplexity. It must be a play that generates stunned silence. (Schumacher 8)

*Staging the Holocaust* offers many suggestions, such as maintaining elements of fantasy to help address the incommunicability of the Holocaust. This book offers insight into how artists through the years have explored the themes of the Holocaust while dealing with the volatility of the subject.

Gene Plunka also explores fantasy in drama in his book, *Holocaust Drama: The Theater of Atrocity*. He takes his research a step further by claiming that realism cannot accurately be used in Holocaust plays because, no matter how meticulously a production team works to remain historically accurate, there will always be historical inaccuracies. He found, “Thus, playwrights are caught in a bind, realism cannot match the historical veracity of the catastrophic events of the Holocaust” (Plunka 17). In another one of his books, *Staging Holocaust Resistance*, Plunka explores the plight of many people who resisted the Nazi party. He suggests that “drama, because of its ability to teach more people than other forms of literature, is the ideal artistic medium to keep alive the memory of the heroes . . . who risked their lives . . .” (210). This production focused on keeping the memory of the youth in Terezin alive, who were heroes in their own way. Their poetry and artwork served as essential pieces of work to teach and understand the Holocaust.

### **Methodology**

This production of *And a Child Shall Lead* was produced with students in middle for the spring play at Forest Oaks Middle School. The students in this production delved deeply into character analysis and ensemble building to create authentic characters on stage. They were tasked with discussing and analyzing the impact of the newspaper, *Vedem*, in the community at Terezin, and reporting on how social activism could benefit their own communities.

To properly conduct the research involved in the production, this thesis went through the institutional review board process. A written narrative conveyed the risks and benefits to the students involved into this production. To receive approval from the

review board, assent and consent letters were created and distributed to all the students and their guardians participating in the study. All students were informed that their participation in the research did not affect their involvement in the after-school production.

The approach to this production involved an intensive process in characterization. Students spent a portion of their time studying memoirs and other materials from the Holocaust to help them develop their characters. The production also focused on ensemble building activities meant to create an environment of trust and openness within the production community. The goal was to inspire growth and develop a sense of social activism in teens through the rehearsal process. Characterization and ensemble building were used as the stepping stones to provide opportunities to develop empathy through character study, generate awareness of activism within the world of the play, and build relationships that would help students relate to others.

One challenging aspect was creating an environment that allowed for open discussion about activism. The discussions acted as the catalysts for change in the actors and it was imperative that they included everyone. To ensure this, each class session ended with a compliment circle where students made positive observations about a peer from that rehearsal. The circle created a place for students to openly express themselves and gain confidence. According to *Psychology Today*, compliments “escalate the atmosphere of positivity and become social lubricants, fostering the flow of conversation and advancing communication by enhancing receptivity” (Marano). After each student was given a compliment, the discussion moved to themes, thoughts, and observations

students had during the rehearsal process. By completing the compliment circle first, students shared more openly.

During the rehearsal process, students used reflective journals to document their thoughts, observations during rehearsals, and to note any emerging speculations, ideas, or themes they noticed. The journals were also used to help students process their thoughts, reactions, and feelings in response to the information they learned about the Holocaust. The journals asked students to actively engage in the script and identify important material for their characters, such as relationships and backstory. It was important for students to identify character relationships so they could continuously react to the action happening onstage. Since the actors were onstage for most of the show, it was essential that they understood character relationships and could react accordingly in scenes even when they were not actively speaking.

Another central part of the production was maintaining the childhood innocence that was needed throughout the show. Michael Slade deliberately created a world of play in his script *And a Child Shall Lead*. He wanted his play to catch the audience off guard and make them question what they understood as they watched the show. In an interview he stated,

I decided to try to screw with the audiences' minds a little right from the get-go. When the play opens and we see 8-year-old Erik frantically racing about the stage, I want the audience to think he's being chased by Nazis. Then when it's revealed that he is merely playing hide-and-seek with the other children it allows the audience to realize, 'Oh, maybe I don't know what to expect.' This also allows them to be more shocked/caught off-guard when awful things *do* happen later on. The choices of games (and the particular fairy tale for the puppet show) were very deliberate. (Slade, Personal Interview)

To balance the seriousness of the topic with the light-hearted moments in the play it was essential for students to have a clear sense of their character. They not only needed

preparation to play dramatic scenes onstage, but they needed to discuss and understand that the play was not one big dramatic, tense, emotional moment. Understanding the script came from constant discussions about the themes of the play, exploration of the dialogue, and a reflection of their characters' inner monologues.

The design of the show focused on mixing historical accuracies with the themes and messages of the story. It was also important to tie in modern aspects to reflect the ending of the show which emphasizes how the same horrors are still happening today. The costumes were designed to reflect the 1940's European styles. Music written from the 1940s was used to transition between acts. Many of the songs chosen were written or composed by Jewish people. The set proved the most challenging to design as it needed to maintain the prison-like atmosphere of the camp while also creating some whimsical elements as seen through the eyes of the children. To achieve this look, the set was dressed with discarded items, such as suitcases and wooden crates, which were strategically placed to create a jungle gym like appearance for the characters to utilize throughout the show. This set helped further Slade's ideas of games and childhood in the world of the play. It was important to find a balance between the violence and harsh realities of the death in the camp with artistic choices made for entertainment.

To further emphasize the widespread effect of the Holocaust, it was imperative to acknowledge the multitude of lives that were lost, and not just the eight characters in the play. The set design was one way to recognize the many lives lost during the Holocaust in addition to the eight characters in the show. To illustrate the scope of the lives lost to concentration camps and violence due to prejudice, posters were used to give the audience information and statistics about the multitude of lives lost. The actors also

participated in a short research project to help them understand the magnitude of the Holocaust. Each student selected an individual from the Holocaust that was similar in age to study. They researched this person and designed posters to hang in the lobby of the theatre. These posters served as a way to honor the victims of the Holocaust and stress how the play *And a Child Shall Lead* consisted of the story of eight lives out of the millions of victims of the Holocaust.

Another aspect of the production that was essential for the students was the educational piece. It was important for students to understand the causes of the Holocaust and the implications that allowed a mass genocide to happen as everyday people watched. It was important for the students to understand that the atrocities committed during the Holocaust were committed by ordinary people. This encouraged conversations about social activism. One survivor of the Holocaust, Fanny Starr, reminded today's generation, "it's more important today than ever to commemorate the Holocaust so the world can be reminded of what can result when toxic ideologies grip entire countries and continents" (Geiger). Biographies and stories examining the lives of Nazis, SS offices, and concentration camp guards, were used to emphasize this point.

CHAPTER II  
DRAMATURGICAL PROTOCOL

**Glossed Playscript**

All pages below refer to the Playscripts, Inc., Theatricals version of Michael Slade's *And a Child Shall Lead*.

**First Responses**

*Pluses*

1. The children play in the camp, and play ensures their survival. Playing shines a light on the show's otherwise heavy subject matter.
2. The character's relationships are tangible, which makes the audience root for them, and adds a sense of realism to the show.
3. There are multiple types of relationships to allow for all audience members to find a connection. The play has a mother-daughter relationship (Jana and Eva); a romantic relationship (Gabriela and Pavel); younger child looking up to their hero (Erik and Miroslav); and a black sheep (Martin).
4. Small moments in the script show the characters "transported" to a place where they are not trapped by the confinement of the camp: when Gabriela and Pavel dance and share their first kiss, when Jana plays house, and when the group puts on a puppet show. These simple moments that take place in everyday life make

the audience more aware, that at any moment, these joyful times could be torn apart by the harsh realities of the camp.

5. The show is ensemble-based with substantial parts for each actor involved. This means there is not a “star” of the show, so everyone shares the stage.
6. The theme of maintaining hope through the process of creating art, even at the most desperate of times, is inspirational and leaves the audience optimistic even though the ending is depressing.
7. The characters are not based on actual people, therefore actors have the ability to build their own interpretation while maintaining the truths of children in a concentration camp.
8. The characters are passionate about art, which gives them something to hold onto even in the worst of times.
9. Musicality is integrated seamlessly into the show, through the actors singing, reading poetry, and playing music.
10. Act one ends with a powerful statement as the ensemble sings about leading the way out of the darkness. It is an emotionally charged point in the show, where the audience feels the hope and strength that the children possess.
11. The author adds suggestions to help expand the cast from eight to as many as desired.
12. The set is simple, with just a few set pieces hinting at barracks, making it easy to produce the show in a number of different spaces.
13. The end of the play is designed to bring the past atrocities of war, and the current suffering of children in areas of war, to the audiences’ awareness.



*Minuses*

1. The fact that most of the characters die throughout the show could leave the audience with a negative view of the narrative. It is important that though there are many deaths throughout the play, the audience is still able to see the strength and courage that the children in Terezin had.
2. There are many overlapping lines that may be challenging for younger actors to navigate. They need specific directions to help them develop the pacing of the overlapping lines.
3. The second act is much shorter than the first. This could lead to the first act dragging if the pacing is not set correctly.
4. Some parts of the show are spoken in different languages. It is important to make sure the actors pronounce words correctly as well as convey the meaning behind the words so that the audience clearly understands what is happening in the play.
5. Portraying the dangers of the camp can be challenging since no Nazis are ever seen on stage. The sound effects and lighting must convey the danger so that the audience can feel its presence without physical representation.
6. Student actors need to portray characters who have experienced events beyond their years. It is likely that most of the actors have not experienced the same traumatic experiences and need coaching and direction to help them embody their characters. Students may also need to be exposed to the history of the Holocaust to help them understand the time period.

7. The deaths in the play are acted out on the stage and need to be portrayed delicately with a family audience in mind while still maintaining the horrors of the concentration camp.
8. There are many sad moments in the play, but they should not overshadow the acts of bravery, kindness, and playful innocence that are so important to the message of the story.

### *Questions*

1. How long is the passage of time? The script mentions the passage of six months twice, but by the end of the play, the camp has been liberated by Russia. This, and some of the characters' development from children to teenagers concerning romance, seems to indicate that more time passes than what is actually mentioned in the script.
2. What makes Pavel so much more skeptical in his view of the world than all the other children? He never speaks of his past. What makes him worry when the other children are not?
3. Why does the puppet play *The Snow Queen* come at the end of the play? There is an underlying message there, but what is it?

### *Clues*

1. All the characters are aware of the deaths in the camp and have seen someone die.
2. Poetry is how the characters express their fear and hope for the future. They hardly ever express their feelings when not using an art form.
3. The characters' imaginary games always serve a greater purpose, whether to teach them to hide, or help them express their frustration.

4. Each of the female characters has a male counterpart.
5. As the script goes on, less games are played. This could represent the breaking down of the safety of the camp as more and more prisoners are transported to death camps.

### *Imagery*

1. Gunshots. Gunshots represent death and destruction in the camp and the audience knows something awful has happened after they hear them.
2. Nazi guard shadows. The guards that enforce the rules of the camp are never shown, but they are ever present in the minds of the children and can be seen throughout the play through lighting choices and sound cues.
3. Puppets. The puppets are used to tell a story full of allegories and represent the children at various points throughout the play.
4. Jana's doll. The doll shows the innocence that all the children still possess even though they are surrounded by death and are dealing with adult situations.
5. Star of David. The star is the ever-present image of why the children are in the concentration camp.
6. Food. The lack of food in the camp is constantly reinforced by how often the children talk about it.
7. Hidden artwork. This work serves as a reminder to the audience that the only reason this story is told now, is because the children in the camp were brave enough and smart enough to hide their artwork, even hiding their artwork when they knew they were going to their deaths.

### *Concretes*

1. The characters are always on the lookout, and constantly signal each other when danger is present.
2. The characters are always afraid, even if they are not showing it on the surface.
3. People are being brutalized and killed.
4. People are being transported to death camps.
5. The characters are locked in a prison.
6. No one is safe.
7. Art and play are the only relief from the everyday horrors.

### **Supplements to the Playscript and Areas of Inquiry**

#### *Source Studies*

Michael Slade's inspiration for *And a Child Shall Lead* was from a published collection of poems called . . . *I Never Saw Another Butterfly* . . . . He used the original poetry and short stories from the children of Terezin in his script. The poetry serves in the same way as songs do in musicals: as interludes between scenes. The first edition of the book was published in 1978 in conjunction with the United States Holocaust Museum. Slade went to Prague to study the original writing of the children of Terezin to help with his research before writing the script. The children's writing helped shape the story that Slade wanted to tell.

### **Glossary**

All definitions were obtained from the Merriam Webster, unless otherwise noted.

- 15        *Ghetto*: a quarter of a city in which Jews were required to live in.
- 16        *Barrack*: a structure resembling a shed or barn that provides housing.

- 26 *Fuhrer*: literally, the leader. A title assumed by Adolf Hitler.
- 27 *Propaganda*: information, ideas, or rumors deliberately spread widely to help  
or harm a person, group, movement, or nation.
- 29 *Heil*: German, interjection, hail (used by the Nazis in such phrases as Heil  
Hitler.
- 30 *Anti-Semitic*: showing hostility toward or discrimination against Jews as a  
culture, race, or ethnic group.
- Errol Flynn*: Australia actor famous in Hollywood for his swashbuckler  
romances.
- Clark Gable*: American actor famous in Hollywood. Performed in iconic roles  
such as Rhett Butler in *Gone with the Wind*.
- Rin-Tin-Tin*: A German Shepard movie star. He starred in 27 Hollywood films  
and gained worldwide fame. His movie credits include *Where the  
North Begins, The Lighting Warrior, and The Lone Defender*.
- 36 *Vedem*: an underground magazine published from 1942 to 1944 in the Terezin  
concentration camp. *Vedem* translates into “in the lead” and was  
created by Petr Ginz (Henerson).
- 38 *Berthold Ordner*: a blind artist imprisoned in Theresienstadt concentration  
camp from 1943 to 1946. He created wire sculptures, and made many  
statues when he was in Theresienstadt. He survived the concentration  
camp and continued to sculpt until his death (“Statuette”).
- 44 *Baruch, aah, adonoy, elohaynu melech ha'olam, asher, kidshanu b'mizvosav,  
vitsivanu I'hadliknair, shell Shabbos*: A prayer said to welcome the

sabbath when the candles are lit on Friday night. The candles should be lit eighteen minutes before sunset. The women of the house typically light the candles unless there is no one over bat mitzvah. The blessing translates into, “Blessed are You, Lord our G-d, King of the universe, who has sanctified us with His commandments, and commanded us to kindle the light of the holy Shabbat” (*Jewish Practices*).

- 45 *Baruch atah, adonoy, elohaynu melech ha'olam, hamotzee lechem min ha'aretz.*: A blessing said when the bread is broken. The blessing translates into, “Our praise to You, Eternal our God, Sovereign of the universe, Who brings forth bread from the earth” (*Jewish Practices*).
- 46 *Sabbath*: the seventh day of the week observed from Friday evening to Saturday evening as a day of rest and worship by Jews and some Christians.
- 49 *Martyr*: a person who sacrifices something of great value and especially life itself for the sake of principle.
- Persecution*: the condition of being harassed especially those who differ in origin, religion, or social outlook.
- 51 *Crematorium*: a furnace for cremating.
- Morgue*: a place where the bodies of dead persons are kept pending burial.
- 57 *Vlasta Schonova*: a professional actress imprisoned in Theresienstadt (Schönová).

60 *Mr. Epstein*: Paul Epstein, chairman of the Council of Elders. He was the representative for the Jewish Germans in the Theresienstadt concentration camp. Epstein was executed in 1944 before the last wave of transportations to Auschwitz (“Theresienstadt”).

*Economical*: operating with little waste or at a saving.

64 *Gideon Klein*: a composer who was imprisoned at the concentration camp (“Theresienstadt”).

66 *Secretariat*: the administrative department of a government organization.

*Allies*: The group of countries fighting against Germany during World War II. This included Great Britain, France, the United States, the Soviet Union, and China.

79 *Me dolzne zeds pomoch Vam. Vee svobodnee*: Translates into we’re here to help you. You are free (Slade).

### **Geographical References and Place Names**

EVA. “I’ve lived here in the ghetto more than a year, in Terezin, in the Black Town” (15).

ALL. “Terezin, Czechoslovakia, 1942” (16).

GABRIELLA. “83 Celetná Street, Prague” (17).

MARTIN. “317 Maisel Street, Prague” (17).

MARTIN. “I am in Terezin, Barrack L-318. It is about sixty Kilometers from Prague, and it used to be a fort” (24).

MIROSLAV. “Today I visited the so-called hospital” (54).

JANA. “I heard a man and a woman talking about the trains to Poland” (55).

EVA. “I heard they’re going to Birkenau” (65).

GABRIELA. “Someone told us, Auschwitz” (65).



Fig. 1. A Picture of Celetná Street. aKinia, *Celetná Street*, *GPSMyCity*, 2013, [www.gpsmycity.com/tours/old-town-shopping-walk-42.html](http://www.gpsmycity.com/tours/old-town-shopping-walk-42.html). Accessed 11 Nov. 2017.

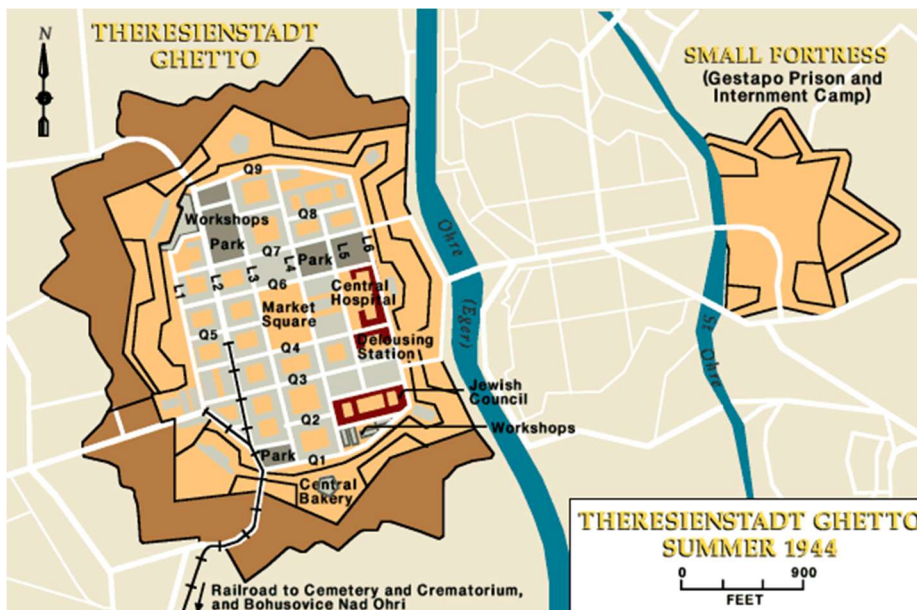


Fig. 2. A Map of the Theresienstadt Concentration Camp. “Theresienstadt Ghetto, Summer 1944.” *Holocaust Encyclopedia*, United States Holocaust Memorial Museum, [www.ushmm.org/wlc/en/media\\_nm.php?ModuleId=10005424&MediaId=1605](http://www.ushmm.org/wlc/en/media_nm.php?ModuleId=10005424&MediaId=1605). Accessed 11 Nov. 2017.





Fig. 3. Map of Prague and Surrounding Countries. “Czech—Basic Facts.” *Europe-east.com*, [www.europe-east.com/czech/](http://www.europe-east.com/czech/). Accessed 11 Nov. 2017.



Fig. 4. Map of Birkenau and Auschwitz. *Google Maps*, Google, 2017, [cryptome.org/eyeball/auschwitz/auschwitz.htm](http://cryptome.org/eyeball/auschwitz/auschwitz.htm). Accessed 11 Nov. 2017.

## Pronunciations

Miroslav: Mir-ra-slav

Weiss: va-ice

Erik: Air-ick

Kosk: Co-sik

Eva: A-va

Jana: Ya-na

Hellerova: Hell-a-ro-va

Alena: a-Lane-a

Lederova: Led-er-ova

Pavel: Pav-la

Gabriela: Gab-re-ell-a

Winterova: Winter-ov-a

Martin: Mar-tin

Lowy: Low-ee

Ghetto: ghet·to \ 'ge-(,)tō \

Etela: eh-tell-a

Kafkova: Kaf-kov-a

Fuhrer: fūh·rer \ 'fyūr-ər , 'fir- \

Heil: 'hī(ə)l \

Reich: rahykh

Sabbath: Sab·bath \ 'sa-bəth \

Secretariat: sec·re·tar·i·at \ ,se-krə-'ter-ē-ət , -ē-,at \

### Literary Allusions

EVA. "The residents of Barracks L3-10 and L-318 present . . . 'The Snow Queen!'

Written by Eva Hellerova and Miroslav Weiss. From the story by Hans Christian Andersen" (72).

### References to the Natural World of the Play

ALENA. "The last butterfly, the very last, so richly, brightly, dazzlingly yellow. Such a yellow as the sun dripped tears upon a white, white stone. The last butterfly, the very last, was carried lightly way up high" (15).

ALENA. "The dandelions call to me, and the white chestnut tree flowers in the court. But I never saw another butterfly" (15).

ALENA. "Butterflies don't live here" (15).

EVA. "Home. It makes me think of sweet, spring flowers" (15).

EVA. "The world turns, and time changes" (16).

JANA. "Bugs. You'll get used to them" (18).

ERIK. "A mousie sat upon a shelf, looking for a flea, deep in his fur" (23).

EVA. "She doesn't know what birds know best" (24).

EVA. "When dewdrops sparkle in the grass/And Earth's aflood with morning light,/A blackbird sings upon a bush,/to greet the dawning after night" (24).

ALENA. "Yesterday, I heard a bird singing. Another spring" (26).

GABRIELLA. "It makes me sad to know I can't go out to the fields and pick wild flowers. But I do believe that one day, all of us will be free" (28).

ALENA. "But when the blossoms comes to bloom, the little boy will be no more" (50).

EVA. “A fourth year of waiting, like standing above a swamp from which any moment might gush forth a spring. But instead, the rivers flow another way” (51).

EVA. “I was walking by the walls, trying to see the crocuses beginning to bloom” (57).

GABRIELLA. “We traveled with her deep into the forest, felt the warm night rain, smelled the scent of pine needles. We basked in the moonlight, and heard the song of the wind blowing through the tops of ancient trees (57).

EVA. “As you poets, I would like to write about spring and love . . . about sunny days. About cool evenings filled with charm of moonlight. About birds and flowers, and trees in bud, as I did in the past when I was not as tired as I am now. As you. I would like to say goodbye to summer, to the bright sun whose rays do not get through the bars. Or to cress withering buds for a while” (65).

PAVEL. “Not much is said as afternoon turns to evening and evening turns to night” (70).

EVA. “Those thirty-thousand souls who sleep among the trees will wake, open an eye, and because they see . . . a lot, they’ll fall asleep again” (72).

### **References to the Social, Political, Cultural, and Ideological Worlds of the Play**

#### *Social*

MIROSLAV. “Those are the rules” (13).

MIROSLAV. “We’re not allowed near the trains” (14).

EVA. “Life here is a little different” (16).

EVA. “Nighttime can be scary” (17).

PAVEL. “Don’t leave anything lying around” (19).

EVA. “So we have to be careful. Like hide and seek” (19).

JANA. “But you have to watch out for the guards” (20).

ERIK. “You have to be very careful. All the time” (20).

EVA. “Errol Flynn, Clark Gable, Rin-Tin-Tin” (30).

GABRIELLA. “But if we did . . . wouldn’t it be horrible to die . . . you know . . . virgins”  
(52).

GABRIELLA. “Boys are strange” (53).

EVA. “One of the hardest rules to live with in Terezin is the rule that the rules change  
every day” (57).

ALENA. “The typhus epidemic that is raging through Terezin claims more and more  
lives” (60).

MIROSLAV. “We’ve got to hide our work. All of it” (67).

PAVEL. “May 8, 1945. Liberation Day. The Soviet Army has arrived. We are free” (79).

*Political*

ERIK. “He wants to see Colonel Rahm” (18).

MIROSLAV. “The guards have gone to process the new prisoners” (19).

JANA. “They don’t want us to learn anything here” (19).

ERIK. “They’re using kids . . . prisoners just a little older than us, as slave labor in their  
munition factories” (60).

ERIK. “Today the Red Cross visited the camp” (61).

ERIK. “This morning, old Mr. Epstein was given a new suit and a top hat, and named the  
Mayor” (61).

PAVEL. “There are transports” (63).

ERIK. “They say the Allies are getting close, so the Germans wan to speed up the exterminating process” (66).

PAVEL. “Everyone says that the war is ending. That the Germans are about to be defeated” (66).

PAVEL. “As the trains pull out, further lists are promised for tomorrow” (70).

ERIK. “The A-Transport has left, and more transports are leaving. Thousands of people have died” (71).

### *Ideological*

MIROSLAV. “Since Mrs. Kafkova was murdered, we’ve realized that we can run the school ourselves” (25).

MIROSLAV. “Because there is power in the written world” (34).

PAVEL. “Holding on to a bit of art and beauty and humanity is something” (35).

MIROSLAV. “Separated from the love and happiness of family, we’ve created out own family. Removed from the rest of civilization by violent hatred, we are creating our own society based on love for our fellow men, and respect, and trust . . .” (49).

GABRIELLA. “The beauty, the magic, the power of the spoken word” (57).

ERIK. “I care about fighting back” (68).

### *Cultural*

EVA. “Because we’re Jewish” (26).

EVA. “Because we were born Jewish” (26).

EVA. “Baruch, aah, adonoy, elohaynu melech ha’olam, asher, kidshanu b’ Mizvosav, vitsivanu I’hadliknair, shell Shabbos” (44).

JANA. “Baruch atah, adonoy, elohaynu melech ha’olam, hamotzee lechem min ha’aretz” (45).

GABRIELLA. “My parents used to go dancing all the time” (55).

*The Author and His World*

Michael Slade, not to be confused with the pen name of a well-known Canadian crime novelist, born in New York City in 1952, is a playwright, children’s book author, and screenwriter. Some of Slade’s more recognized shows are *Under a Red Moon*, *Change*, the musical *Lyle, Lyle Crocodile*, and the musical *Swiss Family Robinson*. He also wrote *A Horse in Central Park*, a children’s novel, which won the ISAR Award for Children’s Literature (*Michael Slade Writer*). When asked about his reasons for writing, Slade recalls of his childhood, “From earliest childhood I was regularly taken to Broadway and Off-Broadway plays and musicals—also to museums, movies, ballet, concerts and opera. I also grew up going to professional basketball, baseball and football games, all of which informed who I grew up to be” (Jones). Slade graduated from Ithaca College with a BFA in theatre and started pursuing an acting career; eventually, he transitioned from performing to writing. Slade says of his transition from acting to writing,

I had been finding that though I loved acting, and was having a rather successful career (doing countless commercials and voiceovers as well as occasional Off-Broadway, Regional and touring plays and two television pilots), that I was not enjoying the business of being an actor . . . needing to wait for someone to hire me to be able to express myself artistically. I realized that I had many things I wanted to say as an artist and that as a writer I could say them . . . writing being a creative art, and acting being (generally) an interpretive one. (Slade, Personal Interview)

Slade’s work ranges from serious dramas to musical, and daytime television soap operas, including the popular series *Days of Our Lives*. He says of his own work, “My work is

very eclectic, which at times has driven my agents a bit nuts as it can make it hard to ‘sell’ me, but I want to tell the stories that interest me, and that accounts for the variety of forms and genres” (Jones). Many of Slade’s musicals premiered in New York City and went on tour around the country, including *Bye, Bye Big Guy*, *Superfudge*, based on the book by Judy Blume, and *Pokemon Live*, which toured internationally.

*And a Child Shall Lead* was published in 2005, only twelve years ago, not very long in the grand scheme of history. Slade conceived the original story in the 1980s after auditioning for a play about the Warsaw Ghetto Uprising. Slade mentioned his audition to his physician who told him about a book with a collection of poems from children in the Holocaust (Personal Interview). The book, *I Never Saw Another Butterfly*, is an assemblage of the poems and drawings by children who were imprisoned at the Terezin Concentration Camp. Slade became curious about the children’s writing and spent some time reading their work. He published other plays over the next few years, but he continually felt “pulled back,” to the children of Terezin (Personal Interview). Through the next few years, Slade continued to research the children of Terezin, growing increasingly attached to their stories and artwork. Slade says,

. . . the more I learned, the more obsessed I became with them. I was intrigued by their clarity and strength. I was particularly struck by their ability to transcend their circumstances through the use of art (writing and drawing), and by their ability to resist annihilation by using the only option they had; the ability to document their lives, their thoughts, their experiences, and their very existence. (Personal Interview)

Slade’s interest in the children of Terezin and their artwork eventually lead him to Prague and the archives there.

Slade’s research for *And a Child Shall Lead* started in the early 1980s, before access to the internet. He conducted much of his research in libraries and Holocaust



institutions including Yivo Institute in NYC. He met with five of the survivors from Terezin who helped inspire his vision for the play. They helped him gain appreciation for the children of the camps, whose entire life experiences were living in the camp, and how the children who survived in the camp were the ones who remained positive, a notion that directly influenced the focus of the play (Slade, Personal Interview). Slade notes that he often tells directors, “it’s not uncommon for young actors to want to cry their way through the play . . . but a child who sat and cried, probably wouldn’t have survived” (Personal Interview).

Since most of the resources for the play were in a museum in Prague, where the Terezin concentration camp was located, Slade began a correspondence with the director of the museum, who invited him to Prague to view the original material. This was difficult at the time because Czechoslovakia was under communist rule and visas were hard to get. Before leaving for his trip, Slade started learning Czech and could read some of the poetry from *I Never Saw Another Butterfly* in its original language. He recalls, “The people I met with in Czechoslovakia were touched that I had learned a little Czech” (Personal Interview). While in Prague, he read a few of the original pieces of poetry, and a translator provided help in understanding everything Slade could not translate. His stay there coincided with curators from the Smithsonian and NY Jewish Museum, who were also “great sources for information” (Personal Interview). Slade spoke of some of the challenges researching during the communist rule,

In Communist Czechoslovakia, there were no photocopying machines. Totalitarian regimes understand that the ability to disseminate information can lead to revolution (think of the Arab Spring). I took copious notes and hand-transcribed much of what I found, both in Czech and in my or my translator’s translation. In addition, the museum was willing to (literally) photograph certain

of the scraps and papers and I was given these pictures before I left. (Personal Interview)

After returning from Czechoslovakia, Slade drafted a first version of the play titled, *Children of Terezin*. With the help of a producer, Slade workshopped the show and there were enough investors interested that they moved forward with a full Off-Broadway production. Unfortunately, some of the investors fell through and they canceled the production (Slade, Personal Interview).

Jump forward to 2005: four years after the terrorist attacks of September 11 that caused a shockwave through the United States of America. Islamophobia was on the rise as people blamed the entire religion for a few terrorists. According to an article in *The New York Times*, in 2001 there were 481 documented hate crimes against Muslims after the “Sept. 11 attacks set off waves of crimes targeting Muslims and Middle Easterners” (Lichtblau). This was a 1,700% increase from previous years (Rose). This racism parallels the discrimination that many Jewish people faced leading up to World War II and the Holocaust. Michael Slade recalled how the themes of his play still rang true in the current climate: “Over a decade later, I decided to take the play out of the drawer and re-read it for the first time in all those years. I was struck by how strong the idea was” (Personal Interview). Now a more experienced writer, Slade decided to rewrite *Children of the Terezin*. His new play, *And a Child Shall Lead*, has many similarities to *Children of the Terezin*, yet there are fewer characters with more complex personalities than in the original play. Slade states of his first failed attempt at producing the play and subsequent success of *And a Child Shall Lead* as, “there was a reason that *Children of Terezin* didn’t happen . . . because if it had, I would never have written the play I was meant to write about those children . . . *And a Child Shall Lead*” (Personal Interview).

Slade's commentary on his play mostly focuses around the experience he wants the audience to have when they see the play. He specifically focuses on how audiences have a particular idea about the play before they come to see the show. They know that it is about the Holocaust, and that the Holocaust is sad, so they come into it as "if entering a funeral home" (Personal Interview). Slade felt that this took away from the fully immersive emotional experience that he wanted his audience to have. He decided to purposely set the audience on their heads by showing scenes that depict the opposite of what the audience expects the scene to look like at the beginning (Slade, Personal Interview). In the opening scene of the play for example, a little girl runs and hides; the audience immediately assumes she is hiding from the Nazis, but they soon learn that she is merely playing a game of hide and seek. He hopes this lets audience realize, "Oh, maybe I don't know what to expect," which in turn will make them feel caught off guard later in the show when serious events do happen (Slade, Personal Interview).

Since Slade has such a strong background in musical theater scripts, he believes his play was heavily influenced by the structure of musicals; the poetic soliloquies and journal reports take the place of the songs, interrupting the main story line, yet keeping the flow of the story intact. He also comments on the lack of adults in the play, stating how their presence took away from the accomplishments of the children in the camp (Slade, Personal Interview). Even though the adults were strong inspirations for the children, whenever he attempted to write an adult into the play, "it became about that wonderful adult who helped these children accomplish what they did" (Personal Interview). Slade wanted to maintain the focus on the children, so decided to eliminate any adults in the script.

Since its publication in 2005, nearly 200 productions of *And a Child Shall Lead* have run in schools, community theaters, and professional theaters. It even made its way outside of the United States of America, performed in countries such as Canada, Australia, and Germany. The play's parallels between the world in the 2000s to the world of the Holocaust can best be seen in the final stage directions of the play,

. . . The projections morph into faces of children. First are the children from Terezin, then those images are joined by Japanese children from Hiroshima and Nagasaki, children from Bosnia, Rwanda, Ireland and Argentina. Guatemalan, Palestinian, Vietnamese and Cambodian children, Iraqi children . . . until the entire stage is filled with the images of children of war. This visual holds for a moment, then . . . BLACKOUT. (Slade *And a Child Shall Lead* 80)

Slade wrote the play after numerous other tragedies, such as The Gulf War, the Rwandan Genocide, and Columbine. People continually swear after events such as the Holocaust, that they will never allow such atrocities to happen to children again, yet we continue to have millions of children become victims of war. Even now, the children of Syria are the latest survivors of war. Slade recounts his motivation behind the play:

Children become the pawns and victims of adult political policies. One of my hopes was that this last image, coupled with casting choices, would shock audiences into making the connection that what happened to these 8 children they'd become invested in over the course of the play, has happened and continues to happen daily to children around the world. (Personal Interview)

Slade was born in the 1952, and was alive during the wars in Vietnam, Iraq, the Iraqi Gulf, and Afghanistan, to list a few. All wars that happened before he published his final version of *And a Child Shall Lead*, whether purposefully or subconsciously, would have influenced his writing, particularly about children in war time. As long as there are wars happening, *And a Child Shall Lead* will always have parallels to the world around it.

While Slade does not have any personal connections to the Holocaust, the stories of the children called to him. Just as he was an author set out to leave his imprint on the world

through his writing, so were the young artists of the Terezin Camp trying to leave their imprints on the world.

*World of the Play*

### **Connections**

For as long as I can remember, I have known about the Holocaust. I even lost friends when I was little, because their parents were upset that their friend, a five-year-old, was aware of the Holocaust and a man named Hitler. For me, it was a fact of life; my paternal grandparents survived an evil man named Hitler, who tried to kill everyone who was Jewish, which included my grandparents and all of their families. It also explained why my dad did not have any other family members. As I grew older, I began to read novels about the Holocaust. One of the most thought-provoking stories I ever read is *No Pretty Pictures: A Child of War*, by Anita Lobel. The tale of two children and the courage they continued to have as they survived immense difficulties inspired me. I continued to read other children's novels, and on my first trip to Washington D.C. in middle school, my mom took my sisters and I to the Holocaust Museum where I went through the children's exhibit with replicas of a concentration camp barracks.

Since then, I returned to the Holocaust Museum multiple times, and even tried to track down any relatives through the registry to see if anyone else survived. Through my time spent in museums, reading books, and even writing my high school senior thesis about the Holocaust, I feel that telling the stories of the survivors is essential to preventing future Holocausts. Once I began directing shows, I continually searched for scripts about the Holocaust that could be performed with students. There are many shows that contain compelling stories and characters; however, many are not appropriate for

students to perform because they contain violence or sexuality that most schools would never allow. Scripts that are school appropriate often contain adult characters that are dry and one-dimensional, such as a mother or father. One show that my high school performed was *Face Forward: Growing up in Nazi Germany*. I remember watching my father wipe tears from his eyes as it ended, which further strengthened my resolve that plays of this nature should be performed. I can also remember thinking that, of the fifteen characters in the play, there were only two or three parts that appealed to me as a teen actor. I wanted to find a show with complex characters that my students could play that are connected to their age yet stretch their acting abilities.

I have directed other issue-oriented shows in the past and saw how successful they were in helping my students grow and bond as a group. It also made them feel empowered. I observed this when my students performed *The Secret Life of Girls*, by Linda Daugherty. Following the performances, they gave insightful talk backs to the audience. Some even talked about their own realization that they were bystanders in the bullying process. Another time I saw the students stretched to the limits as they performed in *Once Upon a Teen*, by Cliff McClelland, a drama about child abuse. The support they gave one another was powerful to watch.

I found *And a Child Shall Lead* while browsing scripts on *Playscripts.com*. I frequented the website often, looking for new scripts to introduce to my students. As soon as I read the preview that *Playscripts* offers, I knew I had to read the rest of the script to find out how the play ended. It was exactly what I was looking for: a great ensemble show in which no students are reduced to small inconsequential parts without character

arcs; the actors could all play characters close enough to their actual ages; and the actors all share the stage as there is no “star” of the show.

By the time I found the script, my acting group had expanded beyond the number of actors needed, so I put the script on the backburner. I knew that eventually I would be in a place where I could produce this show with my students. When we were asked to explore three scripts for a possible thesis project, *And a Child Shall Lead* was the first play that popped into my head. I had not read it in more than five years, but I knew that it was one I wanted to explore further. It has the potential to be a strong educational piece for any student involved, and is an important social issue piece.

### **Relevance of this Work to a Contemporary Audience**

*And a Child Shall Lead* is particularly relevant in light of today’s social upheaval. Since the 2016 election a sharp rise in the Alt-Right movement is prevalent, which is a reemergence of White Supremacists and Neo Nazis. They showed themselves in full force when they marched openly through the streets of Charlottesville, Virginia, with torches and Swastikas. If these displays of hatred are openly seen by students in the news and on media outlets like *Facebook* and *YouTube*, it is more essential than ever to educate students about the Holocaust, especially when many Alt-Right supporters are Holocaust deniers or, worse, supporters of ethnic cleansing.

Theater can serve as a powerful catalyst to help educators bring topics like prejudice and anti-Semitism to students. When students watch a performance, they understand that everything happening on stage is imaginary, so even when characters die on stage, they come back at the end and bow during the curtain call. Theater creates a space where students can feel a multitude of emotions safely, in contrast to watching a

school shooting on the news where students may lose their sense of security. The safe space that theater provides can be used to open up dialogue between children and adults. *And a Child Shall Lead* is a great vehicle to help begin the discussion, because the play is about children living their everyday lives in the concentration camp. The children still play games, develop crushes, fight, and even attend school, but all these normal childhood memories are hindered by the dangers of a concentration camp. The normality of the children's lives helps the audience identify with the characters because they are experiencing similar childhood stepping stones.

While the worry about being deported or hurt because of rules changing in the concentration camp might not be familiar to the audience, these feelings are similar for students of immigrants as laws about immigration are constantly being reinvented by the government. This parallel brings about another significant real-world issue. The play, on one level, warns against what hatred can do when no one takes a stand against it, yet on a deeper level, it shows the terror and harm caused when a government discriminates against children who have no control over where they come from.

This play also offers solace for audience members who might be feeling helpless at a time when hatred is running rampant throughout the world. Even young people can add their voice and change how others see the world, which helps teach the audience that, if they are not happy with the current atmosphere of hate and fear, they need to stand up and work against those forces. To send the audience members away with a glimmer of hope and inspire them to stand up against hatred is the overall point of producing the play.



### **Production Updates**

Since the play is historical, it is unnecessary to update the production. The setting and time period are essential to the plot, and if either are modified, it would change the vision that Michael Slade had for his script. The play takes place during the Holocaust, at a real concentration camp in Terezin, so it is important to remain as historically accurate as possible to honor the thousands of people who died there.

### **Other Explorations**

World War II and the Holocaust are well documented events in history and have inspired many works of art, fiction, and film. Since there are many resources available, it is important to narrow down the selection to a few notable pieces that serve as guidance when producing the show. The novels, plays, and picture book written about in the following paragraph all have similar themes: the hatred and violence that caused the Holocaust, the courage of the victims of the Holocaust throughout their trials, and the message to stand up to and fight against hatred.

The play, *Korczak's Children*, by Jeffrey Hatcher, would be useful to explore. It is about Janusz Korczak, a Polish Jewish educator, who was the director of an orphanage in the Warsaw Ghetto during World War II. It gives insight into the adults attempting to help children survive the concentration camp that is not available in *And a Child Shall Lead*. The theme of both scripts is children living normal everyday lives while surrounded by the terror of the concentration camp.

. . . *I Never Saw Another Butterfly* . . . is an essential anthology to study, as it is a collection of poems, drawings, and stories written by the children imprisoned in the Theresienstadt Concentration Camp. This collection gives a more complete look at the art

that Michael Slade uses in the play. The children's work also parallels the themes of hope and despair that are prevalent throughout *And a Child Shall Lead*.

One young adult novel that shares the themes of despair, hope, and survival is the *The Devil's Arithmetic*, by Jane Yolen. The novel tells the story of a young girl from modern day America, who is transported back to a small town right before the Nazis started imprisoning people in concentration camps. It is important to have resources for the actors to read and *The Devil's Arithmetic* is an intriguing novel that gives students the perspective of an outsider observing the everyday concentration camp life.

The Terezin concentration camp was a place full of artists, musicians, and writers. The opera, *Brundibar*, created in the camp, serves as a symbolic anti-Nazi message. *Brundibar* tells the story of children trying to defeat an evil organ grinder. This play was performed by the children in Theresienstadt and is similar to one of the plays performed by the characters in *And a Child Shall Lead*, and there are many versions of the play in English on *YouTube.com*. This play represents an actual pastime that the children of the concentration camp enjoyed and gives the director and cast another avenue to explore the art that was created by the children in Terezin.

A useful introduction to the Holocaust, for students performing in the play, is *Terrible Things: An Allegory of the Holocaust*, by Eve Bunting. *Terrible Things* is a picture book about groups of animals in the forest slowly being taken away by a "Terrible Thing." By the end of the story, the last animals left realize that if they had all stuck together, they would have been able to survive. The picture book is a powerful metaphor for the Holocaust and can serve to start the discussion about standing up to evil.

### *Production History*

While the story of *And a Child Shall Lead* was conceived in 1980s, it would not be produced until the early 2000s. The journey was a long, arduous one from the original concept to its debut Off-Broadway, and finally to its popularity in the educational setting. Michael Slade and a commercial production manager decided to create a workshop in New York City that would culminate in a presentation to potential investors. According to Slade, “I do not recall rewriting happening during the workshop, but, yes, some rewriting did happen afterwards . . . not major at that time” (Personal Interview). Major changes to the script were made after years, when Slade decided to rewrite his script.

The main purpose of the original workshop was to see if children could handle the material covered in the play. The Actors' Equity Association dictated strict hours that the children performers could work, and Slade negotiated the hours allowed for a workshop, so the student performers could still attend school. Parents were heavily involved, and all students needed a parent chaperone at the auditions to make sure the parents were aware of the emotional toll of the play. The workshop lasted eight weeks, the first four were spent improvising and helping the students come together in a “close knit community” (Personal Interview). By the end of the run, they had enough pledged for a full Off-Broadway production; however, the economy of the time led to investors’ backing off their original promises. Slade recalls, “when it came time to collect the money, a promise of \$50,000 became a check for \$5,000, a promise of \$25,000 became a check for \$2,000 and some promises of \$10,000 became nothing” (Personal Interview). After two years of attempting to bring the production to fruition, their dream of producing the play was put

on the backburner when a major investor died and they were asked to give the money back to his estate.

As a result of the attacks of 9/11 and the ensuing Islamophobia, Slade revised his original script and quickly found a small theater company, The Lamb's Theatre. They produced his play in 2005. It was a two-day staged reading of *And a Child Shall Lead* (Slade, Personal Interview). There is not a lot of information on the first staged reading, and it only remains significant to the production history as the springboard for the production success of *And a Child Shall Lead*.

After the staged reading of *And a Child Shall Lead*, BEAT Children's Theater in Oregon was the first theater to perform a full-blown production. The founder of Bend Experimental Art Theatre, or BEAT, was Mary Kilpatrick, a friend of Michael Slade. They were both writers of soap operas and Kilpatrick recently founded BEAT Children's Theater in "the hopes to prove local child thespians can do more than act cute" (Moore). *And a Child Shall Lead* was one of the first shows the company produced. They subsequently produced the play two more times in 2012. Mary Kilpatrick was the director of the first production. The original cast was twenty-one actors and featured Fernando Romero, Tammy Lee, and Parker Daines in the principal roles. The production focused on a minimalistic set, black box-style theater. During the rehearsal period, BEAT Children's Theatre invited a local Auschwitz survivor, Hans Biglajzer, to speak to the child performers (Moore).

The next notable production was in Chicago, Illinois, in 2010. The play was performed at Adventure Stage Chicago and ran from October 28 to December 9. The Adventure Stage is a children's theater company that hires professional actors for all

productions. The company “creates and tells heroic stories about and for young people. We do this to engage our community and inspire all of us to be heroes in our own lives” (*Adventure Stage Chicago*). They certainly accomplished this mission with their performance of *And a Child Shall Lead*. As the venue manager, Scott Letscher, states of their play selection:

The reality is that many children were imprisoned in the camps and many found a way to endure their hardships and keep their spirits up. In the case of the camp at Terezin, the children used art in all its many forms to hold onto their identity, their community and their belief that beauty can exist in the harshest circumstances. This message will always resonate through the years even if you aren’t living through the extreme circumstances of Terezin. Ultimately, we felt *And a Child Shall Lead* is an important story because it celebrates the basic human impulse to use art to understand and surmount tragedy and suffering. (Letscher)

The play ran seven weeks—the longest running production of the show to date. It offered educational talk back with the actors after the show to help engage the students watching the production. The educational talk backs are a tradition that Adventure Stage does for each of its productions. Following the opening performance, Adventure Stage hosted an ice cream social where the audience could converse with the cast and crew and share their experiences. Letscher said of the opening performance, “It was very affirming to come together after the opening performance to celebrate the community we had formed that day” (Letscher). The subsequent performances continued to show in that same community until the show closed in December.

The play was directed by Tom Arvetis, who balanced the horrors of the war with the playful energy that the children engaged in daily. Featuring Stephanie Chavara, Margaret Grace, Kieran Kredell, Conor McCahill, Cara Rifkin, Alex Ring, Matthew Scott, Cassidy Shea Stirt, this production used adult actors to play the children, which is

an interesting choice, since Michael Slade originally intended it to be performed by children. This was the first time a theater had chosen to use adult actors instead of actors that were the same age as the characters in the play (“Past Shows”). The adult cast still managed to bring the youthful energy to the stage. One review from *Chicago Theater Beats* stated,

Even while portraying hunger, illness, and an ever-present terror of arbitrary execution, Arvetis’ cast brings excitement, suspense, and playfulness to their characters’ fight for survival, beauty and meaning. Play and preserving play in the midst of horror is this production’s most successful feature. (Zacher)

Arvetis speaks of the success of his adult actors: “I am proud that we were able to find a truth that transcended a literal casting interpretation and I feel incredibly lucky to have participated in a process with so many magical and meaningful moments” (Arvetis). As one of the only productions to use adult actors, Adventure Stage gives unique insight into the universal themes of courage and love that resonate with the audience regardless of the age of the actors.

There have only been five professional theatrical productions of *And a Child Shall Lead*. One was at the Zoot Theatre Company, a group specializing in puppets and masks. Zoot Theatre Company was founded in 2006 and “prides itself on its ability to blend the visual and performing arts, using the stage as its gallery” (*The Zoot Theatre Company*). Located in Dayton, Ohio, Zoot Theatre is a traveling theater company that tours local and regional venues. The company decided to produce *And a Child Shall Lead* as an artistic challenge. The artistic director, Mark Metzger, explains, “‘Puppets aren’t always funny. Puppets can be extraordinarily moving if done correctly.’ He adds that unlike with actors, puppets can illustrate the deprivation rampant in the camp” (Weiss). Zoot Theatre also collaborated with a Jewish day school to bring a Yiddish lullaby to the stage. The Hebrew

music instructor taught the song to his students and they recorded it to play at the end of each show. Along with the puppetry, and children's choir, Zoot Theatre also gained the rights to use the original works of art in their production after getting permission from the Jewish Museum in Prague (Weiss).

While the Holocaust is a heavy subject for children's theater companies to present, Metzger found the community that forms from celebrating hope is important. According to Marshall Weiss, a reporter for the *Dayton Jewish Observer*, "Despite the heaviness of the material, Metzger insists the play is a celebration of hope over despair, of the power of art, whether written, illustrated, spoken or performed, and its power to transcend reality" (Weiss).

Zoot Theatre Company brought a new perspective to how the script of *And a Child Shall Lead* can come to life on stage. Just as Adventure Theater showed that the universal themes transcended the age of the actors involved, Zoot Theatre showed that the story was powerful enough to be portrayed without the facial expressions of the characters. Both these companies leaned heavily on the idea that the art of the Terezin Children transcended time and space. The story's ability to transcend made it a timeless piece that could find social and cultural relevance no matter the location or date. This is shown by BEAT Children's Theater, producing the show a number of times. This transcendence also spoke to why almost 200 schools around the world have produced this script since its publication in 2005 (Playscripts.com). Its universal themes allow for countless retellings and interpretations, in turn helping students drive their own discovery and education as they performed in the play.

*Problems—Perceived  
and Otherwise*

**Problematic Moments or Scenes**

1. The opening scene must trick the audience into thinking that Erik is in trouble and not playing hide and seek. This is essential to the rest of the story where the audience is never supposed to know from moment to moment when the next horrible event will happen.
2. Pages 16-19 are set in two different locations, but the characters' dialogue is interlaced. The audience must be able to track the individual conversations.
3. On page 26, Alena refers to wanting to be a Nazi when she grows up. This must come across as the only way a young child can understand how to be safe and not make her seem like a bully or evil character. Her character consistently wants this for the rest of the play.
4. Gabriela and Eva discuss virginity. This could be an uncomfortable moment for middle school students to discuss on stage or the audience might feel uncomfortable hearing young children discuss this topic.
5. Various long monologues throughout the play might pose problems for young inexperienced actors.
6. The Snow Queen puppet show is one of the last scenes in the play and must have an underlying message in the performance. It also offers unique staging because the actors are putting on a puppet show, and the director must make the choice of only seeing the puppets and focusing on that aspect of story-telling or focusing on the actors using the puppets.



7. Gabriella and Pavel are supposed to share a kiss onstage as well as a dance. Finding middle school students who are willing to do this may be challenging.

### **Problematic Actions**

1. Miroslav and Erik get into a physical fight. Miroslav is supposed to be fourteen while Erik is only eight. How can this scene be portrayed realistically with the size difference, either real or imagined, depending on casting choices?
2. Miroslav carries Alena offstage when she is too weak. This could pose problems depending on the size of the actors. If Miroslav cannot lift Alena what is a fitting action to replace carrying her off.

### **Problematic Character Interpretations**

1. Jana is only six years old, but is played by a middle school student. The actor needs to embody the physicality and mannerisms of a six-year-old; however, Jana has still been through a great ordeal in her young life so she needs to show maturity, especially when she decides to start writing for the underground newspaper. As the youngest character in the play, Jana is the one who holds most tightly to her innocence, but the middle school student should not come across as babyish.
2. Alena is fascinated with Nazis. It is important that she is not seen as someone who believes in the Nazi ideals or even wants to hurt people, rather she has seen in her short life that Nazis are safe from harm, so she wants to become one. The audience must sympathize with her desire to become a Nazi. Alena also gets progressively sicker as the show proceeds and must have the physicality to portray this.

3. Gabriela is one of the new children at the camp. She quickly adjusts to life at the camp and learns to hide; however, the audience must see the transformation she makes from someone scared and hiding to a leader of the underground newspaper resistance.
4. Eva is a maternal character, always taking care of her younger sister Jana. This should not overpower the fact that she is still a child herself. The audience should realize that Eva has never had the chance to be a child and has taken on responsibilities far beyond her years.
5. Erik is young with boisterous ideas. He must not come across as a bully or brat even though his actions can sometimes express that. The audience should equate his actions as bravery, especially at the end where he sacrifices his own life.
6. Martin comes into the story as an outsider since he is from a wealthier family. Even though the other children at the camp tend to ostracize him, the audience should not have any of those feelings. Martin should come across as a lonely boy without a place in the camp, no matter how hard he tries to fit in.
7. Pavel is one of the only children at the camp who is constantly afraid. His fear should not be interpreted by the audience as cowardice, especially since he is the only character alive at the end of the play. His cautious actions need to make the audience sympathize with him.
8. Miroslav is the leader of the group and must be portrayed with a maturity beyond his years. This may be challenging for middle school students to obtain.

### **Problematic Character Interpretations Caused by Actors Who Have Previously Done This Role**

This show is not well known and most of the productions have been produced by other middle schools or high schools. This means that there should be no problems with actors' interpretations.

### **Problems Posed by Casting Difficulties**

Typically, middle school productions lack male actors. It might be challenging to find four boys that have the acting skills necessary to play the parts. This may mean that some of the parts need to be played by females or the director needs to actively recruit male. At the minimum, Pavel and Miroslav must be played by male actors.

The acting in this play is serious and most students who audition only have a year or two, maybe even less, of acting experience. This can be challenging for a number of reasons, including that the actors remain on stage for almost the entire show.

### **Problematic Representations of Race, Gender, Religion**

Race and religion are an important part of the show because the children were prisoners because of their religion and race. However, this should not cause any problems in the show. Michael Slade even states in his notes, "The play was conceived to be performed by a multi-ethnic cast, as a reminder of the political atrocities children have fallen, and continue to fall, victim to throughout the world" (*And a Child Shall Lead* 7).

### **Problems Posed by the Thematic of the Text**

Many disheartening events happen to the characters. This should in no way overshadow the hope and strength that the characters gain from the art they create. The strength of the children in the camp and the legacy of hope and beauty that they pass on

in their artwork and poetry should be appreciated not mourned by the audience. This is a challenging atmosphere to create and the director must work carefully with the actors to ensure that the joyful moments in the play are emphasized as heavily as the unhappy moments.

The audience could also easily walk away from the show remembering only the sad story of children that died during the Holocaust. This production needs to be more than that. It should make the audience come to the realization that children are still facing tragedies like this around the world. This interpretation hinges on the final scene in the play where the artwork of the children of Terezin slowly transforms into real pictures of children in the Holocaust and continues to change to pictures of other children in times of war, concluding with pictures of children from Syria (the most recent victims of war).

### **Problems Posed by Genres**

Since the show is a straight, dramatic play, it may not attract as many people to a middle school production as a musical would. This means it needs more advertisement strategies to fill the audience. Dramatic pieces can drag if the pace is not fast enough. Audiences are also afraid to laugh and enjoy the happier moments when they know the piece is supposed to be sad. Even though *And a Child Shall Lead* is a drama, the audience must be able to enjoy the small moments of happiness to truly immerse themselves in the world of the play.

Dramatic plays are less attractive to the student body who audition, because being in a drama is not viewed as “fun.” This could make casting the play more challenging. Additionally, inexperienced actors may be intimidated by portraying dramatic moments, and may be uncomfortable with holding the silent dramatic tension needed throughout the

play. The students need to be instructed on the importance of silence that are so important to any dramatic play.

### **Problems Posed by the Status of the Text**

There is only one version of the script and it uses child friendly language. It is a show about children, so it does not pose any foreseeable problems.

### **Problems Posed by Dialects**

While the show takes place in Prague, the characters do not elaborate on where they came from. Theoretically, they could have been transported from any number of locations that the Nazis occupied. This leaves a number of possible dialects that they could speak. But, since the main idea of the play is that these actors represent multiple generations of children affected by wartime, it is unnecessary to limit the dialect to a specific location. It is more important for these young, inexperienced, actors to focus on the emotions behind the words and not on an accent that most middle school students would have trouble replicating, especially with the limited amount of time before the production.

### **Problems Posed by Pronunciation**

There are a few instances where pronunciation could be a challenge for students. One of them is on page 44, where the cast speaks in Hebrew while they are observing a religious ceremony. A recorded version of the prayer needs to be found, or someone who practices the religion could help them pronounce the words correctly. This is especially important since it is a prayer being said. With the vast number of resources on *Youtube*, it would be easy for the actors to look up someone saying the Shabbat blessing. This could still prove challenging to some middle school students since there are particular sounds in

the pronunciations that are challenging to reproduce. There are a few names of characters that might also be challenging to the actors as well. With research, it should be easy to find the proper pronunciation of these names and provide them to the cast. The final challenge for pronunciation is the final scene when a Russian voice announces that Pavel has been freed. Since it is a voice over, it would be simple enough to find someone who speaks Russian and record them as a sound cue.

### **Problems Posed by Need for Adaptation**

Since this is a historical piece, there is no need to adapt the play. It was written for students to perform and does not have any inappropriate words or scenes that would need to be edited.

### **Problems Posed by Unusual Linguistic or Rhetorical Styles**

There is a lot of poetry in the play that the actors must recite. It is important for them to practice the pacing and delivery of the poems. There are no unusual linguistics in the play, probably because it was written for students to perform.

### **Problems Posed by Music or Need for Musical Score**

Two of the actors in the play are supposed to be musicians. Gabriela plays the violin and Pavel plays the recorder. They play frequently throughout the script and it is challenging to find students in middle school that both act and play instruments. If student actors cannot be found that play the instruments, the challenge is in making realistic choices in the scene that allow the actors to pretend to play the instruments. It is possible this is too unrealistic, which could pose a new set of problems.

Another challenge is that music plays in almost every scene; however, no music selections are provided by the author. This means that thorough research must be

conducted to find appropriate music for the time period and location. This is especially important if the actors playing Pavel and Gabriela are unable to play the two songs written for them in the back of the script. One solution to this problem would be to have someone who can play the instrument pre-record the song to play during the show.

### **Problems Posed by Scenic Requirements**

The scenic requirements for this show are minimal. The only scenic needs are some benches or bunk beds to represent the barracks. This makes designing the show especially simple. One challenge to keep in mind is that even though there are minimal set pieces, the actors need somewhere on stage to hide their writing throughout the play. It is a significant part of the play that they are able to hide their work, since it is the legacy that they leave to the world after they are dead.

### **Problems Posed by Special Effects**

The stage directions in the script call for a number of unique lighting cues. The cues need to be achieved with the lighting available in the theatre at the Drama Learning Center. Blocking the guards who shoot Martin is one of the challenging light cues The stage directions state,

Martin moves to hide his letter. As he does, he notices the offstage GUARD for the first time. He starts to run the other way. The shadow of another GUARD appears, then another and another, from every direction MARTIN tries to run. The SHADOWS overlapping until Martin is standing in the only spot of light. Then that too is gone. (*Slade And A Child Shall Lead* 48)

This lighting affect may prove challenging to achieve. The question, then, is whether to use actual people, which takes away from the dark presence that the Nazis possess by never taking a physical form, or to find some other special effect that allows for the same sense of being trapped that the shadows create.

At the end of the show, projections of the artwork, and then of pictures of actual children in the concentration camp, are supposed to be displayed all over the stage. This is especially challenging to reproduce from the original concept, but it is one of the most important elements to the message of the play. Whether the pictures end up being printed and brought on stage by the actors, or a technological solution is found, it is essential that the ending captures the pictures of war torn children from all over the world.

### **Problems Posed by the World of the Play**

Problems posed by the world of the play are probably some of the biggest problems that actors need to understand. It is essential for them to study in depth the political and social environment that lead to the Holocaust. They need to understand the social upheaval that allowed the Nazis to gain so much control of the country. In middle school, students have not necessarily studied all aspects, or any aspects, of the Holocaust, so it will be the responsibility of the director to educate the students on the subject. Finding the information is not challenging since it is a thoroughly studied subject, but presenting it to the students in a meaningful way is challenging. To help actors understand the everyday lives of the children in the camps, they should study firsthand accounts and journals from real Holocaust victims. This also helps them understand how the children of the camp perceived themselves and what inspired them and kept them hopeful against the worst odds.

Another aspect of the world of the play that is challenging for students is the physical deprivation that their characters go through. The children of the camp were starving, forced into horrible living conditions, and put through intense physical labor. The actors need to embody these traits in their physicality. These conditions also need to



be shown through visual aspects such as larger clothing that does not properly fit the actors to make them appear starving. Makeup such as contouring can also be used to show the side effects of starvation.

### *Applications*

#### **Technical Preparations: Limits and Advantages of Venue**

This production of *And a Child Shall Lead* was performed on the cafeteria stage at Forest Oaks Middle School. The stage was a proscenium stage with one set of curtains; because the play took place in one setting, the director chose to not use the curtains. The wings of the stage were used to store props and to conceal actors when they were not on stage. The backstage space was limited when crossing from stage right to stage left so blocking used backstage crosses infrequently. This venue also lacked proper lighting equipment which made it challenging to block the quick transitions between scenes.

#### **Set**

There was no budget for the set, so the director used what was already in storage, which included one 4x8 foot platform, a set of stairs, two benches, a partially constructed doghouse, two 2x4 foot wooden blocks and borrowed set dressings. The director borrowed four large trunks and a variety of wooden pallets that were donated. The rag-tag look of the set, along with the many old pallets, created the look of a run-down ghetto. The platforms and trunks created an area where the students could play and run and jump within the confines of the camp.



Fig. 5. Full Stage. Photo by Alanna D. Kiewe

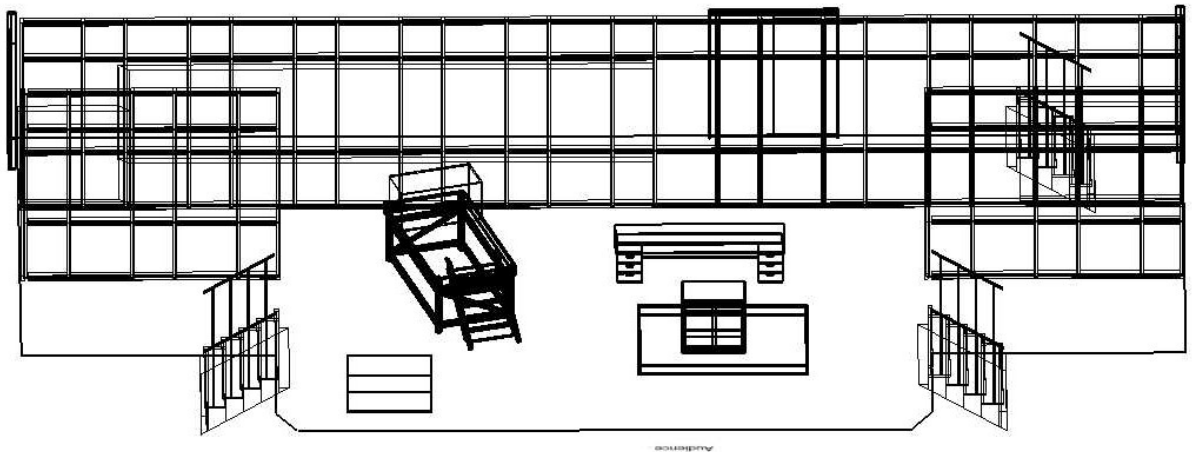


Fig. 6. Stage Rendering with Set. Alanna D. Kiewe

## Lighting

Lighting was limited in the space, since the only available lights were a strip of colored lights for the center of the stage with an on and off switch, and six lights hung in the cafeteria that were on a slider switch. The slider switch allowed the director to choose off, full, or half-light. The limited flexibility with lighting meant that the lighting design focused on making sure the actors were lit onstage. When the slider lights were not used, colored lights created ambiance between scenes or at the start of scenes when actors' faces could remain dark. Two additional flood lights were plugging into a power strip to provide lighting to the areas further upstage, particularly the platform that was used onstage. Scenes also employed a portable spotlight during monologues. The lack of lighting made it extremely difficult to portray passages of time; the only transitions available for this stage were blackouts or spotlights.



Fig. 7. Portable Spotlight. Photo by Alanna D. Kiewe.



Fig. 8. Floodlights on Platform. Photo by Alanna D. Kiewe.

Table 1  
Lighting Cues

Page	Cue	Lighting
11	Start of show	Blue strip lights and front lights at half.
11	<i>Miroslav Enters</i>	Front lights full.
15	Miroslav: "9, 10, 11, 12 . . ."	B/O.
15	<i>Alena repositions DSR</i>	Spotlight DSR.
15	Alena: "Butterflies don't live here. In the Ghetto."	Spotlight out and all lights on full.
24	<i>Miroslav gives danger signal for the second time.</i>	Lights out. Spotlight DSR on Alena.
24	Alena: "and never found her way back to hope."	Spotlight covered and moves DSL to Martin.
25	Martin: "See you soon. Love, Martin."	Spotlight out and lights transition to full.
33	Miroslav: "free to live in peace, away from the horrors of the war."	Lights go to half and spotlight on Actor S.
34	All: "Will find the world before too long."	B/O
34	<i>Actors back in places.</i>	Lights full.
36	Eva: "I love it."	B/O
36	<i>Pavel and Gabriela in places DSR.</i>	Lights full.
37	<i>Gabriela plays the violin.</i>	Lights to half and spotlight CS.
37	Actor G: "In the middle of the street will stand an empty, dirty hearse."	Spotlight moves to Pavel.
37	Pavel: "I could put on blinders and see only life and art and love."	Spotlight out and lights full.
44	Alena: "Tainted house. Tainted time"	B/O
44	<i>Cast in places DSC</i>	Lights to half and actors holding electric candles.
45	All: "we shall lead, we shall lead the way."	B/O
47	After intermission	Lights at half and red strip lights.
47	<i>Martin DSC</i>	Spotlight on Martin.
48	<i>Guards make the heil Hitler salute.</i>	B/O
48	<i>Crew removes Martins writing trunk.</i>	Lights full.
51	Alena: "Leave me alone!"	B/O. Spotlight on Eva
51	Eva: "to bury itself deep somewhere inside our memories."	Spotlight moves to Actor A.
52	Actor A: "It was something more."	B/O
52	<i>Eva and Gabriela CS</i>	Lights full.
54	Gabriela: "You don't want to disappoint Miroslav."	Lights to half and spotlight on Miroslav.

Table 1, *continued*

## Lighting Cues

Page	Cue	Lighting
55	Miroslav: "He worked right up until he had to leave for the transports."	Lights to full and spotlight out.
56	Gabriela: "Eva!"	B/O
56	<i>Actor G stands CS.</i>	Spotlight CS.
56	Actor G: "I feel like crying"	Spotlight out and lights to full.
60	Jana: "I was sure he'd grow new teeth, too . . ."	B/O
60	<i>Alena enters SL</i>	Spotlight on Alena.
60	Alena: "come to believe anything is possible."	B/O. Then lights to full.
62	Eva: "Stop it! Stop it!"	B/O
62	<i>Pavel and Gabriela enter and move SC.</i>	Lights full.
64	<i>Pavel and Gabriela hug and move SL.</i>	Lights to half with floodlight.
64	<i>Actor G enters.</i>	Spotlight
65	Actor G: "I am in prison."	B/O
66	<i>Train whistle sound effect</i>	Lights full.
69	Miroslav: "And apple strudel, and . . ."	B/O
70	<i>Actors in positions</i>	Lights to full. Spotlight on Pavel DSL and flood light on platform and writing desk.
70	Pavel: "and about our music."	Lights to half.
70	Pavel: "What's tomorrow going to be like?"	Spotlight out.
71	Erik: "We have to prove we're not sheep."	Front lights out. Flood lights are the only light on.
72	<i>Erik raises his slingshot</i>	Strobe lights.
72	<i>Erik falls and machine gun fire</i>	B/O
73	<i>Stage is set for puppet show.</i>	Lights full.
78	<i>Train whistles.</i>	Lights dim and then rise to full representing a change in time.
79	Pavel: "I miss you so. Goodbye, my love."	Lights flashing on and off.
79	<i>End of gunfire sound effect.</i>	Lights stop flashing and return to full.
80	Pavel: "Yes . . . yes . . . I'm coming."	Lights out and projectors on.

## Sound

In this production of *And a Child Shall Lead*, overhead microphones amplified the actor's voices. This was especially important when the loud spotlight drowned out the voices of the students. Some of the performers struggled to project in the space, but there were no available wireless microphones to use. The director worked with students on projection techniques, and by the show, nearly all the actors were audible throughout the performance.

The show benefited when sound cues became unnecessary for the actor and actress playing Pavel and Gabriela; they played their own instruments live on stage and were responsible for their own cues. The few remaining needed sound cues played over the sound system. These sounds served to add dramatic tension to many of the scenes. Since the dramatic tension was essential to the show, it was important that the sound cues happened at the exact times needed. Challenges ensued because some of the most essential sound cues also needed a light cue. To achieve a seamless cue, the crew used walkie talkies with headphones to communicate backstage.

Table 2  
Sound Cues

Page	Cue	Sound Action
11	Starts the show (after pre-show announcement)	Eerie music with children laughing and playing in the distance.
14	Erik: 1, 2, 3, 4, 5, 6 . . .	Train whistle
37	Pavel: Play something. Anything.	Violin music.
48	<i>Blackout</i>	Single gunshot.
64	Gabriela and Pavel exit SL.	Piano music.
65	Pavel: "As the heavens before it rains."	Train whistle.
72	Strobe lights	Machine gun fire.
77	Jana: "The End." <i>Actors Bow</i> .	Train whistle.
78	Pavel: "I'll find you! I promise."	Train leaving.
79	Pavel: "I miss you so. Goodbye, my love."	Grenades and gunfire.
79	Pavel: "toss hand grenades about the camp."	Russian voiceover.
80	Pavel: "Yes . . .yes . . . I'm coming."	Ending music.

### Special Effects

At the end of the play, a special effect projected actual photographs of victims of the Holocaust and other child victims of war. This essential special effect highlighted the message of the show. The director created three video collages and used three Chromebooks to project the videos on different parts of the stage. Crew members turned the projectors on during intermission and sat beside ready to project at the end of the show. During the final scene of the play, in place of bows, the actors came onto stage and watched the slideshow together with their backs to the audience. Their focus on the slideshow highlighted the actual victims of war.

Playing all the videos at the same time challenged the crew since videos were incorporated into the production during the final two dress rehearsals. This meant that the crew did not perfect the timing before the show. Some technical errors resulted in



unsuccessful video projections during the show. While the projections did not work exactly as envisioned, they still gave the audience a moment of silence and contemplation as they observed all the child victims of wars throughout history.

### Props

Very few props were used in the play *And a Child Shall Lead*. Of those used, most were scraps of paper that the students used for journaling or drawing artwork. The paper was aged by soaking it in brown tea. The actors also used suitcases borrowed from another theater. All other props were borrowed from the prop closet or an individual's home.

Table 3  
Properties List

Page	Prop
12	Jana' doll
13	Recorder (Pavel)
17	Suitcases for the new prisoners (Pavel, Gabriela, Martin, and Ensemble A)
17	Violin (Gabriela)
20	Pencil stubs and paper scraps (All)
20	Books (Miroslav)
40	Piece of cloth (Martin)
41	Drawings (Martin)
42	Candles (all)
63	Flower (Pavel)
68	Transport summons (Alena, Ensemble A, Miroslav)
72	Sling Shot (Erik)
73	Puppets: Cloud, Tree, Bird, Gerta, Karl, Wizard, and Snow Queen.

The other notable props in the play were the puppets used in act two. During the second act, the children put on a play that represents their lives in the camp. It was also the final lighthearted moment in the play. This production was lucky enough to have a talented student in the show who designed the puppets on his own.



Fig. 9. Snow Queen Puppets. Photo by Alanna D. Kiewe.

### Costumes

In Terezin, the prisoners did not have uniforms, which made it easier to find costumes for the show. Most were gathered from the director's stock and any pieces missing were purchased at secondhand shops. The director drew inspiration for the costumes from photos taken at Terezin. To emphasize the impoverished state of the characters in the play, the director purposely dressed many of the actors in ill-fitting clothes. The actors playing younger characters wore shorts and shorter skirts to represent their age differences. The only modifications made to the costumes were the additions of the Star of David. Two students in the crew designed the stars and sewed them onto all of the costumes. Those students also created the Nazi armbands that were used in one scene.



Fig. 10. Costumes: Girl, Alena, Eva, and Jana. Photo by Alanna D. Kiewe.



Fig. 11. Costumes: Erik and Jana. Photo by Alanna D. Kiewe.



Fig. 12. Costumes: Miroslav and Martin. Photo by Alanna D. Kiewe.

### Auditions

Two weeks before the auditions, students were instructed to pick up an audition packet that included monologues for each of the characters in *And a Child Shall Lead*. Students could select, prepare, and perform one of the monologues for a character they envisioned playing.

On the day of the auditions, the director explained that this play called for a smaller cast than a typical production, and not everyone who auditioned would be cast. At this school, typically, every student who auditions receives a role. The cast for *And a Child Shall Lead* consists of four male characters and four female characters, and the director made the choice to expand the cast to four more ensemble members to incorporate as many students as possible without hurting the integrity of the show. Michael Slade's casting notes allow for an extended cast where alternate characters can

read some of the poetry and news articles. The director also decided to incorporate poems that the ensemble selected into the show. She felt that this would help the ensemble build their own characters and feel more included in the cast, even if they did not have large speaking roles. Some of the older students that the director expected to audition for the show did not, which made the casting challenging. Since several students could play multiple roles, casting complications arose.

The director held call backs the following day, and asked the students to read scenes and observe how they interact with each other. The chemistry between the actors helped finalize the cast.

### **Rehearsal Journal**

*Week 1: April 1<sup>st</sup> to 7<sup>th</sup>*

After the cast was announced, the first meeting was an information session. The students discussed what they knew about the Holocaust and the director filled the gaps in their knowledge with information obtained from various sources, such as the Holocaust Memorial Museum website. It was essential that the students understood the timeline of the Holocaust and how the atrocities of this war were committed without people stepping up to stop them. Since they are middle school students, they had varied levels of knowledge, and it was important that they achieve a deep understanding of the events to help properly develop their characterization. The director also wanted the students to take some time after this rehearsal to process the events of the Holocaust and research the history to better understand their characters.

*Week 2: April 9<sup>th</sup> to 14<sup>th</sup>*

The second week focused on a readthrough of the script. The students returned to share additional information learned about the Holocaust and to discuss their fears and desires for performing this play. They began the read-through and discussed events in the script as they happened. Awkward moments occurred when the two eighth grade girls found out they had to discuss their virginity; this also prompted one of the actors to declare that she wished her mother would not attend. The most surprising moment occurred at the at end of the first act, when the first character dies. As the students finished that scene, many began to cry. They were emotionally unprepared for that moment, and even with the prework they had completed the week before, they were still shocked by the brutality. After this, more time was set aside for debriefings so the students could properly process their emotional reactions to the script. The rest of the week was spent finishing reading through the script and debriefing with the students.

*Week 3: April 15<sup>th</sup> to 21<sup>st</sup>*

The following week, the first half of the show was blocked. The first scene was one of the most challenging because of the many entrances and exits of the characters. Much of the week was devoted to practicing them so the scenes did not drag. The set was not yet built, which made it more difficult for the students to conceptualize where they needed to be. That week, students focused on how to develop a playful atmosphere in the first half of the play. The students spent time discussing and theorizing how children in a concentration camp would play, even while living in danger.

*Week 4: April 22<sup>nd</sup> to 28<sup>th</sup>*

This week was devoted to finish blocking the first act, however, attendance issues made it more challenging. The actors also practiced stage business and staying present in each scene, since they were frequently onstage but not actively engaged in the dialogue. It was essential that the students remained in the moment of living in the ghetto even when they were not speaking. To help them stay involved, they did some guided meditations about what their daily life would be like and how their character would interact with the world. This helped them form ideas on what to do when they were not front and center during the scenes.

Blocking the transitions between scenes was one of the greatest challenges. The stage did not have the proper lighting equipment to adequately move smoothly between the many small scenes, so the blocking needed to depict the transitions instead. This meant there were many quick transitions between scenes, and often students were still onstage frozen while a new scene took place on a different part of the stage.

*Week 5: April 29<sup>th</sup> to May 5<sup>th</sup>*

Since the first act was blocked the previous week, the students spent time running scenes and improving the pacing. The first act is much longer than the second, so it was important that the show did not drag. Students were also tasked with getting off book for act one. The small romance in the script was tackled this week, which was particularly challenging to block. The students were uncomfortable with each other, so they spent a great deal of time blocking every single movement, down to the smallest detail, to make them appear more comfortable. The two actors even needed to agree on the proper way to

hold each other's hands. It took a lot of communication and a fair bit of compromise before they were able to portray this scene comfortably.

*Week 6: May 6<sup>th</sup> to 12<sup>th</sup>*

This week, the second act was blocked. They also worked on character development by journaling about their lives before they were prisoners in the concentration camp. The most challenging moment was blocking the scene where one of the characters is killed. The script states that the shadows of guards surround the character, but the limited lighting made the look impossible to achieve. Instead, some actors changed costumes and became the physical guards. They needed to move in synch and work as one, which was not easy for them. After the students rehearsed the scene multiple times, they were fortunately able to achieve the same suspense.

*Week 7: May 13<sup>th</sup> to 19<sup>th</sup>*

This was the first week that the students attempted to run the play off-book. It was a complete disaster. The scenes transition quickly back and forth, and the actors struggled to remember when to say their lines. Scenes ran together or were completely skipped. The run was eventually halted and the actors were told to practice their lines more. The rest of the rehearsal was spent practicing the blocking and vocal qualities of the scene with scripts in hand.

*Week 8: May 20<sup>th</sup> to 26<sup>th</sup>*

Running the show was this week's goal. Two rehearsals are typically needed to run through the entire script because of the limited rehearsal time and late bus schedule. The students only met twice a week, which made it extremely difficult to run the show from start to finish. The crew began to attend rehearsals to familiarize themselves with



the show. They worked on the props, set, and wrote down cues. The process for creating the light cues involved the student in charge of lighting to adjust the lights as scenes progressed, and they also took notes on light changes.

The first full run of the show happened on Friday. The blocking was working, but the lines were still shaky. This made the run extremely difficult and actors' patience with each other started to thin. Time was taken out of the rehearsal process to emphasize the importance of supporting each other and not letting frustration impact other actors. This was also the first time that sound and light cues were used, which added to the chaos. At the end of the rehearsal, the students had a long discussion about the importance of honoring the victims represented in this play and talked about the need to be positive and support each other. They left rehearsal with a new feeling of vigor to memorize all of their lines.

One student on the crew struggled with the sound effects, particularly the explosions and gunfire at the end. They were unprepared when they were first used, and it caused them to have panic attack because of past experiences. This was not something that was foreseen by the director, so the student was immediately taken aside and possible solutions were discussed. The student expressed their desire to not change the show in any way, but it prompted the director to add a warning message to the program in case anyone else might react in a similar way.

*Week 9: May 27<sup>th</sup> to June 2<sup>nd</sup>*

It was crunch time and everything was happening at an accelerated rate. The students were rehearsing in costume, and the blocking was tweaked and adjusted as the final set pieces were added. This week focused on making sure that the crew was

comfortable with their positions. The actors knew the blocking and had their characters, emotions, and relationships perfected. While the lines were still an issue, things appeared to be on the upswing.

*Week 10: June 3<sup>rd</sup> to 5<sup>th</sup> (Tech Week)*

This week was one of the most stressful of the rehearsal period. While the crew had been running sound and lights for the previous two weeks, the addition of the videos at the end, plus a few minor changes in lighting cues, threw off the flow of tech. The actors struggled with their lines, because one of the leads was not off book. They still needed their scripts, and without them, they were leading other actors astray. This meant that the crew was often jumping around to try and figure out what part of the script they were in. Eventually, the actor who was struggling was provided with a script and an assistant to practice lines with. After repeatedly running lines with the assistant, the run-throughs began to improve. The director spent a lot of time this week cheering the students on and celebrating all that they had accomplished. The students needed to feel confident in their performances, and reminding them of the characters that they had built helped them feel more self-assured.

### **Performances**

There were two evening performances of *And a Child Shall Lead*. While the audiences were very light, the feedback from the community and faculty that came was overwhelmingly positive. Everyone was impressed by the young actors' commitment to the show. They felt that these middle school students had completely immersed themselves in their characters. There was also a preview performance during the day for

the students from the school. Despite seeing only a brief part of the show, many colleagues commented on how engaged their students were.

Overall, the show was far from perfect. One actor used a disguised script onstage, and another forgot their lines and cried (though completely pulled it off as if it was the character crying). The vice principal even commented that the crying was realistic. The videos did not play for one of the performances and a few of the poignant moments from the show were skipped over completely. Some crew members did not show up and the sound system stopped working at one point. But all of that did not matter to the audience, because they did not realize it, and it did not matter to the students because they were so proud of their performances.

The final performance ended with a mess of crying students, as they shed the weight of performing such a heavy piece. Students stood up and thanked the director for changing their lives with this experience, and everyone sobbed at the fact the show was over.

The purpose of this play was not to give an unparalleled, Oscar worthy performance; it was to help students build a sense of empathy and community. It was to help them realize that they could change the world through their own actions. As the students expressed how they would never be the same after this performance, it became clear that they had achieved everything this production had set out to do, missed lines and all.

*Visual and Textual Responses  
to the Play*

**Non-Literal**

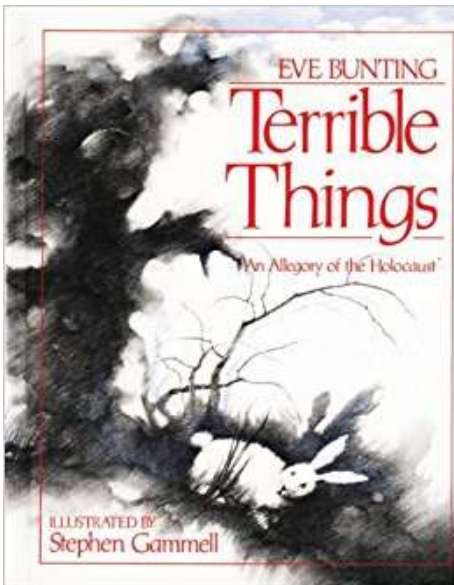


Fig. 13. The Cover of *Terrible Things*, by Eva Blunting. Gammell, Stephen. *Terrible Things: An Allegory of the Holocaust*. The Jewish Publication Society, 1989. [www.amazon.com/Terrible-Things-Holocaust-Eve-Bunting/dp/0827605072](http://www.amazon.com/Terrible-Things-Holocaust-Eve-Bunting/dp/0827605072). Accessed 3 Dec. 2017.



Fig. 14. A Drawing of a Young Girl with a Star of David and Symbolic Butterfly. James, Meg. "When Should You Tell your Child about the Holocaust?" *Wordpress.com*, 2011, [googlingtheholocaust.wordpress.com/2011/07/22/when-should-you-tell-your-child-about-the-holocaust/](http://googlingtheholocaust.wordpress.com/2011/07/22/when-should-you-tell-your-child-about-the-holocaust/). Accessed 3 Dec. 2017.



Fig. 15. Star of David. "Jew Symbol Pics." *Clipart-library.com*. Accessed 3 Dec. 2017.



Fig. 16. Art Depicting a Hand Breaking Free of the Concentration Camp. Grant, Rylee. *Holocaust Center For Humanity*, 2014, [www.holocaustcenterseattle.org/component/content/article/22-education/150-wac2014-winners](http://www.holocaustcenterseattle.org/component/content/article/22-education/150-wac2014-winners). Accessed 3 Dec. 2017.

**Literal**

Fig. 17. Photograph of Michael Slade, the Author. Burnstine, Susan. *Playscript.com*, [www.playscripts.com/playwrights/bios/645](http://www.playscripts.com/playwrights/bios/645). Accessed 3 Dec. 2017.



Fig. 18. Photograph of *And a Child Shall Lead*. *Playscript.com*, 2009, [www.playscripts.com/play/1242](http://www.playscripts.com/play/1242). Accessed 3 Dec. 2017.



Fig. 19. Adventure Stage Chicago's Production of *And a Child Shall Lead*. "And a Child Shall Lead." *Brandon Wardell Designs*, 2010, [www.brandonwardelldesign.com/and-a-child-shall-lead](http://www.brandonwardelldesign.com/and-a-child-shall-lead). Accessed 3 Dec. 2017.



Fig. 20. *Miroslav Carrying to the Transportation Trains*. Luc, Laura, and Aaron Porter. *Aaron Porter Lighting Design*, 2012. Accessed 3 Dec. 2017.

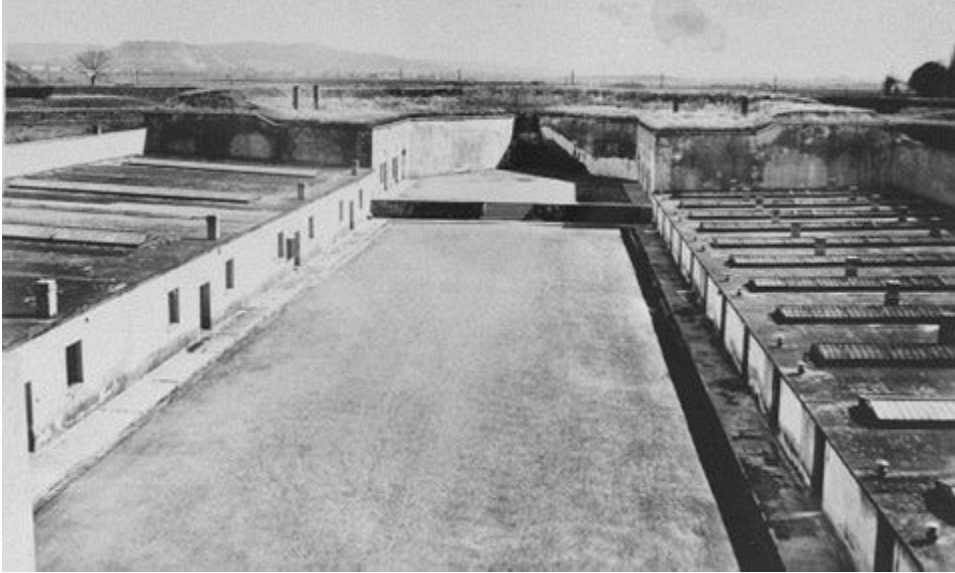


Fig. 21. Row of Barracks in the Terezin Concentration Camp. "Terezin." *Holocaust Education & Archive Research Team*, 1940. Accessed 3 Dec. 2017.



Fig. 22. Aerial View of Terezin. *Alamy Stock Photo*, 2015, [www.alamy.com/stock-photo-terezn-theresienstadt-aerial-view-a-military-fortress-in-the-late-88198715.html](http://www.alamy.com/stock-photo-terezn-theresienstadt-aerial-view-a-military-fortress-in-the-late-88198715.html). Accessed 9 Dec. 2017.





Fig. 23. Jewish Children in Terezin Taken During the Red Cross Visit. 1944, [www.terezin.org/the-history-of-terezin/](http://www.terezin.org/the-history-of-terezin/). Accessed 9 Dec. 2017.



Fig. 24. A Child's Drawing from Terezin. Hoffman, Bedrich. "A Figure by A Bunk." *Jewish Museum in Prague*, 1943-1944, [www.jewishmuseum.cz/en/collection-research/collections-funds/visual-arts/children-s-drawings-from-the-terezin-ghetto/](http://www.jewishmuseum.cz/en/collection-research/collections-funds/visual-arts/children-s-drawings-from-the-terezin-ghetto/). Accessed 9 Dec. 2017.



Fig. 25. A Child's Drawing from Terezin. Koretzova, Margit. "Flowers and Butterfly." Czech Republic, 1994, [www.gettyimages.com/license/148186792](http://www.gettyimages.com/license/148186792). Accessed 9 Dec. 2017.



Fig. 26. A Drawing from the Magazine *Vedem*. Terezin Memorial Museum, 1943, [www.houstoniamag.com/articles/2017/8/25/holocaust-vedem-underground-zine](http://www.houstoniamag.com/articles/2017/8/25/holocaust-vedem-underground-zine). Accessed 9 Dec. 2017.



Fig. 27. Syrian Refugees. *Getty Images*, 2014, [www.dailymail.co.uk/news/article-2801768/On-run-ISIS-Heartbreaking-pictures-Kobane-refugees-fled-lives-Turkish-border-escape-fanatics.html](http://www.dailymail.co.uk/news/article-2801768/On-run-ISIS-Heartbreaking-pictures-Kobane-refugees-fled-lives-Turkish-border-escape-fanatics.html). Accessed 9 Dec. 2017.



Fig. 28. Tree of Life Synagogue After the Shooting. Wickerham, Jared. *Variety*, 2018, [variety.com/2018/music/opinion/pittsburgh-tree-of-life-synagogue-remembering-who-died-1203014107/](http://variety.com/2018/music/opinion/pittsburgh-tree-of-life-synagogue-remembering-who-died-1203014107/). Accessed 20 Feb. 2019.

CHAPTER III  
PROMPTBOOK

All pages refer to the Playscript Inc. version of Michael Slade's *And a Child Shall*

*Lead.*

**Given Circumstances**

*Environmental Facts*

**Geographical Location**

The location of *And a Child Shall Lead* takes place in the barracks of Terezin in Czechoslovakia, now called the Czech Republic. Terezin is located thirty miles north of Prague (*Terezin*).

1. Barrack L-318 is the barrack of the boys.
2. Barrack L-310 is the barrack of the girls.

The climate of Czechoslovakia:

1. "characterized by cold winters with temperatures often below freezing (0°C or 32°F), and mild or pleasantly warm summers" ("Climate").
2. "precipitation is not abundant with less than 22 inches a year" ("Climate").
3. "Winter, from December to February, is cold: the average temperature is slightly below freezing. Owing to the stagnation of cold air in the lowest layers, there are many gray days, with snow typically light but quite frequent" ("Climate").

4. “Spring, from March to May, is a season characterized by unstable weather, with the first warm days, but also the return of cold weather, with possible snow showers and frosts in March, but sometimes also in April. In early May, it can still be cold, with lows near freezing” (“Climate”).
5. “Summer, from June to August, is very mild . . . daytime temperatures hover around 22°C (71.5°F) in June and 24°C (75°F) in July and August” (“Climate”).
6. In Autumn, the first half of September is still pleasant, then gradually becomes gray and cloudy, with quite frequent rains. Already in October, the daytime temperature often remains below 15°C (59°F). The first snowfalls usually occur in November” (“Climate”).
7. The hours of sunlight vary in Prague from seven hours of daylight in the summer to only 1.5/2.5 hours in the winter (“Climate”).

**Date: Year/Season/Time of Day**

The timeline is vague in the play merely stating “1942-1945” (Slade *And A Child Shall Lead* 1). Some vague references to historical events happening in the camp can help identify some of the seasons within the play. However, upon further investigation, the play does not stay accurate to any historical timeline and dates are attached to the accurate events, yet they are out of order.

Information provided from the play:

1. “The Germans started making a film here yesterday” (Slade *And A Child Shall Lead* 26).
2. The propaganda film was made between August 1944 and September 1944 (“Theresienstadt”).

3. “Sometimes it’s hard to believe I’ve only been here six months” (Slade *And A Child Shall Lead* 47).
4. This line is said by Martin who arrives during the first scene of the play. Based on previous dates, this would make it sometime around March in 1944: “A March Storm has covered everything in snow” (Slade *And A Child Shall Lead* 56).
5. “VEDEM REPORT. ‘The Recitation’ On March 18<sup>th</sup> at 6:30 pm, Vlasta Schonova recited Macha’s ‘May’ in L-203” (Slade *And A Child Shall Lead* 57).
6. “I was walking by the walls, trying to see the crocuses beginning to bloom outside the camp. . .” (Slade *And A Child Shall Lead* 57). Crocuses typically bloom in March (“Growing Crocuses”).
7. “. . . Today the Red Cross visited the camp” (Slade 61). This event happens in June before the propaganda film is made (“Theresienstadt”).
8. “May 8, 1946. Liberation Day. The Soviet Army has Arrived” (Slade *And A Child Shall Lead* 79). The Soviet Army comes the day after this (“Theresienstadt”).

The play is not meant to be an accurate account of historical events that took place during the Holocaust. The author did not pay attention to specific dates when he was writing the play, so they are out of order. Here is a brief timeline of events in Theresienstadt (also known as Terezin):

1. October 1, 1938, Nazi’s start their invasion of Czechoslovak provinces.
2. March 15, 1939, Nazi Germany occupies the rest of Czech.

3. October 10, 1941, "RSHA chief Reinhard Heydrich expresses his preference for Theresienstadt as the site for a Jewish "settlement" for those German, Austrian, and Czech Jews."
4. November 24, 1941, the first Jewish people arrive in Theresienstadt and SS Lieutenant General Karl Hermann Frank becomes the commandant.
5. December 4, 1941, "Eichmann appoints Prague Zionist leader Jacob Edelstein chairperson of the Council of Jewish Elders, responsible for the "self-administration" of Theresienstadt. Edelstein arrives in Theresienstadt."
6. January 9, 1942, SS and police start deporting Jews from Theresienstadt to killing centers and concentration camps.
7. January 20, 1942, Theresienstadt officials gather to discuss the implementation of the "Final Solution."
8. June 2, 1942, first transport of German Jews arrives at Theresienstadt.
9. October 26, 1942, German SS and police start deporting Jews to Auschwitz.
10. January 1943, "Eichmann appoints Paul Epstein from Berlin and Benjamin Murelstein from Vienna as co-chairpersons with Edelstein of the Council of Jewish Elders in Theresienstadt."
11. July 1943, First Lieutenant Anton Burger replaces Seidl as commandant of Theresienstadt.
12. December 15, 1943, Jacob Edelstein is sent to Auschwitz.
13. January 1944, SS First Lieutenant Karl Rahm replaces Burger.
14. May 15, 1944, SS and police deport prisoners to Auschwitz in preparation for a Red Cross visit.

15. June 23, 1944, Three representatives from the Red Cross visit Theresienstadt.
16. August 1944, A film of Theresienstadt is made. Rahm himself appears in the filming greeting children (*Holocaust*).
17. September 27, 1944, SS officers shoot Paul Epstein and send the last wave of Jews to Auschwitz.
18. 1945, Prisoners from other liquidated camps all arrive in Theresienstadt.
19. April 1945, the International Red Cross takes over the administration of the camp.
20. May 9, 1945, Soviet forces enter the camp and take control. (“Theresienstadt”)

### **Economic Environment**

The economic environment is not particularly significant in this show since the characters are all children living in the poorest of conditions in a concentration camp. They have meals provided for them by the Jewish council. The main focus of their economic environment is that they are all slowly starving or malnourished from lack of food.

1. MIROSLAV. “You sleep over there with everybody else” (Slade *And A Child Shall Lead* 17).
2. ERIK. “We wait in line at 7 a.m., noon and 7 p.m. to get some warm water with either a salty or a coffee taste, and a crust of bread” (Slade *And A Child Shall Lead* 18).
3. MIROSLAV. “You can’t imagine what the place is like. The stench hits you five minutes before you’re even there. And the filth. There are no toilets, just holes” (Slade *And A Child Shall Lead* 38).



There are a few points at the beginning where it is clear that some of the characters are from wealthier families. This causes some tension between the characters. “I want to speak to someone in charge. I’m Martin Lowy . . . They came into our house. They chased away the servants” (Slade *And A Child Shall Lead* 18).

### **Political Environment**

The government in Terezin was twofold, yet on the surface, the Jewish council ran the everyday workings of the camp. The actual people in control of the camp were the SS officers and commanders. They controlled the camp with terror and strict rules (“Theresienstadt”).

1. MARTIN. “I saw a man shot. He wouldn’t get on the trains” (Slade *And A Child Shall Lead* 21).
2. ALENA. “I’m a Nazi soldier. And Jews aren’t allowed to have wagons” (40).
3. ALENA. “Because daddies are just daddies, but Nazis are the law” (40).
4. EVA. “One of the hardest rules to live with in Terezin is the rule that rules change every day” (57).
5. MIROSLAV. “Mr. Epstein says he’s saving their lives. That it’s only because those kids are useful to the factories that they’re not being shipped to Poland” (60).
6. ERIK. “This morning, old Mr. Epstein was given a new suit and a top hat, and named the Mayor. He was the only Jew to tour with the Red Cross visitors. He was accompanied by his ‘chauffeur.’ Of course his chauffeur was really an S.S. Officer in civilian clothes” (61).

### **Social Environment**

Terezin was a unique concentration camp that boasted more art and culture than most of its counterparts.

1. MIROSLAV. “the whole place is filled with these beautiful little sculptures. He makes them out of bits of wire and garbage that people bring him” (Slade *And A Child Shall Lead* 39).
2. PAVEL. “Months ago, pianist Gideon Klein discovered a grand piano in the old school garret . . . Mr. Klein has spent his every free moment restoring the instrument. He broke many rules, he took many risks, But the result is . . . he is going to be able to play a concert in the garret for as many people as can squeeze in” (64).

The people in the camps were degraded by the officers and treated as less than human. The characters tried to maintain their humanity through art and education.

1. MIROSLAV. “We’ve got to keep our minds alive” (Slade *And A Child Shall Lead* 22).
2. MIROSLAV. “Because there’s power in the written word!” (34).
3. PAVEL. “Playing art is something! Holding on to a bit of art and beauty and humanity is something” (35)!
4. MIROSLAV. “they tore us away from our homes, families and culture for only one purpose. To destroy us. But we can’t let them succeed” (49).

### **Religious Environment**

Nearly everyone in the concentration camp was Jewish, so it is an integral part of the story. The characters were persecuted because of their religion; however, the story

does not focus on the religious aspects of Judaism. The characters do not cling to their faith or God when they are suffering; rather they support each other and look to art and humanity in their time of crisis.

1. Jana and Eva exchange: JAN. "Why did they take us away?" EVA. "We've been through this." JAN. "Why?" EVA. "Because that's the law." JAN. "Why?" EVA. "Because we're Jewish." JAN. "Why?" EVA. "Because we were born Jewish" (26).
2. EVA. "Baruch, aah, adonoy, elohaynu melech ha'olam, asher, kidshanu b'mizvosav, vitsivanu I'hadliknair, shell Shabbos" (44).

Judaism, according to the United Religions Initiative, has ten commandments that form the Torah.

Worship no other God but me.  
 Do not make images to worship.  
 Do not misuse the name of God. Observe the Sabbath Day.  
 Keep it Holy.  
 Honor and respect your father and mother.  
 Do not murder.  
 Do not commit adultery.  
 Do not steal.  
 Do not accuse anyone falsely. DO not tell lies about other people.  
 Do not envy other's possessions. ("Judaism")

There are three different sects of Jewish people, who interpret the Torah differently.

Orthodox Jews believe all of the Torah.  
 Conservative and Reform Jews believe that the Torah should be interpreted for modern life.  
 Reform Jews allow everyone to sit together and have their services in the local language and Hebrew. ("Judaism")

The belief of Judaism can be seen in the way the characters treat each other. Their beliefs and faith are also constantly challenged while living in Terezin. While they rarely speak directly about their faith it remains an important undertone of the play.

### **Previous Action**

1. EVA. "It must be full. There weren't any transport notices" (14).
2. EVA. "I've lived here in the ghetto more than a year, in Terezin, in the Black Town: And when I remember my dear old home again. Home. It makes me think of sweet, spring flowers. Before, when I lived there. It never seemed so warm and safe" (Slade *And A Child Shall Lead* 15).
3. MIROSLAV. "What did you see" (17)?
4. ERIK. "It's a small transport. About ten cars. But a lot more kids" (17).
5. MARTIN. "They came to our house. They chased away the servants. They made us get in line. I got separated from my parents. I tried to tell them, but no one would listen. I was pushed into a boxcar with all these people I didn't even know. They closed the doors. The train started moving and when it stopped, we were here" (18).
6. GABRIELA. "My mother's a wonderful cook. And she used to sing with the opera. That's where she met my father. He's a musician and . . ." (18).
7. JANA. "They don't want us to learn anything here" (19).
8. MARTIN. "I saw a man shot. He wouldn't get on the train. For a second it looked like he was flying. I wonder if it feels like flying" (21).
9. MARTIN. "But yesterday around dusk, I saw a soldier throwing out some forms. I hid for a long time until I was sure he was gone. It was very scary. Then I snuck

over to the trash barrel, reached in, grabbed the forms, shoved them in my shirt, and made it back to the barracks” (25).

10. MIROSLAV. “Since Mrs. Kafkova was murdered, we’ve realized that we can run the school ourselves” (25).

11. MIROSLAV. “The Germans started making a film here yesterday. Propaganda to show the outside world” (26).

12. ALENA. “Yesterday, I heard a bird singing” (26).

13. GABRIELA. “I saw a group of adult prisoners being marched away from the walls. I don’t know where . . . Perhaps they didn’t know either. Some of the prisoners were crying. They were all so thin and gray. Will I look like that soon? Later, I heard gunshots in the distance. Maybe the guards were shooting rabbits” (28).

14. MIROSLAV. “The Germans make their propaganda movies, and show them to the world” (34).

15. MIROSLAV. “. . . Some of us write poems and some of us keep diaries” (34).

16. EVA. “I wrote for my school’s newspaper” (34).

17. PAVEL. “And I was editor of mine” (34).

18. PAVEL. “You’re lucky they let you keep your violin” (36).

19. PAVEL. “At least I was able to bring this” (36).

20. MIROSLAV. “I found it! I found the underground room! I met Berthold Ordner, the blind artist” (38).

21. MIROSLAV. “No one would take me. They said kids didn’t belong there, and they didn’t want to be responsible. But, finally an old woman gave me directions. Only I got lost” (38).
22. MIROSLAV. “I asked Berthold Ordner, “Do you wish you were not blind” (39).
23. ERIK. “Why did my daddy let them take away my bicycle?” (40).
24. EVA. “More and more we hear of prisoners stealing food from each other” (41).
25. EVA. “We agreed not to put the little kids in danger” (42).
26. MIROSLAV. “Martin Lowy was executed today” (48).
27. PAVEL. “Do you really think they don’t know about your newspaper? About everything we do? Do you think it was an accident they caught Martin? They’re watching us. They’re watching everyone. All the time” (48).
28. MIROSLAV. “They tore us away from our homes, families and culture for only one purpose. To destroy us. But we can’t let them succeed. Separated from the love and happiness of family, we’ve created our own family” (49).
29. GABRIELA. “Boys are strange. My mother told me that once. She said, if you’re interested in one, usually you have to be the one who speaks up” (53).
30. GABRIELA. “On March 18<sup>th</sup> at 6:30 p.m. Vlasta Schonova recited Macha’s ‘May’ in L-203. A Terezin attic, dim light, freezing cold. Fifty to seventy people starved for culture, crowded into a few square meters, will to risk their lives to hear a poem. A gong signaled the start of the performance. Vlasta Schonova’s recitation was perfect. It was a song, it was a picture. The expression on her face, her gestures, her voice, all filled us with the spirit of the piece. We traveled with her deep into the forest, felt the warm night rain, smelled the scent of pine

needles. We basked in the moonlight and heard the song of the wind blowing through the tops of ancient trees. The beauty, the magic, the power of the spoken word” (57).

31. EVA. “For some time we haven’t been allowed to walk on the sidewalks. Of course, there was no announcement. But one the first “lawbreakers” were beaten, word quickly spread quickly through the camp. Another new rule is the ‘flower rule.’ I was walking by the walls, trying to see the crocuses beginning to bloom outside the camp, when a guard stopped me. He didn’t look much older than me” (57).

32. JANA. “I saw an old man sitting on the ground” (58).

33. JANA. “He was trying to eat some crusts of bread. Only he couldn’t because the bread was too hard for that one tooth to chew. But he kept trying. I told him some of my teeth fell out too” (59).

34. ALENA: “The typhus epidemic that is raging through Terezin claims more and more lives. The rumor is, it was deliberately started with a transport of infected prisoners that the Germans scattered about the camp” (60).

35. ERIK. “What other side?! They’re using kids . . . prisoners just a little older than us, as slave labor in their munition factories” (60).

36. MIROSLAV. “Mr. Epstein says he’s saving their lives. That it’s only because those kids are useful to the factories that they’re not being transported to Poland” (60).

37. ERIK. “‘The Big Joke’ today the red cross visited the camp. Yesterday’s final preparations was to ship over one third of Terezin’s residents to Poland . . . so it

wouldn't seem too crowded here. This morning, old Mr. Epstein was given a new suit and a top hat, and named the Mayor. He was the only Jew to tour with the Red Cross visitors. He was accompanied by his 'chauffeur.' Of course his chauffeur was really an S.S. officer in civilian clothes. The delegation had a lovely day. Photos were taken. Some of the younger children were given new clothes and got to ride on the carousel in the new play area . . . which was all specially built for the occasion. We got to go round and round on the carousel all day. For eight hours we got to go round and round without a stop . . . so the Red Cross wouldn't miss us. The Red Cross people were very happy to see that the rumors they had heard were false. That living conditions were fine. That there was no over-crowding. That food was ample. That we had our own independent government. They were careful not to open any doors they weren't shown. Not to touch the wet paint. Not to speak to anyone they weren't introduced to. Not to continue down the road to the crematorium. Everyone was very, very happy" (61).

38. PAVEL. "Months ago, pianist Gideon Klein discovered a grand piano in the old school garret. It appeared not to have been touched in fifty years. Since finding it, Mr. Klein has spent every free moment restoring the instrument. He broke many rules, he took many risks. But the result is . . . he is going to be able to play a concert in the garrets for as many people as can squeeze in. 'The opportunity,' Mr. Klein said, 'to give a gift of my music to my fellow prisoners, makes all the risks worthwhile'" (64).



39. ERIK. “They say the Allies are getting close, so the Germans want to speed up the exterminating” (66).
40. PAVEL. “Everyone says the war is ending. That the Germans are about to be defeated” (66).
41. EVA. “A man who knows someone who works in the secretariat told me the same thing. He said his friend overheard one of the guards say that things will go badly for them after the war, if there are witnesses” (66).
42. ERIK. “Destroyed people marching along a street. The children are quite pale. They carry backpacks. It’s a Polish Transport. The old are going, and the young are going, and the healthy are going, and the sick are going. And they don’t know if they will survive” (71).
43. PAVEL. “Tonight Erik fought back” (72).
44. PAVEL. “May 8, 1945. Liberation Day. The Soviet Army has arrived. We are free. The Nazi’s final act was to toss hand grenades about the camp” (79).

### *Polar Attitudes*

#### **Miroslav Weiss**

At the beginning of the play, Miroslav is a dreamer. He believes that the children in the camp can successfully survive and continue to grow and support the community through their writing. He is independent and on the cusp of becoming the leader, but has not yet accepted the position.

At the end of the play, Miroslav has accepted that there are some things he cannot change. As he has accepted the weight of leadership, he carries himself with the burdens of the other children. He knows death is now imminent.

### **Pavel Hoffman**

At the beginning of the play, Pavel is cautious. He hopes to stay hidden and invisible to the Nazis. He is distrustful of those around him and only works to survive. He is part of the community but separates so he cannot feel the hurt of losing anyone else he is close to.

By the end of the play, Pavel has found love. He now knows that some things are more important than surviving. While he has accepted that death is inevitable, he also wants to live the most until the time of his death. He is inspired by the other characters to leave behind his own mark on the world if he can through his writing.

### **Dialogue**

*Miroslav*

### **Choice of Words**

Miroslav uses complex words that show his educational background and strengths in writing. This word choice usually expresses positive ideas.

1. “glorious”
2. “inspiration”
3. “humble”
4. “plentiful”

### **Choice of Phrases and Sentence Structure**

Miroslav uses short sentences usually declarative. While the ideas are complex and used to make grandiose statements, they still are on the verge of being choppy.

1. “The school will continue. In her memory. We’ll meet in the barracks from now on. It’ll draw less attention” (22).

2. “No one is going to magically come to our rescue. Because no one knows what is really happening here. So, it’s up to us! Skits and games aren’t enough. These are our lives! This is our future! We have to fight in whatever ways we can” (34)!

Miroslav often speaks in the future-tense as he looks to the possibilities of life. This mostly comes from his hopeful nature and the belief that his choices can change the future.

### **Choice of Images**

He often speaks of the power that education and words can provide.

1. “We’ve got to keep our minds alive” (22).
2. “There’s power in the written word” (34).
3. “Using words as my weapons” (43).

### **Choice of Peculiar Characteristics**

Miroslav often poses suggestions to the other characters as statements.

1. “Maybe you could write a piece about some of the musicians in the camp” (43).
2. “Maybe you could do some for the newspaper” (42).

### **The Sound of Dialogue**

Miroslav’s speech is loud and consistent. He knows what he believes and is passionate about everything that he says. His phrases are short and direct.

### **Structure of Lines and Speeches**

Miroslav often gives long speeches. They are precise and forceful. His ideas are direct, and he speaks his mind. In his longer speeches when he is trying to make a point, he often repeats a phrase.

1. “We will continue to write. We will continue to draw. We will continue to learn. We will continue to grow. We will continue to document” (49).
2. “We are! By staying alive. By defying them” (62).
3. “They’ve been wrong before. They could be wrong again” (66).

*Pavel*

### **Choice of Words**

Pavel does not use sophisticated words to express himself. He uses simple language, but always speaks in complete sentences. This shows him to be the typical teenager with an education that he has not lost since he was imprisoned.

### **Choice of Phrases and Sentence Structure**

Pavel is constantly asking questions and questioning the choices that other characters make. His choice in phrases shows his paranoia.

1. “Did they find out about the school” (21)?
2. “Haven’t you learned anything” (48)?
3. “How many deaths are you willing to be responsible for” (48)?
4. “I thought something . . .” (58).
5. Why? So you can end up like Martin” (58)?

### **Choice of Images**

He has a passion for music and expresses great joy when he speaks of playing instruments or hearing music.

1. “The most beautiful restaurant in the world. With the most wonderful orchestra” (63).

2. “Even though the harsh fingers of the jailer restrain us, your music is as heady as the heavens before it rains” (65).

### **Choice of Peculiar Characteristics**

Pavel is very negative. He has lost all faith, which he expresses often.

1. “They’re going to get themselves killed” (39).
2. “I am afraid of Poland” (70).
3. “You were too lovely to stay” (79).

### **The Sound of Dialogue**

He speaks in prose and smoothly. His words are direct, and he often speaks quietly, which reflects his cautious nature. Towards the end of the play, his dialogue becomes poetic, expressing the change in his character: “You constant, quiet memory that haunts me every day, reminding me of her whom love I send. You wrap yourself around me, and I smile, remembering my very dearest friend” (79).

### **Structure of Lines and Speeches**

Pavel has much shorter speeches. His words are precise and always meaningful. He does not waste his words on ideas, rather he is direct and to the point.

## **Characters**

*Miroslav*

### **Desire**

Miroslav wants to leave an imprint on the world. He believes that the words he writes can change the world and uses Vedem to empower himself and others. He believes information is power and strives to educate himself and others. This is his way of staying free inside the concentration camp.

### **Will**

Miroslav maintains a strong will throughout. His ideas about education, freedom, and helping others stays constant throughout the play. His strong beliefs help him become a leader for the group. Slade writes, “charismatic, a natural leader and budding socialist” (*And A Child Shall Lead* 6). His strong will means he stands tall even when he is weak from hunger. He carries himself with confidence and his stride and stance show this.

### **Moral Stance**

Miroslav believes everyone should help those who are less fortunate. He believes that people need information within the camp and it is the only way of fighting back. Without their humanity, Miroslav believes they are lost.

### **Decorum**

Living in a concentration camp for several years, Miroslav is gaunt. His hair is unwashed, he has bedbugs, and he is malnourished. His clothes are ragged from constant wear. He has multiple layers since he needs to wear everything he owns or someone else might steal his belongings. It is appropriately styled from the 1940s. As someone who insists on maintaining human values as the Nazis try to take them away, Miroslav tries to maintain his appearance as well as he can in a concentration camp.

### **Summary Adjectives**

Charismatic—kind—outspoken—optimistic—passionate

### **Initial Character-Mood-Intensity**

1. Heartbeat—Changing: steady and strong when speaking out or giving his opinion; quick when he is facing the consequences and danger in the camp.
2. Perspiration—rarely; when he must run/avoid certain situations.

3. Stomach—shrunken from hunger.
4. Muscles—scavenging and surviving in the camp has left Miroslav with some muscles even though he is malnourished.
5. Breathing—Steady and in control unless he is speaking with passion to the group in which case, he is long-winded and needs recovery time afterwards.

*Pavel*

### **Desire**

Pavel wants to survive the concentration camp and go on to live his life. He also craves art and finds solace in his music. To ignore the pain and suffering around him, Pavel retreats into his music, which brings him joy and beauty.

### **Will**

Pavel is strong-willed. His opinions are slow to change and only through his observations and analysis of a situation does he rethink his stance on subjects. His will is silent and under the surface because he has learned to hide. Only when confronting Miroslav does Pavel strong will show through.

### **Moral Stance**

Pavel has put aside his morals for survival. He is not proud of this fact and it leaves him bitter. He still believes in the beauty of art.

### **Decorum**

Living in a concentration camp for several years, Pavel is gaunt. His hair is unwashed, he has bedbugs, and he is malnourished. Pavel works hard to blend into his surroundings and does this by wearing indistinct clothes and appearing as small as

possible. To appear small, he also walks hunched over and takes small steps. He does not give any indication of his actual strength because that could make him a target.

#### Summary Adjectives

Artistic—distrustful—introspective—pessimistic—soulful

#### Initial Character-Mood-Intensity

1. Heartbeat—steady and controlled to keep even his heart from making him stand out.
2. Perspiration—little to none.
3. Stomach—twisted, constantly worried and watching.
4. Muscles—some muscle maintained from scavenging, yet not noticeable.
5. Breathing—controlled and shallow.

#### Ideas

##### *Literal Meaning of the Play's Title*

The many definitions of lead according to *Merriam Webster Dictionary*.

1. “to guide on a way especially going in advance.”
2. “to direct on a course or in a direction.”
3. “to serve as a channel for.”

##### *Symbolic Meaning of the Play's Title*

Symbolically, *And a Child Shall Lead* describes the plot of the play which is a child guiding how the rest of the world should act. The children in the play depict a course that all people should follow when they are faced with inhumane conditions. The characters in the play also serve as a channel for the arts during their time in the concentration camp.



“And a child shall lead them” is also a biblical reference from Isaiah 11:6. The Book of the Prophet Isaiah was part of the old testament. The entire verse is “And the wolf shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them” (“The Book”).

According to myjewishlearning.com Isaiah was a prophet who repeatedly challenged the nation's leaders with ethical and religious messages from God: “In such ways, he both dramatizes the engagement of a prophet with the social and political events of his times and expresses an impassioned concern for a life governed by covenantal values” (“Isaiah”). This adds another dimension to the meaning of the play’s title since the plot is about social and political action.

#### *Philosophical Statements*

1. EVA. “But no one must give up” (Slade *And A Child Shall Lead* 16).
2. PAVEL. “You just have to remember the rules” (19).
3. MIROSLAV. “The school was what kept her going. And we’re going to continue it” (21).
4. MIROSLAV. “Since Mrs. Kafkova was murdered, we’re realized that we can run the school ourselves” (25).
5. EVA. “Leave it to the Jews and their friends to ruin all our fun” (30).
6. MIROSLAV. “These are our lives! This is our future! We’ve got to fight back in whatever ways we can” (34).
7. MIROSLAV. “Because there’s power in the written word” (34).

8. PAVEL. "Playing music is something! Holding on to a bit of art and beauty and humanity is something! Staying alive is something" (35).
9. PAVEL. "Let grown-ups do the fighting. We're kids" (35).
10. GABRIELA. "I'd die if they took my violin away" (36).
11. GABRIELA. "I couldn't live without music" (36).
12. PAVEL. Terezin is full of beauty, you just must look for it. Through you, with you, perhaps I could put on blinders and see only life and art and love" (37).
13. ALENA. "Because daddies are just daddies, but Nazis are the law" (40).
14. EVA. "Should we not blame them because Terezin drives them to do things they would not ordinarily do? Then what about the people who risk their own lives to help others here? Yes, we do see examples of the most extreme selfishness. However, we also see examples of the most extreme selflessness. and the truth is, neither is caused by Terezin. both are the individuals real face is coming through stripped of their masks of social pretense" (41).
15. EVA. "We agreed not to put the little kids in danger" (42).
16. EVA. "Two flickering candles weep their tears of wax. Wrestling page, the breath of prayer, a breeze. Sabbath, the day of stillness, comes. we have known such longing for centuries. we are waiting to find our home again" (45).
17. MIROSLAV. But in the ghetto, darkness, too, is kind to weary eyes which all day long have had to watch" (46).
18. MARTIN. "When I get out of here, when I grow up, I want to become a doctor . . . to take care of sick children" (47).

19. MIROSLAV. "They tore us away from our homes, families and culture for only one purpose. To destroy us. But we can't let them succeed. Separated from the love and happiness of family, we've created our own family. Removed from the rest of civilization by violent hatred, we are creating our own society based on love for our fellow men, and respect, and trust . . . a society with nothing but contempt for any kind of persecution! We will continue to write. We will continue to draw. We will continue to learn. We will continue to grow. We will continue to document" (49).
20. GABRIELA. "Boys are strange. My mother told me that once. She said, if you're interested in one, usually you have to be the one who speaks up" (53).
21. ERIK. "I don't have time for games anymore" (56).
22. MIROSLAV. "I want you to rewrite it, and include the other side" (60).
23. ERIK. "If you'd given the copies to me like I asked, I would've run straight at them, screaming, 'Read this!' I would have jumped off that damned carousel, waving the newspaper at them" (61).
24. MIROSLAV. "We've got to hide our work. All of it. The poems, the drawings, the newspaper. We can't take them to Poland, they could be lost forever. And we've all got to know each other's hiding places . . . so whoever's left, whoever survives can uncover them" (67).
25. PAVEL. "I want someone to know I was here. I want someone to know I existed. I want someone to know about me and Gabriela, And about our music" (70).
26. ERIK. "We have to fight back. We have to prove we're not sheep" (71).
27. GABRIELA. "But at least we'll be together. And together, we can survive" (77).

*What is the Play Literally About?*

*And a Child Shall Lead* is a play about the Holocaust. It depicts some of the most heinous acts in history. Michael Slade based the play on historical events and writing from Terezin to create a fictional story and characters. Slade used his dramatic license to create a story of children trying to survive the Holocaust while maintaining their humanity.

The children in Terezin are tired of hiding, their teacher was killed, and they no longer have any adults guiding them. When Miroslav suggests the children start writing a newspaper to tell the world what is really happening in the concentration camp, the other characters are inspired. Despite the dangers of breaking the rules, most of the children agree that having their stories told is worth the risk. Pavel is the only one who refuses to participate because of the dangers.

When the children start writing the newspaper, they enter a world of danger. If anyone finds out what they are doing, they will be killed. They write in secret and pass out the newspaper, *Vedem*, to as many people as they can. But this is not enough, their writing is not reaching the outside world.

The children continue to write and find hope and humanity in their writing. Along the way, new relationships are formed, and Pavel falls in love with Gabriela through their shared love of music. A new danger arrives in the form of transportations that take the people of Terezin to unknown dangers. Erik is frustrated with their inability to communicate with the outside world and watching helplessly as people die. He decides to fight back.

Erik's death makes Pavel and the surviving children realize that their time alive is limited and no matter what happens their stories need to survive. All of the children, including Pavel, write and share their hiding spaces with each other. They know that they will probably die but hope that if even one of the children survives, they can share the stories. The remaining children are all transported away from the camp except Pavel, who survives and brings the writing of the other children with him.

*What is the Moment of Climax in the Play?*

The climax of the play is when the children's unofficial leader, Miroslav, is taken away on the transports. He hides his writing and helps a sick girl onto the train while playing an imaginary game. It is this moment when all the children realize their lives are coming to an end.

*Why does the Character Make this Climactic Choice?*

Miroslav has always been hopeful for the future and even though he knows that he is going to his death he still puts on a brave front as the leader of the band of children. He has always inspired and guided the other children with his belief and imagination. He helped the children in the camp not live in fear by playing games, imagining the future, and always hoping. His last moments in Terezin do not change the fact that playing a game with the sick girl will help her when she is terrified of her impending doom. Miroslav hides his writing because even at the very end of the play, he has not lost faith that his writing will impact the world.

*What is the Result of the Climactic Choice on the Other Characters?*

Pavel realizes that as the second oldest boy in the group, he must take over as the inspirational leader. It becomes his responsibility to help the younger children of the

camp face their fears. He also realizes that Miroslav's hope of changing the world with his writing is not impossible and Pavel decides to share his writing with the world if he can. Erik decides that words are not enough and fights back with a slingshot. This physical fight ends with his death. Eva realizes that she has grown more than she thought and is now an adult. She accepts that she will die and is able to help her sister as they go on a later transport.

### **Dramatic Action, Moods, and Tempos**

#### UNIT: 1

TITLE: Children will be Children

PAGES: 11-15 (children's entrance to children's exit).

IMAGERY: It's like a group of puppies playing outside for the first time.

#### SENSORY IMAGERY

##### Sight

Flashing lights

##### Smell

fresh hay

##### Taste

ice cream

##### Sound

Laughing

##### Touch

dry, cracked dirt

#### CHARACTER SUMMARY VERBS

##### Alena

to play

##### Miroslav

to lead

##### Eva

to pacify

##### Erik

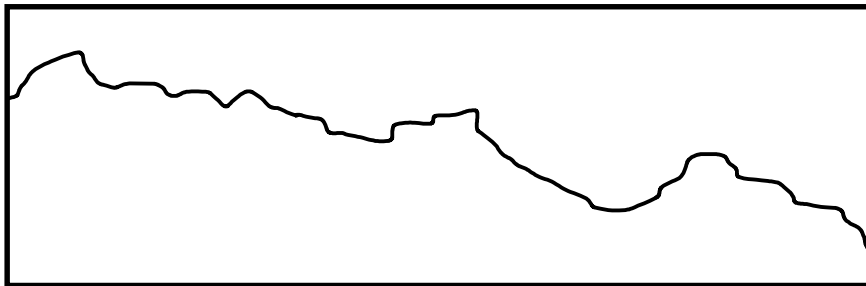
To win

##### Jana

to obtain

TEMPO: Fast and Competitive to Medium and Distracting

## IMAGE OF TEMPO:

UNIT: 2

TITLE: Meeting the Crew

PAGES: 15-20 (Alena's entrance to Miroslav's reentrance)

IMAGERY: It's a line of misshapen rocks in the middle of a rainstorm.

## SENSORY IMAGERY

Sight

clouds

Smell

musty

Taste

bitter herbs

Sound

A large crowd of people

Touch

wrinkled potato skin

## CHARACTER SUMMARY VERBS

Alena

to morn

Miroslav

to seek

Eva

to welcome

Pavel

to warn

Erik

to tease

Jana

to entice

Martin

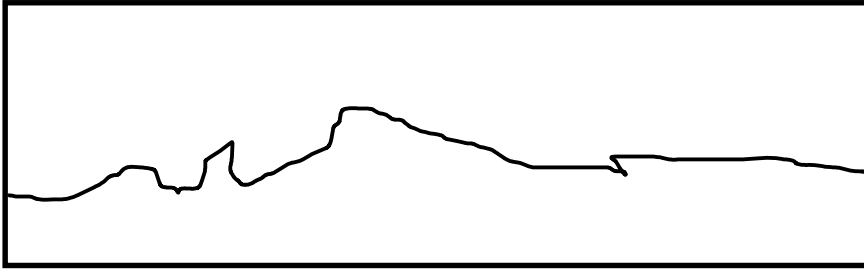
to forestall

Gabriela

to grasp

TEMPO: Slow and Somber to Medium Pace and exploratory

## IMAGE OF TEMPO:

UNIT: 3

TITLE: Schools Out Forever

PAGES: 20-28 (Miroslav's entrance to Gabriela's exit)

IMAGERY: It's like a book that's been torn a hundred times and patched back together with tape.

## SENSORY IMAGERY

Sight

students in a classroom

Smell

old books

Taste

grainy apple

Sound

chalkboard scratching

Touch

paper

## CHARACTER SUMMARY VERBS

Alena

to lament

Miroslav

to reveal

Eva

to foster

Pavel

to grapple

Erik

to observe

Jana

to prod

Martin

to express

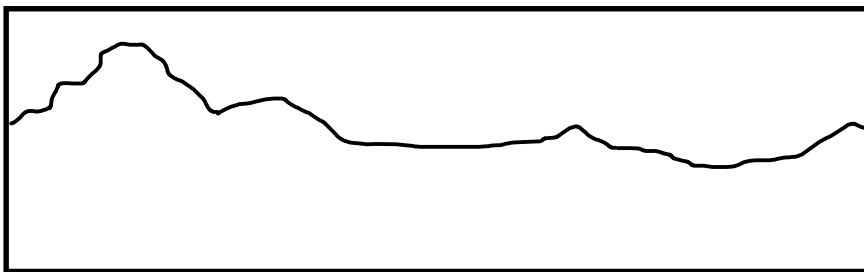
Gabriela

to process

TEMPO: Fast and Unsure to Slow and Solemn.



## IMAGE OF TEMPO:

UNIT: 4

TITLE: Movie Time

PAGES: 29-36 (Beginning of the fake film until Miroslav and Eva exit).

IMAGERY: It's like a snowball rolling down a hill that gets bigger and bigger the further it rolls.

## SENSORY IMAGERY

Sight

a kite flying high

Smell

new car smell

Taste

raspberries

Sound

a crowd applauding

Touch

a fire being lit in your stomach

baked from the sun

## CHARACTER SUMMARY VERBS

Alena

to dominate

Miroslav

to inspire

Eva

to conspire

Pavel

to grouse

Erik

To excel

Martin

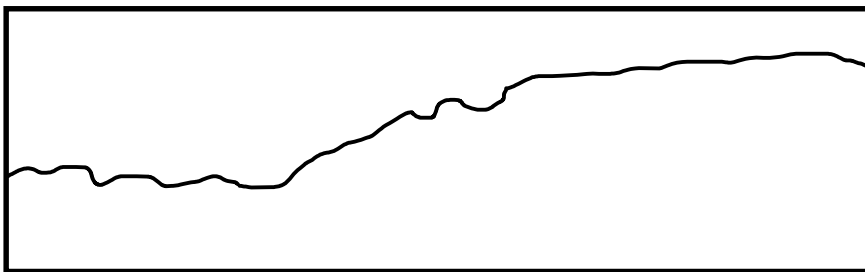
to acquiesce

Gabriela

to needle

TEMPO: Medium-Fast and Comical to Fast and Fiery.

IMAGE OF TEMPO:



UNIT: 5

TITLE: Budding Romance

PAGES: 36-37 (Pavel and Gabriela's scene to when Jana enters)

IMAGERY: It's like a ballet duet.

SENSORY IMAGERY

Sight

snowflakes falling

Smell

spring flowers

Taste

sugar

Sound

romantic flute music

Touch

rose petals

CHARACTER SUMMARY VERBS

Pavel

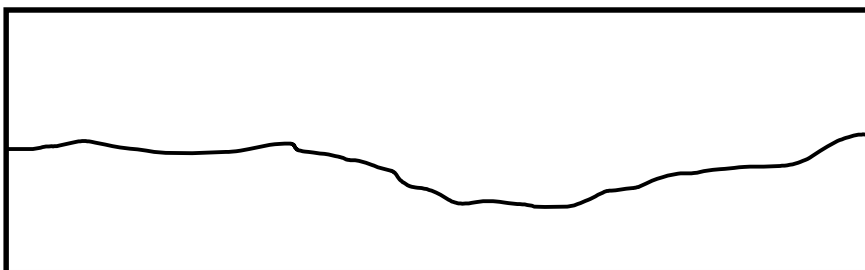
to discover

Gabriela

to connect

TEMPO: Medium Pace and Sweet to Medium-Fast and Bittersweet

IMAGE OF TEMPO:



UNIT: 6

TITLE: The First *Vedem*

PAGES: 37-46 (Jana's entrance to end of Act I)

IMAGERY: It's like the Statue of Liberty has gotten off her pedestal and is handing out pamphlets.

#### SENSORY IMAGERY

##### Sight

chicken soup

##### Smell

newspapers

##### Taste

a cold sip of water

##### Sound

trumpets

##### Touch

static on a plasma globe

#### CHARACTER SUMMARY VERBS

##### Alena

to mourn

##### Miroslav

to bolster

##### Eva

to support

##### Pavel

to dissuade

##### Erik

to escalate

##### Martin

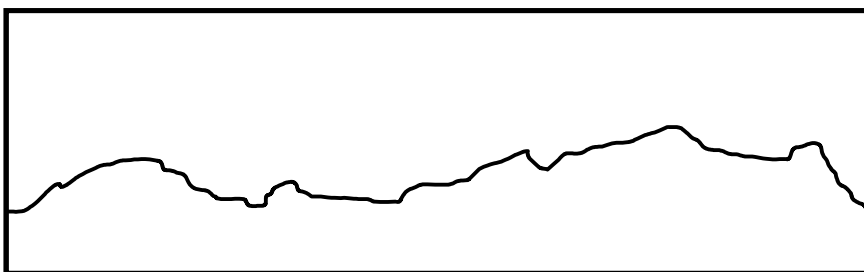
to clam up

##### Gabriela

to validate

TEMPO: Medium and Playful to Medium and Hopeful.

IMAGE OF TEMPO:



UNIT: 7

TITLE: Letter Writing

PAGES: 47-48 (Martin's entrance to Miroslav's entrance)

IMAGERY: A wet letter with the ink running because a liquid was spilled on it.

## SENSORY IMAGERY

Sight

twilight

Smell

old paper

Taste

rotten fruit

Sound

gunfire

Touch

sand in your throat

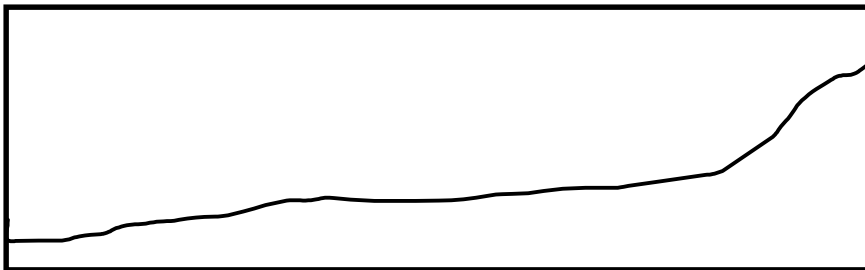
## CHARACTER SUMMARY VERBS

Martin

To convey

TEMPO: Fast and Constant to Fast and Erratic.

IMAGE OF TEMPO:

UNIT: 8

TITLE: Aftershock

PAGES: 48-51 (Miroslav's second line to Alena's exit)

IMAGERY: Wilted flowers in a field.

## SENSORY IMAGERY

Sight

A headstone in shadow

Smell

old perfume

Taste

expired crackers

Sound

crickets

Touch

sandstone

## CHARACTER SUMMARY VERBS

AlenaMiroslavEvaPavel

to protect

to honor

to deliberate

to fumble

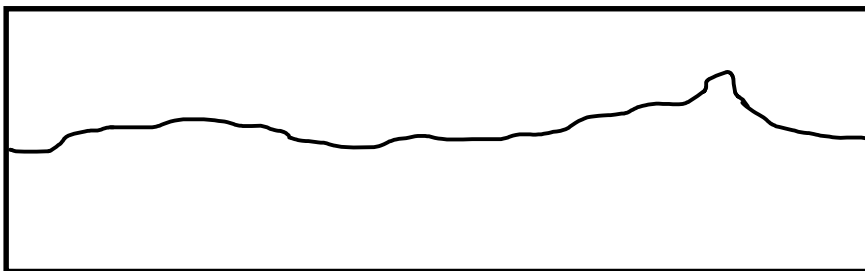
ErikGabriela

to fight

to overcome

TEMPO: Fast and Hard to Medium-Fast and Steady.

IMAGE OF TEMPO:

UNIT: 9

TITLE: Virgins

PAGES: 51-56 (Eva's entrance to Erik's entrance)

IMAGERY: Two girls putting on makeup at a sleepover.

SENSORY IMAGERY

SightSmellTaste

prom dresses

cotton candy

licorice

SoundTouch

swing music

a fleece blanket

CHARACTER SUMMARY VERBS

AlenaMiroslavEvaGabriela

to socialize

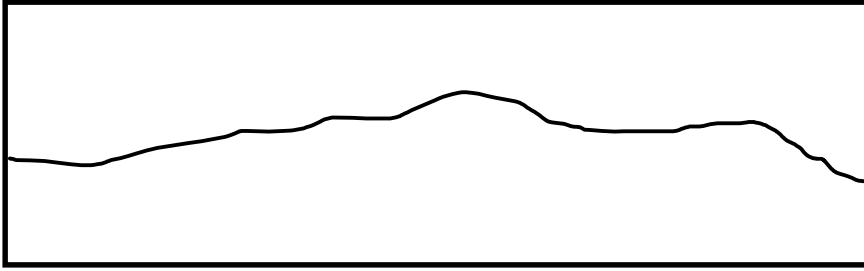
to report

to bond

to share

TEMPO: Medium and Light to Medium and Playful

IMAGE OF TEMPO:



UNIT: 10

TITLE: Growing Up

PAGES: 57-60 (Erik's entrance to Alena's exit)

IMAGERY: A flower blooming and then growing old.

SENSORY IMAGERY

Sight

A wall with height markings

Smell

burning papers

Taste

cough syrup

Sound

bagpipers

Touch

potatoes with lots of eyes

CHARACTER SUMMARY VERBS

Jana

to absorb

Miroslav

to permit

Alena

to consider

Pavel

to hide

Erik

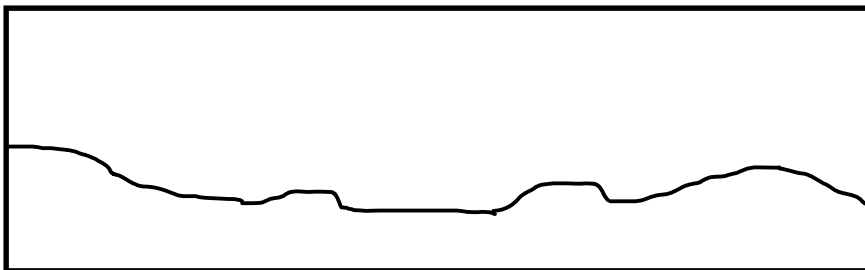
to judge

Gabriela

to placate

TEMPO: Slow and Dirge-Like to Medium and Weak.

IMAGE OF TEMPO:



UNIT: 11

TITLE: Fallen Leader

PAGES: 60-62 (Erik's entrance to Pavel and Gabriela's entrance)

IMAGERY: A broken pedestal.

SENSORY IMAGERY

Sight

to dogs fighting

Smell

mildew

Taste

metallic

Sound

clashing bells

Touch

skin

CHARACTER SUMMARY VERBS

Erik

to destroy

Miroslav

to hold together

Eva

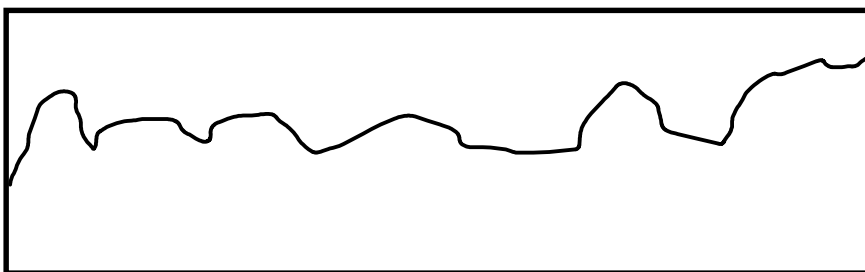
to balance

Pavel

to redirect

TEMPO: Medium and Steady to Fast and Vacillating

IMAGE OF TEMPO:



UNIT: 12

TITLE: Love

PAGES: 63-65 (Pavel's entrance to the train whistle)

IMAGERY: Two trees that have grown into one over time.

SENSORY IMAGERY

Sight

Two doves in a nest

Smell

chocolate strawberries

Taste

champagne

Sound

a waterfall

Touch

rays of sunlight on your skin

CHARACTER SUMMARY VERBS

Pavel

To reveal

Gabriela

to encourage

TEMPO: Slow and Tentative to Medium and Melancholy.

IMAGE OF TEMPO:



UNIT: 12

TITLE: Trains

PAGES: 65-72 (train whistle to Erik's death)

IMAGERY: An abandoned train car all broken down and destroyed.

SENSORY IMAGERY

Sight

crowded train station

Smell

gas

Taste

old water



Sound

clock ticking

Touch

ice

## CHARACTER SUMMARY VERBS

Alena

to suppress

Miroslav

to absorb

Eva

to comfort

Pavel

to digest

Erik

to avenge

Gabriela

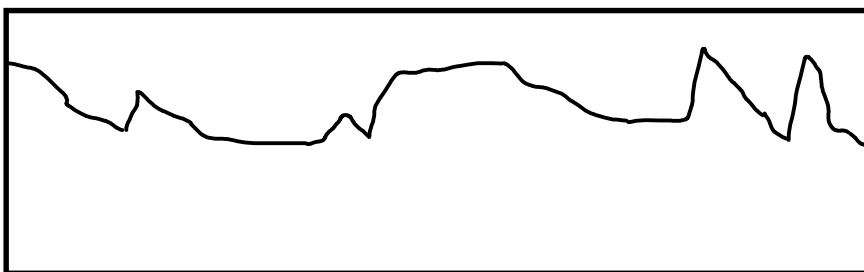
to process

Jana

to displace

TEMPO: Medium fast and Harsh to Slow and hollow

IMAGE OF TEMPO:

UNIT: 13

TITLE: Make Believe

PAGES: 72-77 (Eva's entrance to train whistle)

IMAGERY: a child in their mother's lap listening to a story being read.

## SENSORY IMAGERY

Sight

a rocking chair

Smell

vanilla

Taste

fresh baked bread

Sound

soft humming

Touch

fragile paper that disintegrates when it's touched

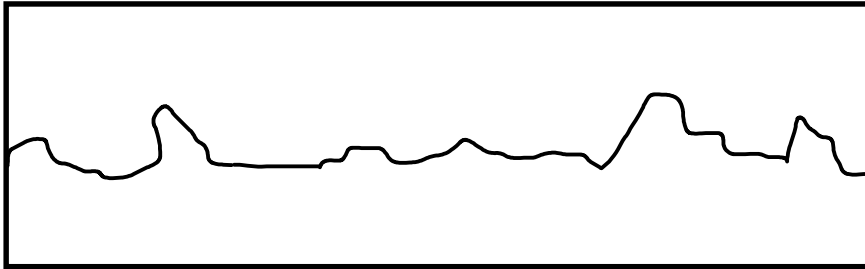
## CHARACTER SUMMARY VERBS

GabrielaEvaPavelJana

To entertain                      to shield                      to take charge                      to applaud

TEMPO: Medium and Dramatic to Medium and Musical-Ending

IMAGE OF TEMPO:



UNIT: 14

TITLE: The End

PAGES: 77-80 (train whistle to Pavel's exit)

IMAGERY: a starving child behind a prison fence.

SENSORY IMAGERY

Sight

Smell

Taste

A graveyard

gun powder

metallic blood

Sound

Touch

oppressive silence

gravel

CHARACTER SUMMARY VERBS

Gabriela

Jana

Eva

Pavel

To plead

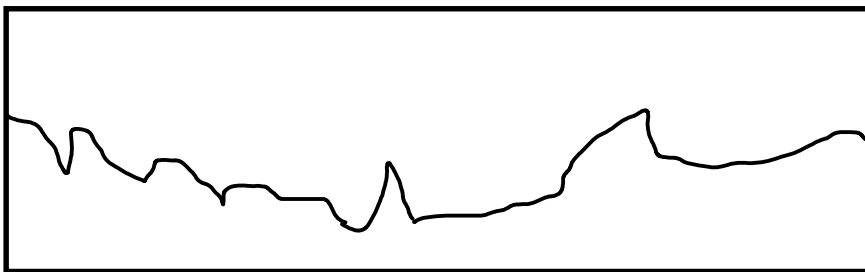
to protest

to comfort

to mourn

TEMPO: Medium and Erratic to Slow and Triumphant

IMAGE OF TEMPO:



## CHAPTER IV

### CONCLUSION

Dramatic plays are always challenging to complete, and producing a successful show with middle school students may seem nearly impossible; especially with only a short amount of time to finish the production before the school year ends. There are so many details that go into mounting a historical play, particularly when the characters should be honored, like in *And a Child Shall Lead*, by Michael Slade. While the work was extremely intense, both emotionally and intellectually for this group of middle school students and everyone involved, the benefits gained were worth the extra effort. Every student grew as a person; they discovered their strengths and they learned about their weaknesses. They were pushed in ways they had never been before, but emerged with a strong connection to each other and the playwright's message.

The objective of this project was to help students gain empathy and social awareness of the world around them. After reading the students' final journal entries and observing their respect for the characters portrayed, it was clear that each of them were deeply empathetic to the events of the Holocaust. One student summarized it best:

I just need to say this. I don't regret trying out for this play at all. It's an emotional play for me and for me I feel like this is a really big play and people should watch. I pay my respects every single person who was affected/Killed/Emotionally hurt during the holocaust and after it. Rest In Peace to everyone. I think this play will truly affect me and my life, In a good way.

Whether these students will become more involved in social action in the future cannot be determined from this short study; however, it was very clear that many began to

consider their own interactions within the community. Students who previously felt that they were already immersed in the community realized that they were not as engaged as they thought they were, and some even expressed the desire to have more of an impact on society. One student stated, "I realized how oppressed we are today. How children were and are suffering in war." Quite a few of the students realized that they actually did not use social media to promote social justice after discussing how actions and words can change the way people think.

Many also expressed that, after being in this play, they do have the power to change the world, an opinion they did not have at the beginning of the process. One wrote, "I feel like I can take on the world." The realizations and confidence that this experience built in the students is a clear sign that they are closer to being more empathetic and socially active adults.

One of the most important questions raised during the production process was how to support the actors who struggled with the length of the play. For many, this was their first full length show, and for others, it was their first time on stage. To support these students, time was spent making them comfortable with each other and discussing strategies for dealing with nerves. It was also clear that some needed the blocking and directions chunked into smaller doses to more fully comprehend and execute motivated movement.

The students felt that they learned more about the Holocaust than they could have in a classroom. One said, "I think I learned a lot more about the Holocaust and I feel more towards it because before it was just numbers and stats but now its [sic] people just trying to live." Many also developed as actors and expressed that they truly learned more

about the acting process through delving into their characters. One expressed that they now had an interest in pursuing acting in high school, and another said, “I have realized my true potential of being a better actor.”

Their growth and the bonds they formed with each other was absolutely the most rewarding part of this directing experience. Some began with the quietest voices, yet projected the loudest by the end of the run, and some that had never been in a serious role before made the audience cry. The understanding, empathy, and care that the actors took to accurately portray their characters was inspiring to observe. In the final performances, it was evident that each student had taken the time to truly understand their character and had fully connected with them. One mentioned in their journal, “The role that I got specifically stuck with me because I have I sister Jana’s age and I really placed myself in her position.”

One strong aspect of this production was the incorporation of limited sound and lighting effects to create some dramatically intense moments. Even with the severe limitations of the stage, creative solutions helped illuminate some of the most significant moments in the play. Some audience members noted that the moment with the strobe light was particularly powerful in showing the death of one actor. If it was not for the hard work of the backstage crew and the assistance and support from the actors, these moments would have never been fully realized.

The most impressive elements of the show were the students, themselves, shining in mature roles. While some teachers may worry about younger students’ ability to take on emotionally weighty pieces, this production showed that students will always exceed beyond what is expected of them.

The greatest weakness was lack of time. There was simply not enough time for this age group to fully memorize their lines. If the show was shorter or if students had more run-throughs of the entire show, they would have most likely perfected the transitions between scenes. Due to this issue, there were many short scenes and lines that were lost in the final performances. While the audience did not realize that these moments were missing, it still took away from the message of the show. In planning for future productions of this play, it should be noted that it is essential to leave adequate time for rehearsing and running the show.

For middle school, many plays focus on introducing students to theater in a fun, comedic, or musical style. Very rarely do middle school after-school programs tackle dramatic pieces that significantly stretch students' minds to think about serious topics. Working on this production showed that even students new to theater have the capability to learn, grow, and love theater by experiencing a play that makes them question and explore history, and in turn, apply it to the world today. Educators should select as many social relevant, thought provoking plays, as they do "fun" plays, because the educational and social benefits are astronomical.

The students involved in this socially active play became more interested in their community; they developed a new appreciation for their lives, and gained unmeasurable levels of empathy from portraying the characters in this play. Not only did acting in this play help them realize that they could have an impact, but it helped them communicate their hopes for the future with a captive audience. It is these experiences that make it essential for educators to expose students to socially conscious plays so students can continue to develop their empathy and understanding of social activism.

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APPENDIX A  
INSTITUTIONAL REVIEW BOARD DOCUMENTS

**IRB Approval Letter**  
**Alanna D. Kiewe, M.A. Student in Theater Education**



*Institutional Review Board*

DATE: March 28, 2019

TO: Alanna Kiewe, Master's in Theatre Education  
 FROM: University of Northern Colorado (UNCO) IRB

PROJECT TITLE: [1336532-3] And a Child Shall Lead Protocol  
 SUBMISSION TYPE: Amendment/Modification

ACTION: APPROVED  
 APPROVAL DATE: March 28, 2019  
 EXPIRATION DATE: November 16, 2019  
 REVIEW TYPE: Expedited Review

Thank you for your submission of Amendment/Modification materials for this project. The University of Northern Colorado (UNCO) IRB has APPROVED your submission. All research must be conducted in accordance with this approved submission.

This submission has received Expedited Review based on applicable federal regulations.

Please remember that informed consent is a process beginning with a description of the project and insurance of participant understanding. Informed consent must continue throughout the project via a dialogue between the researcher and research participant. Federal regulations require that each participant receives a copy of the consent document.

Please note that any revision to previously approved materials must be approved by this committee prior to initiation. Please use the appropriate revision forms for this procedure.

All UNANTICIPATED PROBLEMS involving risks to subjects or others and SERIOUS and UNEXPECTED adverse events must be reported promptly to this office.

All NON-COMPLIANCE issues or COMPLAINTS regarding this project must be reported promptly to this office.

Based on the risks, this project requires continuing review by this committee on an annual basis. Please use the appropriate forms for this procedure. Your documentation for continuing review must be received with sufficient time for review and continued approval before the expiration date of November 16, 2019.

Please note that all research records must be retained for a minimum of three years after the completion of the project.

If you have any questions, please contact Nicole Morse at 970-351-1910 or [nicole.morse@unco.edu](mailto:nicole.morse@unco.edu). Please include your project title and reference number in all correspondence with this committee.

**Alanna -**

**Thank you for providing clear and thorough amendments to your IRB application as well as the middle school permission documentation. Please update the contact information on the parent consent form as follows before use in your research:**

**"....please contact Nicole Morse, IRB Administrator, Office of Sponsored Programs, 25 Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910"**

**Also, please add a space at the bottom of each page prior to the signature page for parents to initial the consent form (e.g., Page 1 of 3 \_\_\_\_\_please initial).**

**Best wishes with your thesis research.**

**Sincerely,**

**Dr. Megan Stellino, UNC IRB Co-Chair**

This letter has been electronically signed in accordance with all applicable regulations, and a copy is retained within University of Northern Colorado (UNCO) IRB's records.



**Student Assent Form**  
**Alanna D. Kiewe, M.A. Student in Theater Education**



**Assent Form for Human Participants in Research**

Increase social awareness, community involvement, and widening student perspectives through the production of *And A Child Shall Lead*

Researcher Name: Alanna Kiewe Researcher Phone: (973) 903-0281 Researcher Email: <a href="mailto:alannaslwkiewe@gmail.com">alannaslwkiewe@gmail.com</a>	Research Advisor: Dr. Mary Schuttler Research Advisor Phone: (970) 351-1926 Research Advisor Email: <a href="mailto:Mary.Schuttler@unco.edu">Mary.Schuttler@unco.edu</a>
Master's Candidate at the University of Northern Colorado	Instructor at the University of Northern Colorado

Dear Actors.

First and foremost, I am excited to work with you during this drama club. This production will focus on performing the play *And a Child Shall Lead*, which details the lives of children in a concentration camp during the Holocaust. As part of this performance, we will explore the writing and first-hand accounts of children survivors of the Holocaust. We are going to spend a lot of time building our characters and working towards expanding our perspectives.

I am currently in pursuit of my master's degree in Theatre Education through the University of Northern Colorado and my thesis project centers on how involvement in a production of a show about the Holocaust can increase social awareness and participation within the community. I am asking for your permission to include you. Please read the information below, and if you agree with the terms of this study, sign the assent form on the back of this sheet and return to me before the first rehearsal. Keep the other copy of this assent form for your personal records. If you have any questions about the project or your involvement, please contact me via the email or phone number listed above. Thank you for your consideration and support in attaining my master's degree.

**Purpose:** The purpose of this research is to determine if social activism can be taught through a production of a socially minded play through studying the characters thoughts and motivation.

**Participation:** You will be asked to attend regularly scheduled rehearsals on Tuesdays, Thursdays and some Saturday afternoons.

You will be asked to participate in the rehearsal activities that are designed to build ensemble skills and develop characterization.

I am going to collect some data during our rehearsals. I am going to record some the conversations we have in class, if you do not want to be part of the research, I will leave your answers out of my

transcripts from the rehearsals. All your answers will be anonymous and when I write about you in my thesis, I will use a fake name. I ask that you keep a journal during the rehearsal process, so I can track your growth as an actor. You will also take a survey at the beginning and end of the class.

Photographs may be taken throughout the rehearsal and performance process to document the show. Agreement to participation in this study permits these photos to be used in my thesis as visual representation of the final performance product.

**Confidentiality:** All data collected will remain confidential. Anonymity and confidentiality are not the same. When data collection is anonymous, researchers and others do not know from whom the information came. Because the researcher will collect data directly from participants, the data will not be anonymous. When data collection is kept confidential, the researcher knows the source but strives to protect the privacy of the information. In any writing and/or discussion regarding the data collected, students will be referred to only by pseudonyms assigned by the researcher or by their character name. All raw data will be kept in a secured file by the researcher. Personally, identifiable information will not be shared. Assent forms will be retained by my Research Advisor and stored in a locked filing cabinet in their office for three years, after which they will be destroyed.

**Risk:** We are going to be studying parts of the Holocaust and talking about some of the traumatic events that your character might have experienced during this time in history. When we talk about these topics you might feel emotional or upset about what we are discussing. I am going make sure we have a chance to talk about these feelings each class and if you do not want to talk about it out loud, you can write it in your journal. If you are concerned at any point during the class, you can reach out to me with the contact information listed above.

Participation in my research will not give you an advantage during the audition process nor will it exclude you from being able to participate. Participation is voluntary. You may decide not to participate in this study and if you begin participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference.

I agree to participate in the research Alanna Kiewe is conducting for her Master's Thesis.

Name of Participant \_\_\_\_\_

Signature of Participant \_\_\_\_\_

Signature of Researcher \_\_\_\_\_

**Parent Consent Form**  
**Alanna D. Kiewe, M.A. Student in Theater Education**



**Consent Form for Human Participants in Research**

Increase social awareness, community involvement, and widening student perspectives through the production of *And A Child Shall Lead*

Researcher Name: Alanna Kiewe Researcher Phone: (973) 903-0281 Researcher Email: <a href="mailto:alannaslawkiewe@gmail.com">alannaslawkiewe@gmail.com</a>	Research Advisor: Dr. Mary Schuttler Research Advisor Phone: (970) 351-1926 Research Advisor Email: <a href="mailto:Mary.Schuttler@unco.edu">Mary.Schuttler@unco.edu</a>
Master's Candidate at the University of Northern Colorado	Instructor at the University of Northern Colorado

Dear Parents/Guardians/Students

I am currently in pursuit of my master's degree in Theatre Education through the University of Northern Colorado. My thesis project centers on *And a Child Shall Lead* and focuses on how involvement in a production of a show about the Holocaust can increase social awareness and participation within the community. I am asking for your permission to include your student/you as part of this project. Please read the information below, and if you agree with the terms of this study, sign the consent form on the back of this sheet and return to me before the first rehearsal. Keep the other copy of this consent form for your personal records. If you have any questions about the project or your student's involvement, please contact me via the email or phone number listed above. Thank you for your consideration and support in attaining my master's degree.

**Purpose:** The purpose of this research is to determine if social activism can be taught through a production of a socially minded play through studying the characters thoughts and motivation.

**Participation:** Students will be asked to attend regularly scheduled rehearsals on Tuesdays, Thursdays and Saturdays as well as a final week of technical rehearsals.

Participants will be asked to participate in the rehearsal activities that are designed to build ensemble skills and develop characterization. Data will be collected in four forms: the researcher's written observations in rehearsal and performance; transcripts of conversations had in rehearsal regarding characters' perspectives; pre- and post- survey response on social awareness; and reflection journals. The journals are open-answer format and will ask students to recount their experiences throughout the rehearsal process and any insights they develop about their character's perspective. Photographs may be taken throughout the rehearsal and performance process to document the show. Agreement to participation in this study permits these photos to be utilized in my thesis as visual representation of the final performance product.

**Confidentiality:** All data collected will remain confidential. Anonymity and confidentiality are not the same. When data collection is anonymous, researchers and others do not know from whom the information came. Because the researcher will collect data directly from participants, the data will not be anonymous. When data collection is kept confidential, the researcher knows the source but strives to protect the privacy of the information. In any writing and/or discussion regarding the data collected, students will be referred to only by pseudonyms assigned by the researcher or by their character name. All raw data will be kept in a secured file by the researcher. Personally, identifiable information will not be shared. Consent forms will be retained by my Research Advisor and stored in a locked filing cabinet in their office for three years, after which they will be destroyed.

**Risk:** The inherent risk in this study is that some students might find the history of the Holocaust upsetting. Since we are doing an in-depth character analysis, this may lead to some emotional turmoil as students will be asked to think about potentially traumatic events that their characters may have experienced. As an advanced acting class student, students should be prepared to face some ideas and perspectives that might be upsetting or challenging. I will be working with all the students to create an open and trusting environment where they feel free to expression their emotions in a safe space. You can also contact me at any time if you are concerned about your student. Students will also keep a journal where they can reflect on their thoughts and feelings throughout the rehearsal process as another way to examine their emotions. Nonparticipation or withdrawal from the study will not affect the student's ability to participate in the rehearsal process or the performance. Participation in my research will not give students an advantage during the audition process not will it exclude them from being able to participate.

*Participation is voluntary. You may decide not to allow your child to participate in this study and if (s)he begins participation you may still decide to stop and withdraw at any time. Your decision will be respected and will not result in loss of benefits to which you are otherwise entitled. Having read the above and having had an opportunity to ask any questions, please sign below if you would like to participate in this research. A copy of this form will be given to you to retain for future reference. If you have any concerns about your selection or treatment as a research participant, please contact Nicole Morse, IRB Administrator, Office of Sponsored Programs, 25 Kepner Hall, University of Northern Colorado Greeley, CO 80639; 970-351-1910*

I agree to participate in the research Alanna Kiewe is conducting for her Master's Thesis.

Signature of Participant \_\_\_\_\_

Signature of Participant's Parent/Guardian \_\_\_\_\_

Signature of Researcher \_\_\_\_\_

APPENDIX B

CITATIONS FOR PICTURES, MAPS, AND ILLUSTRATIONS

## Figures

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