

The White Rose

"Do what's right, even if it's the harder thing to do" -Robert Scholl, Sophie's Father



RECORDED STREAMING World Premiere Performance April 24 - May 8, 2022

A Resource Guide for Educators, Students and Parents

Dear Educators, Students, and Parents,

The Holocaust Center of Pittsburgh and Prime Stage Theatre are proud to present the world premiere of *The White Rose* by Jame DeVita. *The White Rose* is a play about Sophie Scholl and her brother Hans as they lead an anti-Nazi resistance group to speak out against Adolf Hitler and his regime. It is a true story of courage, of principle, and of honor, telling the story of its members as they spread ‘The White Rose’ leaflets denouncing the regime.

The White Rose is the second collaboration between The Holocaust Center of Pittsburgh and Prime Stage Theatre and the inaugural production of the Genocide Awareness Global Education Program or enGAGE. Through this program, Prime Stage Theatre and the Holocaust Center of Pittsburgh will engage the world in education, understanding, and actions against the atrocities of genocide. We are pleased to bring this program to you!

In preparation for this performance, Prime Stage Theatre and The Holocaust Center of Pittsburgh have prepared a Resource Guide for Educators, Students, and Parents designed to provide background, context, curricular content, and behind the scene information. We encourage you to read the contents of this guide and use the provided activities for a better understanding of the historical background, and to spark personal connections to this remarkable, true story.

This guide was designed and curated by Monica Stephenson, Education Coordinator at Prime Stage Theatre, and Ryan Woodward, Library and Education Associate at The Holocaust Center of Pittsburgh. A special thanks to Wolfgang Huber for his thought provoking insight on the White Rose, and to artist and Chutz-Pow Project Coordinator, Marcel Walker, for the use of artwork from the comic *Chutz-Pow! Superheroes of the Holocaust; Vo. 2*. If you have any questions about the information in this resource guide, please contact me and I will be happy to assist you. I welcome your suggestions and comments!

Monica Stephenson, Education Coordinator

Prime Stage Theatre

MStephenson@primestage.com

The activities in this guide are intended to enliven, clarify, and enrich your experience as you the learn the history and watch the performance of *The White Rose*

Artwork of Sophie Scholl awaiting her sentence. Depicted in *The White Rose: Chutz-Pow! Superheroes of the Holocaust; Vo.2* courtesy of Marcel Walker.

To see more artwork from *Chutz-Pow!* go to the *Putting it in Context* section of this Resource Guide.





PRIME STAGE THEATRE ADMINISTRATIVE STAFF

Wayne Brinda, Ed.D.
Producing Artistic Director

Tina Marie Cerny
Managing Director

Connie Brinda
Finance Director

Debra Sciranka
PR and Accessibility Director

Linda Haston
Education Director/Teaching Artist

Monica Stephenson
Education Coordinator

Heather Sendera
Education Box Office Manager

John Dolphin
Education Consultant and Global Classroom Coordinator

Kate Pieratt-Webb
Production Manager

John Clark
Web Designer

Matt Henderson
Social Media Director

Veda Laine
Data Base Manager

PRIME STAGE THEATRE BOARD OF DIRECTORS

Martha Trombold, President
Mary Lou Ellena, Vice President
Suzanne Gilliland, Secretary
Connie Brinda, Treasurer

Enrique Bazán
Wayne Brinda, Ed.D.
John Dolphin
Richard Garland, MSW

Mary E. Gibson, Esq.
Lawrence McCullough, Ph.D.
Cara Nagel
Amber Vala, Esq.

Shane Valenzi, Esq.
Deborah Wirth
Sueanne Zoratto

TEACHER ADVISORY COUNCIL

FOUNDATION SUPPORT FOR THE WHITE ROSE: Allegheny Regional Asset District (RAD), The Fine Foundation, Jack Buncher Foundation, Jewish Federation of Greater Pittsburgh, Jewish Women's Foundation of Greater Pittsburgh, The Philip Chosky Charitable and Educational Foundation

HOLOCAUST CENTER OF PITTSBURGH STAFF

HOLOCAUST CENTER

Dr. Lauren Apter Bairnsfather
Director

Jackie Shimshoni Reese
Manager

Christina Sahovey
Administrative and Volunteer Coordinator

Noah Schoen
Community Outreach Associate

Marcel Walker
Chutz-Pow Project Coordinator

Ryan Woodward
Library and Education Associate

LIGHT Education Initiative

Nick Haberman
Founder and Director

Nicole Cmar
Creative Director

Interns

Julia Gaetano
Work Study

Claire Holthaus
Intern/Fellow



HOLOCAUST CENTER OF PITTSBURGH BOARD OF DIRECTORS

Board Chair: Barbara Shapira

Board Members:

Emmai Alaquiva
Debra L. Caplan
Amanda Finkenbinder
Marc Friedberg
Paul Guggenheimer
Lori Guttman
Dr. Roy “Jake” Jacobson
Alison Brown Karabin

Dr. Rachel Kranson
Lawrence M. Lebowitz
Dr. Melissa Marks
Laurie Moser
Dr. James Paharik
Delilah Picart
Dr. Manuel Reich
Benjamin Simon

David Sufrin
Hal Waldman
Roberta Weissburg
Dr. Yolanda
Avram Willis
Steve Zupci

PARTNERS

The Johannesburg Holocaust and Genocide Centre
P2G: Partnership2Gether

FOUNDATION SUPPORT FOR THE WHITE ROSE: Allegheny Regional Asset District (RAD), The Fine Foundation, Jack Buncher Foundation, Jewish Federation of Greater Pittsburgh, Jewish Women’s Foundation of Greater Pittsburgh, The Philip Chosky Charitable and Educational Foundation

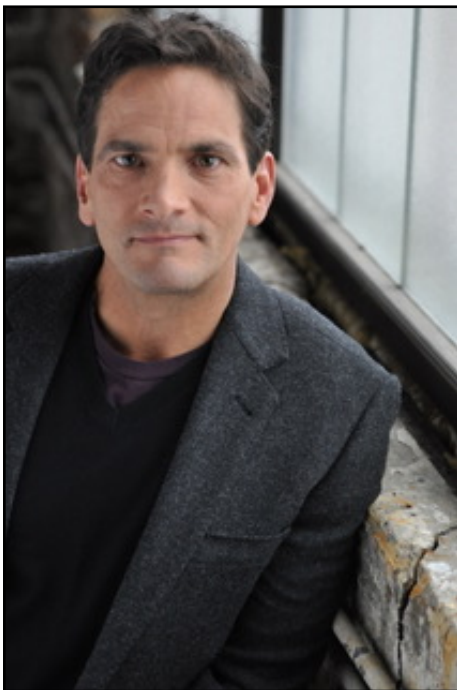
The White Rose

The White Rose is a one-act play commissioned by Prime Stage Theatre and The Holocaust Center as part of the enGAGE Program.

A Short Synopsis

The White Rose is told from the point of view of Sophie Scholl, a college student at the University of Munich in Germany during World War 2. Sophie and her brother Hans Scholl led their anti-Nazi resistance group to speak out against Adolf Hitler and his regime. *The White Rose* a true story of courage, of principle, of honor telling the story of its members as they spread the White Rose leaflets denouncing the regime. "It was time", the essay said, "for Germans to rise up and resist the tyranny of their own government." Beginning in the summer of 1942, they wrote and distributed leaflets calling for opposition to the National Socialist dictatorship and an end to the war all over Munich. The efforts of the White Rose, referred to once as "quite possibly the single most heroic feat in European history," are an inspiring tribute to the goodness of humanity shining even in the darkest moments of history.

About the Playwright



James DeVita is a native of Long Island, NY. Along with his novels, *Blue*, *A Winsome Murder*, *The Silenced*, which earned him the National Endowment for the Arts Literature Fellowship for Fiction, he has also worked extensively as a playwright. His plays for young audiences have been acknowledged with The Distinguished Play Award from The American Alliance of Theater and Education; The Intellectual Freedom Award by the Kentucky Council of Teachers of English/Language Arts; the Shubert Fendrich Memorial Playwrighting Contest; and The American Alliance of Theater and Education honored his body of work for Youth Theater with the Charlotte B. Chorprenning Award. He a resident playwright at First Stage Children's Theater, Milwaukee, WI.

Some of his plays for youth include: *The Amazing Lemonade Girl*, *The White Rose*, *A Little House Christmas*; *A Midnight Cry*; *Treasure Island*; *Looking Glass Land*; *Bambi*, *A Life in the Woods* (AATE Distinguished Play Award), *The Christmas Play*; *Arthur*, *The Boy Who Would Be King*; *Swiss Family Robinson*; *The Christmas Angel*; *Tom Sawyer*; *Huckleberry Finn*; *Excavating Mom*; *The Thief Lord*. Jim's adult plays include: *Learning to Stay*, *Christmas in Babylon*, *Gift of the Magi* (a musical adaptation); *In*

Acting Shakespeare; *The Desert Queen* (the life of Gertrude Bell); *Dickens In America*; *Waiting for Vern*, a new adaptation of *Cyrano de Bergerac*

His education began as a first mate on the charter boat JIB VII out of Captree Boat Basin, NY, where he worked for five seasons. He then studied theater at Suffolk County Community College. Long Island, where he received an AS Degree, then the University of Wisconsin-Milwaukee where he received a BFA. He also attended Madison Area Technical College where he was licensed as an Emergency Medical Technician. Jim is a member of The Dramatists Guild and Actors Equity Association.

Interview with James DeVita

Prime Stage and The Holocaust Center were thrilled to chat with playwright, James DeVita, about his process for writing *The White Rose* and on advice he has for budding young playwrights!

We are so pleased to bring *The White Rose* to the stage! Can you talk about your connection to Prime Stage and The Holocaust Center and how you came to write *The White Rose* for the enGAGE Program?

Wayne Brinda and I were talking about my play *The Amazing Lemonade Girl*, which is being produced this summer at Prime Stage. During the conversation, he told me about Prime Stage's connection to the Holocaust Center and the Genocide Awareness Global Education program, and he asked if I had anything that might be appropriate for the project. I mentioned to him that I had a play published many years ago called *The Rose of Treason*. It is the true story about the White Rose, a student resistance movement formed against the Nazi regime in WWII Germany. Wayne took a look at the script, which was a full-length play with a very large cast, and asked me if I might be interested in adapting it down to a small cast. I spoke to my publisher and they have allowed me to adapt it under the new title, *The White Rose*. It turned out to be much more than simply adapting it for a smaller cast. I wound up writing quite a few new scenes, using new resource material, and most significantly, focusing the narrative of the story to be from Sophie Scholl's point-of-view—basically I've created a new play called *The White Rose*, using my earlier script as one more piece of resource material.

When did you first learn about Sophie Scholl, Hans Scholl and the White Rose Movement? What motivated you to write a play about it?

I first saw a notice on the wall in the hallway of a university that there was going to be a speaker doing a presentation on something called the White Rose. I didn't get to see the presentation, but I remembered the notice said the White Rose was a student resistance movement against the Nazis in 1942, and that these students had been arrested for passing 'leaflets' out — calling for an end to the war and genocide happening at the time. I was fascinated that they had been arrested simply for passing out words on paper, which made me think of freedom of speech and freedom of expression. I ordered a book from the library, *The Short life of Sophie Scholl*, and as soon as I read it, I thought, "Why didn't I know this story? Why haven't I learned about this amazing young woman, Sophie Scholl?" I wanted to tell her story. Everyone should know her story, and the story of all the others involved in the White Rose. I was particularly taken by the fact that these young people did not *have* to do what they did. They were Germans. They were the correct 'race;' they could have remained quiet and safely survived, but they chose not to be silent. They spoke out against evil.



The Rose of Treason premiered in 2001 at The University of Northern Iowa. Photos: 2001 INA Dept. of Theatre Files, #14/06/01 Programs and Photograph University Archives, Rod Library.



Interview with Jame DeVita continued

***The White Rose* is about real events in Germany during WWII. What sort of research did you do to prepare to write this play?**

At the time I wrote the first iteration of the story, there was less online information available, but there was some. I read many online articles and collected historical documents. I also read all of the books written about the group (there are 4 very good books). Then, I obtained what documents I could of the actual Gestapo investigations of the group and their trial transcripts, collecting tons of emails between myself and Germany. I also read the diary entries and letters of Sophie and Hans Scholl. There are two good films about the White Rose, which I studied; I also read books on the Nazi regime, life under Hitler, and particularly books and articles about the Nazi propaganda machine.

How do you decide what parts to put into a play and what to leave out?

That is probably the most difficult part of telling a story of this size. You start with the premise that you cannot tell all of this story because of some very realistic parameters: cast size, running time, etc. I want to tell the story with authenticity and accuracy, and yet I will have to make decisions to leave some important elements out. That's just a given. I believe the question of what to keep in and what to leave out is a very personal choice, because no two writers would tell the story in the same way. It comes down to what character in this story speaks most strongly to your heart and mind—in this case it was Sophie Scholl, so I have told this story from her point-of-view (I even wrote a novel inspired by her, *The Silenced*). It's also what elements of the story resonate greatly for you. I was particularly drawn to the propaganda used by the government to lie to the public and to incite hatred—freedom of speech, freedom of the press—all very timely issues.



What keeps you inspired to write plays?

I believe plays can offer us an opportunity to project ourselves into the lives of others; to see, witness and hear the stories of people unlike ourselves. We can be exposed to cultures and stories, different human beings, which we otherwise would never have known, and that in turn has the ability to create empathy.

What advice do you have for young playwrights?

Write.

Write what you are passionate about.

Write about the thoughts that won't leave you alone.

Write about questions, not answers.

Write about things you don't understand, the things that make no sense, the things that outrage you.

You don't have to know how it will end.

Start now.

Book Cover of *The Silenced* written by *The White Rose* playwright, James DeVita.

The Silenced draws on the true story of Sophie Scholl and the White Rose, a movement that courageously resisted the Nazis. In an era when new technologies are accompanied by increasing surveillance, this is a powerfully relevant story of the enormous change that is possible when one person is courageous enough to speak the truth.

Behind the Scenes with Prime Stage Theatre and The Holocaust Center

Elements of a Production

A play or musical is much more than the two hour show the audience sees. The production process often takes many months, even years, to complete and requires many skilled people. Prime Stage Theatre and The Holocaust Center collaborate with many people to bring productions such as *The White Rose* to life. Below are descriptions of important elements in a theatre production.

Creative Team

Every play or musical starts from the imagination or inspiration of the authors. Many times an idea for a show grows from an existing book, play, article, or movie. Other times, authors write an original story or concept. Once an idea is developed, the play writing begins. A dramaturg may be brought on to provide vital knowledge, research, and interpretation along with a director to help guide to overall artistic vision of the show. Once a production is scheduled, a stage manager will be brought on to manage all aspects of the rehearsal and performance.

Cast

The director works with the casting agent or theater company to cast the characters. Each performer must have acting skills and fit the look of his /her character. These elements are all evaluated during the audition process. Actors are generally asked to prepare a monologue or scene from the play and bring a headshot as well.

Rehearsal

The cast will do an initial read-through of the script, followed by daily rehearsal. During rehearsals, the director coaches the actors' reading of the lines and emotions, and also gives them their blocking, line by line, scene by scene. A technical rehearsal is when the full cast and crew walk through the entire show, ensuring every light cue, sound effect, microphone, etc. works as planned. This rehearsal is mainly for the tech staff. The cast and crew will also get a dress rehearsal, many times more than once, to bring all of the different elements (costumes, lights, sounds, movement) together.

Sound

The sound designer plans the layout of all sound playback and equipment for the show, and adjusts the pitch, volume, duration, and overall quality of the music to meet each specific scene's needs. The sound operator executes the sound designer's plans and handles the mixing equipment for the show. The adjustments are made using the soundboard. The sound effects designer is responsible for creating or enhancing sounds distinct from music and dialogue, such as doorbells or running water.

Lights

Lighting design goes beyond simply making sure that the audience can see the stage. A lighting designer's job is to make deliberate decisions about what the audience sees in the stage space. Light can be used to establish the time or location of a performance, or to create and enhance mood and atmosphere. A lighting technician hangs and adjusts the lighting instruments according to the lighting designers plans while the designer programs the light cue changes on a computer.

Scenic

The set designer's job is to design these physical surroundings in which the action will take place. A theater set should: suggest the style and tone of the whole production, create mood and atmosphere, give clues as to the specific time and place of the action, and offer creative possibilities for the movement and grouping of the actors. The designer will create a scale model and a rendering with technical plans so that the builders can start making the set. Sometimes the set designer helps to build the as well.

Costumes

The costume designer first researches the setting of the play and the characters. Costumes must be appropriate for the time period and vision of the show, and simultaneously be practical enough to allow for movement. They decide which styles and fabrics to use, and draw up the costumes in renderings. Through costume fitting, they may tailor adjustments for each performer.

Audience

At the front of the theater, audience members will see a marquee displaying the name of the show being performed. After purchasing tickets at the box office and entering the theater, audience members will receive a program, which provides information about the show and actors' biographies. An usher escorts them to their seats. Some shows may have an intermission. When the show ends, audience members will applaud and give a standing ovation if they feel the show was exceptionally good. The house manager oversees aspects of the audience, including supervising the ushers and contacting the stage manager about any audience delays for starting the show.



Behind the Scenes with Julia Paul

Julia Paul plays the role of Sophie Scholl in *The White Rose*. A Pittsburgh native, she is excited to be back home and performing on stage again after having previously been living in Los Angeles pursuing her BFA in Acting for Film and Television. Some of her favorite past productions include *Ed*, *Downloaded*, *The Shape of Things*, and a solo performance piece she wrote and performed herself, *Choices*.

We are pleased to have an opportunity to chat with Julia about her experiences as an actor and her preparation for this incredible show.

Could you share a little about what inspired you to become an actor?

Well, I was in my first play when I was around 9 or 10 and I think it just stuck. I was a shy, quiet kid so it was a great opportunity to get me out of my shell.

Of course, my love for performing has certainly grown and evolved since then. I really love the storytelling aspect of acting. Every time I'm working on a new piece one of my favorite parts is building my character and the world around me. Pretending to be someone else for a while can be quite enjoyable. At the end of it all, the word is "play," right?

You are playing Sophie Scholl in this production. Could you tell us about her? What is it like to play a real person from history?

Sophie Scholl is unlike any character I've ever played. She was courageous, optimistic, gritty, and stubborn. She had an incredible mind and loved philosophy. Even in the face of danger and evil, she fought to do what she thought was right and she was ultimately killed for this.

To play a real person from history is a little scary, I think. A bit intimidating. I've been learning as much as I can about her in hopes that it will shine through. Sophie was so inspiring and I really hope I can bring even a piece of her to life on stage.

Are you finding any similarities between you and Sophie Scholl?

Sophie has this unbridled optimism and strength to her that I very much think we share. Sophie's nickname was "the little optimist". I think it's very evident in her letters just how optimistic Sophie was. She always held hope that people would do the right thing. I'm also very optimistic. Then, of course, is the stubbornness. Sophie and I are both very stubborn. She knew what she was doing was dangerous. Many people told her so. Many people told her that her resistance may very well cost her life. She knew and she didn't care.

What are you most excited for audiences to see?

The whole thing! The whole cast has worked so hard on this production and we're eager for audiences to see it. However, I think my favorite part of the show is Traute's monologue at the very end.

Thank you so much for your time! Do you have any final words for students and teachers who may be seeing the show?

I will leave you with this, it's important for all of us to follow our hearts and our conscience. We must do the right thing, even when it's the harder thing to do. It is necessary for all of us to speak out when injustices are being committed and do what we can to help others. The world can't be healed overnight but if everyone takes one small, brave step forward, I think we would see a huge difference.



Julia Paul as Sophie Scholl and Jared Lewis as Hans Scholl in a pre-production photo for *The White Rose*.



Behind the Scenes with Art DeConciliis

The White Rose is directed by Art DeConciliis. Art has been acting and directing with a number of Pittsburgh theater companies, including Pittsburgh Irish and Classical Theater, Duquesne University, Stage 62, The Theater Factory, Little Lake Theatre Co. and LHRT for more than 38 years. He was a long-standing Board member and former Artistic Committee Chair for Little Lake, where he has been a part of over 160 productions and an instructor of that theater's acting class program for 23 years. Art was a 2007 Post-Gazette Performer of the Year, and is also an active voice-over artist in both the U.S. and Canada. Favorite directing projects include *One Flew Over the Cuckoo's Nest*; *The History Boys*; *Proof*; *Doubt* and *The Lion In Winter*. He most recently appeared in South Park Theater Company's production of *A Couple of Blaguards*.

Recently, we were able to chat with Art to learn more about his work as a director and his experience directing *The White Rose*.

Can you tell us about your connection to Prime Stage and The Holocaust Center and how you came to direct *The White Rose* for the enGAGE Program?

I have been acting and directing in the Pittsburgh area for over 40 years. Over the past three years, I have had the privilege of being able to both perform and direct for Prime Stage. I was thrilled when Artistic Director, Wayne Brinda, offered me the opportunity to direct *The White Rose* project as this year's enGAGE program offering. Mr. Brinda was a mentor of mine many years ago and I'm happy to be able to now participate as a contributing artist to the theater company.

How would you describe your role and responsibilities as director?

As a director, it's my responsibility to honestly portray the story, as written by the playwright. I cast the show, create the movement that occurs with the actors, and collaborate with the technical crew to develop how the production will look and sound. Part of my job is to bring my interpretation of the author's work to life, working in cooperation with the actors. We work as a team to decide what themes to emphasize and how we will reveal the messages the playwright hopes to convey through their work.

What is it like to collaborate with the playwright, producers and designers for *The White Rose*?

It's a wonderful experience to have the opportunity to collaborate with the Prime Stage staff and the playwright. Being able to work with the show's author, James DeVita, has allowed me to really understand what he was trying to express through the writing of this piece. We were able to work together to make some changes and revisions that presented a clearer picture of the story Mr. DeVita was hoping to tell. By working with the playwright there's no need to "second guess" what is being presented through the script...if there's a question or we're unsure of the intention of the words, we have the privilege of simply asking the author what he was hoping to express.

I'm doubly blessed to be able to work with a professional technical staff that is working hard to bring my vision of Mr. DeVita's work to life and create a world for the audience that is engaging and historically accurate.



Actors Jared Lewis, Julia Paul, Sarah Hennessy and Alex Blair rehearse a scene in *The White Rose*, directed Art DeConciliis

Interview with Art DeConciliis continued

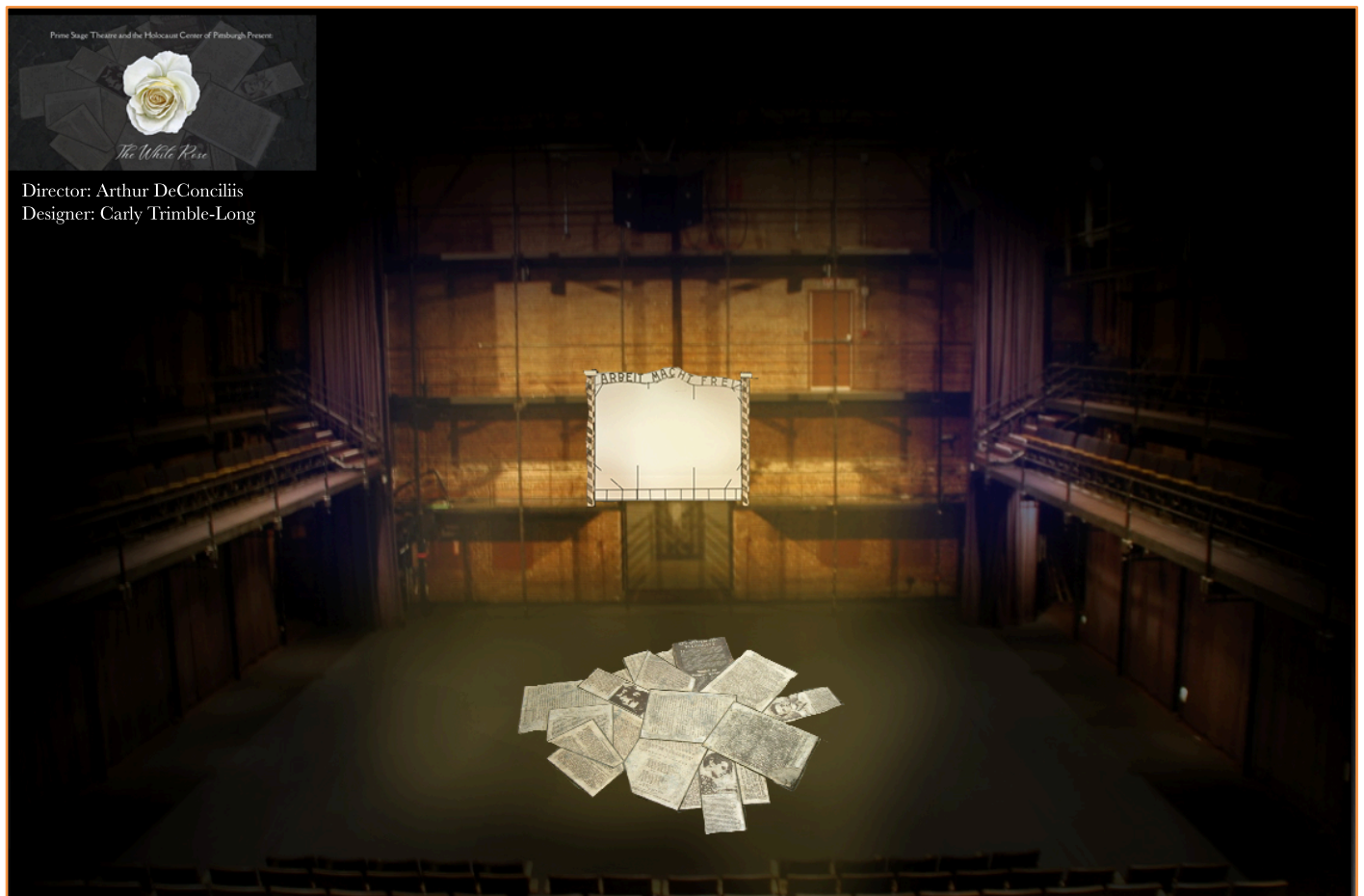
***The White Rose* is about real events in Germany during WWII. What sort of preparation do you have to do when directing a play about real events?**

When presenting a theatrical piece that is based on historical fact, it's extremely important for the director, the actors and the technical crew to "do their homework" and examine as many sources as possible to make the story true to life. We have an opportunity to bring a moment of history to life and within that context we allow the audience to meet and better understand the people that impacted that moment in time.

For *The White Rose*, Mr. DeVita has given us a wealth of resource material to let us better understand each of the characters, as well as the time frame of the story, to hopefully be able to have the audience feel what it was like to be part of that moment in time. We've actually been able to work with the son of one of the show's characters to get an in-depth understanding of the nature of many of the characters, and we have been reviewing manuscripts, looking at photos and film of the time and listening to recordings from the era of Nazi Germany.

What is the message that you want audiences to get from this play?

I want the audience to understand from this piece that any one of us can be a "hero" when it comes to combating injustice and the inhuman treatment of others. There is a moral code inherent in mankind, that encourages fairness, kindness, and equality to all and when we see a violation of that code we can and must speak up! When government or society goes against what we know within ourselves to be right and just, we have three choices, we can: 1) Do nothing and ignore it, 2) We can quietly complain to those around us, but take no real action, or 3) We can stand up, speak up and find others of like mind to bring the cruelty and injustice to an end. Any one of us can do this, there is no age limit, no gender limit or race limit to being a hero and opposing the abuse and exploitation of any group of people.



The White Rose set rendering by scenic designer, Carly Trimble Long.
2022 enGAGE Program; Prime Stage Theatre and The Holocaust Center of Pittsburgh

Behind the Scenes with Carly Trimble Long



Carly Trimble Long is the scenic and props designer for *The White Rose*. Carly is a local Pittsburgh based freelance artist and the Technical Director & Production Manager at Pittsburgh Irish Classical Theater (PICT). Her notable credits include Properties Designer for Prime Stage Theatre for past productions such as *Karloff*, *The Outsiders*, and *The Scarlet Letter*. Other roles besides properties work are Technical Director for the summer season at Footlight Players, Scenic Technician at Carnegie Mellon University, and Staff Carpenter at Utah Shakespeare Festival. Carly is an Alumni of the Conservatory of Performing Arts at Point Park University and holds a BFA: in Technical Direction & Management.

Carly was recently able to answer some questions about her experience designing *The White Rose*.

How would you describe the role and responsibilities of the scenic designer?

I would describe the role and responsibilities of the scenic designer as finding a visual representation of the mood and message of a play or musical. For example, you must read the show and find the most important and integral point of the show that will help to visually support the story being told on stage.

When did you first learn about the White Rose and what drew you to this project?

I first learned the name of the White Rose in high school when learning in depth about the German Invasion and Holocaust. The thing that drew me to this project when I was reached out to was the importance of letting stories like this be told, especially in a time when the world seems to have forgotten stories like this as we encounter similar situations in the political world.

You used a lot of historical influence in your design process. Could you share about your research and what inspired your design?

For my research for this show, I wanted to bring a lot of historical influence to the piece to have that significant reminder that this is a true story and real people. I think sometimes when people see powerful theater like this there is a dissociation between art/theatre and the history and realness of the piece. I think the historical elements, such as the notorious visual of the gates of Auschwitz Concentration camp, help to ground the audience and remind them of the true horrors the young people of Germany, such as Sophie and Hans, sacrificed their lives to fight against. I also used the influence of the actual monument for the White Rose movement in Munich that students can see everyday to remind them that their voices and their actions matter.

Are there any design moments in the show that you are excited for audiences to see?

I am particularly excited for some of the dual scenes where multiple things are being told on stage but in different places. I also feel the ending of the show is very impactful and will leave the audience thinking and looking back on this story.

Projection Screen Concept #3:



The White Rose Research Photos

Researching and gathering information is an important part of the job for designers, playwrights, directors and actors. Designers often collect photos to help inspire their vision and design.

The photos to the left are a part of Carly Trimble Long's research for the play.

Characters in *The White Rose*

Character descriptions are one of the first things readers encounter in a play script. They provide information about each character. The information may relate to the characters age, appearance, personality and background. Below are character descriptions for *The White Rose* by Jame DeVita.

Sophie Scholl (Age 18 – 25) A resilient, determined young woman with a courageous heart and bright mind. She is not afraid to question and challenge the world around her, believing to follow her conscience before falling to conformity. An excellent artist, she tries to see the beauty in all things.

Hans Scholl (Age 20 – 28) A driven, excitable young man. He is a charming extrovert with great charisma. Capable of quite a temper, he can become driven and obsessed with purpose. He would risk his life for those that are close to him.

Alex Schmorell and others (Age 20 – 28) This actor will play Alex Schmorell, a brave founder of the White Rose Movement, as well as other young adults, both pro and anti-Nazi.

Traute Lafrenze (Age 20 – 28) This actor will play Traute Lafrenze, a dedicated and cosmopolitan member of the Movement. She survived the Nazi regime and eventually became a noted physician. This actor will also play additional young adults, both pro and anti-Nazi.

Father (Age 40's – 50's) This actor will play Mr. Scholl, who like Hans, has quite a temper. He is a liberal lawyer, tax consultant and Mayor who is ahead of his time. This actor will also play other adults, both pro and anti-Nazi.

Mother (Age 40's – 50's) This actor will play Mrs. Scholl, a gentle, soft-spoken woman dedicated to the survival of her family in uncertain times. This actor will also play other adults, both pro and anti-Nazi.



Sophie Scholl as depicted in *The White Rose: Chutz-Pow! Superheroes of the Holocaust; Vo.2*

Character descriptions written by playwright, James DeVita

The White Rose Cast

The cast of this play only includes six actors. Therefore, some actors are required to play several roles. Look at the descriptions on this page and think about how you might choose a cast to portray these characters.

What physical characteristics would you look for in the actor playing each character? Why?

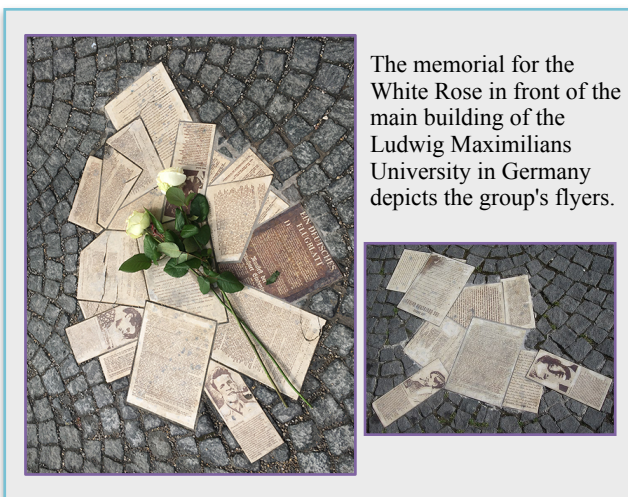
What vocal quality would you expect each character to have? Would they speak slowly, quickly, gravelly, squeaky?

Which roles might be shared by one actor? How would you make each character unique?

Putting it in Context

The Story of The White Rose

Embedded into the sidewalk in front of a building at Ludwig Maximilian University of Munich, a unique memorial stands tribute to a small group that resisted Nazi Germany, the war it started, and the unprecedented loss of life that was a result from the government's policies and actions. Simple and imaginative, the memorial fittingly appears as a scattered stack of papers and pamphlets. Not only are these reproductions of the group's resistance leaflets, but often this is the manner in which the public would have encountered the material produced and distributed by Die Weisse Rose, or The White Rose.



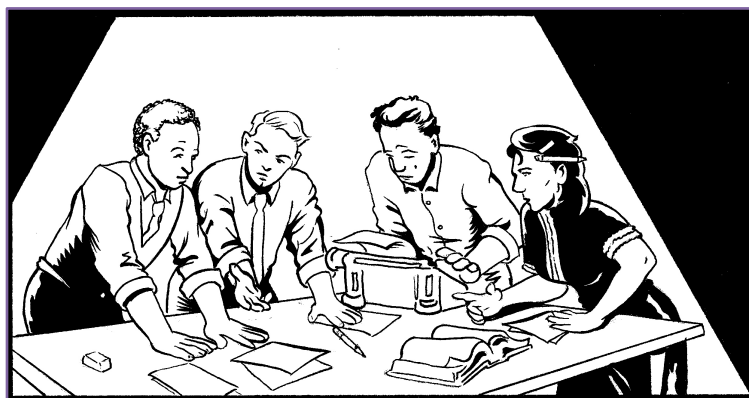
At the core of the White Rose were a group of university students, Willi Graf, Christoph Probst, Hans Scholl, and Alexander Schmorell. They were supported by philosophy and musicology professor Kurt Huber. Hans's younger sister, Sophie, later a critical member of the group, joined both the White Rose and enrolled as a student at the university in 1942. All had grown up during a pivotal time in Germany's history that included the Nazi Party's rise to power in the tumultuous 1920s and the eventual total control of the government beginning in 1933. Like many their age, the White Rose members participated in many youth groups centered on athletics and social activities,

including the Hitler Youth and League of German Girls. Hans and Sophie's father Robert Scholl, a local politician, was a longtime critic of Nazi policies. Concerned over his children's involvement, he tried to instill in them the ideas of critical thinking and questioning what leaders are telling their fellow citizens.

The artwork in 'Putting it in Context' section is from *The White Rose: Chutz-Pow! Superheroes of the Holocaust; Vo.2* courtesy of Marcel Walker.



By September 1939, World War II had begun after Germany invaded Poland. After Sophie's older brothers had joined the army, she joined Germany's National Labor Service as a way to learn skills, serve her country, and gain an easier admission into a university program. By 1942, Sophie's brother Hans and a small group of his friends had returned from their service on the Eastern Front, exhausted and angry by what they had experienced in combat, by the atrocities they had seen committed against civilians, and by the lies the government continued to feed their countrymen at home. Their resolve was the formation of the White Rose movement and by June of that year, the first resistance leaflets began appearing around Munich.



The White Rose; Chutz-Pow! Superheroes of the Holocaust; Vo.2

Putting it in Context

The Story of The White Rose continued

In the months that followed, the tone of the White Rose leaflets was one of encouragement, not only to fellow students but to the general public, to open their eyes to the injustices committed in their names and to be critical of what the government



The White Rose; Chutz-Pow! Superheroes of the Holocaust; Vo.2

was telling them. Initially, all leaflets were individually typed and mailed to individuals. Later, a mimeograph machine aided in making copies that were also mailed or left in public spaces for anyone to read. Additionally, the White Rose

engaged in a graffiti campaign with slogans such as “Hitler cannot win the war” appearing on buildings throughout Munich.

Though always small in number, the White Rose would grow to include fellow students, siblings, and other acquaintances of the core group. A sixth leaflet was created in February 1943 with plans to distribute it at the university. Hans and Sophie Scholl took on this task themselves and on February 18, left stacks of the leaflet throughout the main building. A spontaneous decision by Sophie to release a handful of leaflets from a balcony in the atrium as students were leaving class was noticed by the building’s custodian. Hans and Sophie were arrested and placed into Gestapo custody. A draft of a seventh leaflet found on Hans led to Christoph Probst’s arrest two days later. After days of Gestapo

interrogation, the three members were rushed through a trial on February 22, resulting in guilty verdicts and death sentences for all, which were carried out the same day. The White Rose members, Sophie in particular, were noted by guards, family, and witnesses as maintaining their dignity throughout the process, strongly arguing for their principles during the trial and having a mature calmness about them.

In the months that followed, more members of the White Rose would be arrested, including Willi Graf, Alexander Schmorell, and Kurt Huber, who would also be executed for their involvement. The work nevertheless continued. A copy of the final leaflet smuggled to Britain would later be dropped by Allied planes all over Germany, furthering the group’s call to action to resist the Nazis and end the war that was claiming millions of lives. More student protests were evident in the months that followed as well as international media attention directed to the group’s efforts.

These early examples of the White Rose’s legacy illustrates not only their commitment to their mission, but also the unique brand of resistance they left behind. The practice of nonviolent defiance, educating oneself to current issues, and speaking out against injustice are hallmarks of their activities. Numerous streets, schools, awards, and other monuments have been dedicated to the White Rose and individually to its members, including the leaflet memorial just outside of the very building in which Hans and Sophie were arrested. Their story has reached millions more through other media including books, films, documentaries, and now a play.



The White Rose; Chutz-Pow! Superheroes of the Holocaust; Vo.2

Written by Ryan Woodward

Putting it in Context

Leaflets of The White Rose

The members of the White Rose movement released six leaflets between 1942 and 1943. *Leaflets of the White Rose* is the title that Hans Scholl and Alexander Schmorell give the first four leaflets that they write, duplicate and distribute in the summer of 1942. With the help of their friends, they produce a fifth leaflet entitled *Leaflets of the Resistance Movement* in late January 1943. It is distributed by the thousands in different cities in late January and mid-February. The sixth leaflet, *Fellow Students!*, written mostly by Kurt Huber, is directed specifically at Munich students. On January 13, 1943, Willi Graf notes in his diary: “We are truly getting to work now, getting the ball rolling.”



The sixth White Rose leaflet was dropped over Germany in the summer of 1943 by the British Royal Air Force.

Photo: Gedenkstätte Deutscher Widerstand

Hans and Sophie Scholl are detained while distributing this sixth leaflet at the the university on February 18, 1943. Hans Scholl is carrying the draft for a seventh leaflet, handwritten by Christoph Probst, in his coat pocket when he is detained. Below is the English translation of the very leaflet Hans and Sophie Scholl were distributing when they were detained.



A copy of the original “Fellow Students! VI Leaflets on the White Rose”

Fellow Students!

Shaken and broken, our nation is confronted with the downfall of the men of Stalingrad. Three hundred and thirty thousand German men have been senselessly and irresponsibly driven to death and destruction by the inspired strategy of our World War I Private First Class. Führer, we thank you!

The day of reckoning has come – the reckoning of German youth with the most abominable tyrant our people has ever been forced to endure. In the name of German youth we demand restitution by Adolf Hitler’s state of our personal freedom, the most precious treasure we have, out of which he has swindled us in the meanest possible way.

We have grown up in a state in which all free expression of opinion has been unscrupulously suppressed. The Hitler Youth, the SA, the SS have tried to regiment us, to revolutionize us, to drug us in the most promising young years of our lives.

“Philosophical training” was the name given to the despicable method by which our budding individual reflection and evaluation have been suffocated in a fog of empty phrases. A

system of selection of leaders, at once unimaginably devilish and narrow-minded, rears its future party bigwigs in the “Castles of the Knightly Order” as godless, shameless, and ruthless exploiters and assassins – blind, stupid hangers-on of the Führer. We “Intellectual Workers” would be the right ones to put obstacles in the path of this caste of overlords. Soldiers at the front are regimented like schoolboys by student leaders and trainees for the post of Gauleiter, and the lewd jokes of the Gauleiters insult the honor of the women students.

Putting it in Context

Leaflets VI: page 2

German women students at the University of Munich have given a dignified reply to the besmirching of their honor, and German students have defended the women in the University and have stood firm. That is a beginning of the struggle for our free self-determination – without which intellectual and spiritual values cannot be created. We thank our brave comrades, both men and women, who have set us shining examples.

"If you know, why don't you act?"

-White Rose Pamphlet #3

For us there is but one slogan: fight against the party! Get out of the party organizations, which want to keep our mouths sealed! What we seek is genuine learning and real freedom of opinion. No threat can frighten us, not even the shutting down of our institutions of higher learning. This is the struggle of each and every one of us for our future, our freedom, and our honor under a regime conscious of its moral responsibility.

Freedom and honor! For ten long years Hitler and his accomplices have manhandled, squeezed, twisted, and debased these two splendid German words to the point of nausea, as only dilettantes can, feeding the highest values of a nation to the pigs. They have sufficiently demonstrated, in ten years of destruction of all material and intellectual freedom, of all moral substance among the German people, what they understand by freedom and honor. The frightful bloodbath has opened the eyes of even the stupidest German – it is a slaughter they have carried out in the name of "freedom and honor of the German nation" throughout Europe, and which they continue to perpetrate every day. The name of Germany is dishonored for all time if German youth does not finally rise up, take revenge, and atone, smashing its tormentors, and setting up a new Europe of the spirit.

Students! The German nation is looking to us. As in 1813 the people expected us to shake off the Napoleonic yoke, so in 1943 they are looking to us to break the National Socialist terror through the power of the spirit.

Beresina and Stalingrad are burning in the East. The dead of Stalingrad implore us to take action!

"Rise up, my people, let smoke and flame be our sign!"

Our people stands ready to rebel against the National Socialist enslavement of Europe in a devout new breakthrough of freedom and honor!

Leaflet Translation and information was taken from <https://www.weiße-rose-stiftung.de/white-rose-resistance-group/leaflets-of-the-white-rose/>

Student Activity: The White Rose Leaflets

After reading *The Story of The White Rose* and *The Leaflets of The White Rose* sections of this resource guide together as a class, watch the following video that shows how the leaflets were typed, copied using a duplicating machine, and posted.

Manufacturing the Leaflets - Resistance Group The White Rose:

<https://whiteroseinternational.com/documents/>

Students can choose the following activities.

- *Design a poster of protest using the *Leaflets of the White Rose* as a model.
- *Create a collage inspired by The White Rose movement.
- *Write a paragraph describing the message of this leaflet in your own words.

For a translation of all 6 leaflets go to the following website: <https://whiteroseinternational.com/documents/>

Putting it in Context

Timeline

World War II was the biggest and deadliest war in history, involving more than 30 countries. Below is a timeline of important events before and during the war. Events pertaining to the White Rose are listed in purple.

1933

- January 30: Adolf Hitler is appointed chancellor of Germany.
- March 22: Dachau concentration camp opens with political opponents of the Nazi regime, such as Communists, Social Democrats, and trade union leaders, as its first inmates.
- April 15: Hans Scholl becomes member of Hitler Youth**

1935

- September 15: The "Nuremberg Laws" are enacted. Jews are no longer considered German citizens and cannot marry persons of "German or related blood."

1939

- September 1: Germany invades Poland and begins World War II.

1940

- May: Germany invades the Netherlands, Belgium, Luxemburg, and France. Auschwitz concentration camp established.

1941

- June 22: Germany invades the U.S.S.R. in "Operation Barbarossa."
- October: German Jews are deported to ghettos in Poland and German-occupied U.S.S.R.
- December 7: Japanese forces attack Pearl Harbor.

1942

- January 20: The Wannsee Conference is attended by top Nazi officials to coordinate the "Final Solution." Roland Freisler, later a judge for the White Rose trials, is among the participants.
- May: Sophie Scholl enrolls at the University of Munich.**
- June 27 - July 12: The first four leaflets are created and distributed by the White Rose, who buy postage from various locations and mail the leaflets from out-of-town.**
- July 23 - October 30: Willi Graf, Hans Scholl and Alexander Schmorell serve at the Soviet front.**

1943

- February 3 - 15: White Rose members scrawl anti-Nazi graffiti throughout Munich.**
- February 18: Hans and Sophie Scholl are arrested after distributing leaflets at the University of Munich. Christoph Probst is later arrested.**
- February 22: Hans, Sophie and Christoph are tried, convicted, and executed.**
- April 19: The Warsaw Ghetto uprising begins as the Jewish underground fights Nazis until June.
- April 19: The second White Rose trial is held. Willi Graf, Kurt Huber and Alexander Schmorell are sentenced to death.**
- July 13: The third White Rose trial results in one prison sentence and exonerations for most of the remaining defendants.**

1944

- June 6: D-Day begins as Allied forces land in Normandy.
- December 16: Germany launches a last offensive, the Battle of the Bulge, in the Ardennes Forest.

1945

- January 27: Soviet forces liberate Auschwitz.
- January 29: The fourth White Rose trial results in Hans Leipelt's conviction for distributing the final pamphlet.**
- April 30: Hitler and Eva Braun commit suicide in Hitler's bunker in Berlin.
- May 2: Soviet forces take Berlin.
- May 7 - 8: The Germans surrender to the Allies and the war in Europe is officially over.
- November 20 - October 1946: The first set of trials of the Nazi war criminals is held before an International military Tribunal made up of representatives from France, Great Britain, the U.S.S.R., and the United States (the Nuremberg Trials).



The front page of London's Evening Standard newspaper on Sept. 1, 1939, announcing the German invasion of Poland. Hulton Archive—Getty Images



Sophie Scholl with her brother Hans (left) and Christoph Probst in 1942. Jürgen Wittenstein

Putting it in Context

Map of Europe during World War II



Key to Areas of Control

Germany and Italy in 1937

Axis Controlled Areas
in mid-1942

Allied Controlled Areas
in mid-1942

Neutral Nations in 1942

Putting it in Context

Members of the White Rose Movement

The White Rose resistance stretched far beyond Munich, but at its heart were six individuals: students Hans Scholl and Sophie Scholl, Alexander Schmorell, and Willi Graf, Christoph Probst, and Professor Kurt Huber. The members of the White Rose were extraordinary in what they did, but they were also quite ordinary people. They were students and teachers, parents, brothers and sisters. They were regular people who chose to resist National Socialism and speak out against the atrocities and genocide of the Nazi Party.

Here are short biographies of the core members of the White Rose. Students may read these and choose an activity on the following page.

Sophie Scholl *May 09, 1921 - February 22, 1943*



Born in Württemberg (Germany) in 1921, Sophie Scholl joined the League of German Girls in the Hitler Youth in 1934, climbing to the rank of group leader. She was interrogated by the Gestapo while still at school in 1937 and from this time on, she radically distanced herself from National Socialism. After finishing her schooling in March 1940, she trained as a kindergarten teacher and began studying biology and philosophy in Munich in May 1942. Through her brother Hans, she also came into contact with the Catholic journalist Carl Muth. Muth and the university professor Kurt Huber both had a profound influence on the two of them. In August and September 1942, Sophie Scholl had to do four weeks' auxiliary war service in a munitions factory in Ulm. In January 1943 she was involved in the production and distribution of the fifth White Rose leaflet. Her friends had already duplicated the sixth leaflet, drafted by Kurt Huber, by the time she returned from Ulm to Munich on February 15, 1943. Sophie and Hans Scholl placed copies of this leaflet around the Munich University building on February 18, 1943, throwing some down into the atrium. They were arrested at the university, sentenced to death by the People's Court under Roland Freisler on February 22, 1943, and murdered in Munich-Stadelheim Prison that same day.

Hans Scholl *September 22, 1918 - February 22, 1943*



Born in Württemberg (Germany) in 1918, Hans Scholl grew up in a liberal, Protestant family with his brothers and sisters. From 1933 on, Hans Scholl was active in the Hitler Youth, climbing to high ranks. However, he soon turned his back on National Socialism and was imprisoned by the Gestapo for starting his own group based on the goals of the banned "German Youth Group for Boys". Hans started studying medicine in Munich in the summer of 1939. In May 1940, he was deployed as a medical orderly on the French front. Hans Scholl was able to continue his studies in April 1941 in the 2nd Student Company of the Army Medical Squadron in Munich, where he met Alexander Schmorell. In June and July of 1942, Hans Scholl and Alexander Schmorell distributed the first four White Rose leaflets. Along with Schmorell and Willi Graf, Hans Scholl was sent to the Soviet Union from the end of July to the end of October 1942 on a "front internship." After their return to the University of Munich he continued his resistance activities. The group's fifth leaflet was duplicated and distributed by Hans Scholl, his sister Sophie, Alexander Schmorell, and Willi Graf. In February 1943, Scholl and Alexander Schmorell painted slogans such as "Freedom" and

"Down with Hitler" on Munich walls, with the support of Willi Graf. Hans and Sophie Scholl placed the sixth and final White Rose leaflet around the Munich University building on February 18, 1943, throwing some down into the atrium. They were arrested at the university, sentenced to death four days later and murdered in Munich-Stadelheim Prison that same day.

Alexander Schmorell *September 16, 1917 - July 13, 1943*



Born in Russia in 1917, Alexander Schmorell came from a German-Russian family that moved to Munich in 1921. He grew up with strong ties to his Russian origins, speaking Russian at home. Schmorell joined become a member of the Hitler Youth in 1934. However, he radically rejected in 1937. Following his military service he began studying medicine in Hamburg in 1939, transferring to Munich in the winter semester of 1939. In 1941 he met Hans Scholl in the 2nd Student Company of the Army Medical Squadron. One year later, Willi Graf also continued his medical degree in the same company. Hans Scholl and Alexander Schmorell wrote the first four White Rose leaflets before being sent to the eastern front along with Willi Graf for a "front internship" at the end of July 1942. Russia and its people had a profound effect on Alexander Schmorell. After their return, Schmorell, Scholl, and Graf sought contact to other resistance groups. Schmorell also took part in producing the fifth and sixth White Rose leaflets. In February 1943, Alexander Schmorell, Hans Scholl, and Willi Graf painted freedom slogans on walls around Munich. After the arrest of Hans and Sophie Scholl on February 18, 1943, Schmorell attempted to escape. He was arrested immediately on his return to Munich on February 24, 1943, sentenced to death by the People's Court on April 19, 1943, and murdered in Munich-Stadelheim Prison on July 13, 1943.

Putting it in Context

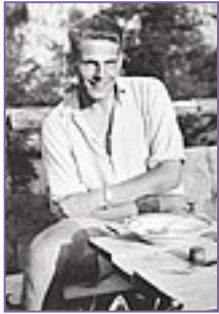
Members of the White Rose Movement continued

Willi Graf *January 02, 1918 - October 12, 1943*



Born in Rheinland (Germany) in 1918, Willi Graf joined a youth group for boys organized by the Catholic School Students' Union "Neudeutschland" (New Germany) in 1929. After completing school and doing labor service, Graf began studying medicine in Bonn in 1937. After training as a medical orderly in 1940, Graf was deployed in France and Belgium. In June 1941 he was transferred to the Soviet front. In April 1942 he was given leave to continue his studies as a member of the 2nd Munich Student Company. There he met Hans Scholl and Alexander Schmorell and was deployed with them on a "field internship" on the eastern front from the end of July to the end of October 1942. During the Christmas vacation in 1942-43, Graf made several trips to other German cities to win supporters among his old friends. In December 1942 he took part in the discussions to formulate the fifth White Rose leaflet, making another attempt to recruit fellow conspirators on a trip around Germany in January. In February 1943 he was involved in writing freedom slogans on walls in Munich city center and supported the production and distribution of the White Rose group's sixth leaflet. The Gestapo arrested Graf on February 18, 1943. On April 19, 1943 the People's Court in Munich sentenced Willi Graf to death, together with Kurt Huber and Alexander Schmorell. Willi Graf was murdered in Munich-Stadelheim Prison almost six months later on October 12, 1943.

Christopher Probst *November 06, 1919 - February 22, 1943*



Born in Bavaria (Germany) in 1919, Christoph Probst began a medicine degree in Munich after his labor and military service in 1939. He had been a close friend of Alexander Schmorell since 1935. In 1941 Christoph Probst married Herta Dohrn, with whom he later had three children. Alexander Schmorell introduced Probst to Hans Scholl and his group of friends in the summer of 1942. Although he was transferred to Innsbruck in December 1942, he was actively involved in the discussion of the fifth White Rose leaflet on his visits to Munich and was also prepared to write his own flyer. After Sophie and Hans Scholl were arrested, the Gestapo found a draft leaflet written by Probst in Hans Scholl's jacket pocket, stating: "Hitler and his regime must fall so that Germany may live on." Christoph Probst was arrested in Innsbruck on February 20, 1943 and sentenced to death by the People's Court together with Hans and Sophie Scholl on February 22, 1943. That same day, shortly before his execution in Munich-Stadelheim Prison, Christoph Probst received the Catholic baptism. Probst's father-in-law, Harald Dohrn, was murdered by the National Socialists in Perlach Forest near Munich during the last days of the war on April 29, 1945, for praising the foundation of the Bavarian resistance group "Freiheitsaktion Bayern".

Kurt Huber *October 24, 1893 - July 13, 1943*



Born in Switzerland in 1893, Kurt Huber began studying music, philosophy, and psychology in 1912, gaining his doctorate in musicology in 1917 and qualifying as a university teacher of psychology in 1920. He taught philosophy at the University of Munich from 1926 and was a respected researcher of folk songs and a leading scholar on the German philosopher and mathematician Leibniz. In 1937 Huber became head of the Department of Folk Music at the Berlin Institute of Music Research. In 1938 he was refused a teaching contract at Berlin University because of his "adherence to Catholicism." Huber returned to Munich, where he became an extraordinary professor after joining the National Socialist Party (NSDAP) in 1940. Huber fascinated his students, particularly because of his wide range of interests and clear lectures. In June 1942 he met Hans Scholl and his friends. Along with Hans Scholl, Huber wrote the political section of the fifth White Rose leaflet, also drafting the group's sixth and final leaflet in early February 1943. Kurt Huber was arrested on February 27, 1943, a few days after Hans and Sophie Scholl distributed the leaflet at Munich University. He was sentenced to death by the People's Court in Munich on April 19, 1943, and murdered in Munich-Stadelheim Prison on July 13, 1943.

Biographies and photos sourced from The German Resistant Memorial Center: <https://www.gdw-berlin.de/en/home/>

Student Activity: The Members of the White Rose

Students can choose the following activities based on biographies of the White Rose members.

- *Create a collage or other artwork inspired by a member of the White Rose.
- *Create a timeline of events based on the short biography of a White Rose member.
- *Create a Bio-Poem from the perspective of a member of the White Rose.

Link to BioPoem Template: <https://lauracandler.com/freebies/BioPoemsMadeEasy.pdf>

Interview with Wolfgang Huber

Wolfgang Huber is the son of White Rose member Kurt Huber and is Professor Emeritus at the Catholic University of Eichstätt-Ingolstadt. Wolfgang recently sat down with PST Education and The Holocaust Center to answer questions about his father, the movement, and how the White Rose has been perceived over the years.

Your father, Kurt Huber, was a Professor of Philosophy University of Munich and was a mentor to the White Rose movement. Could you tell us more about your father and the White Rose?

Kurt Huber, born 1893 in Switzerland, educated in Stuttgart, studied in Munich university, 1923 professor for psychology and philosophy, research focus on phenomenology of perception, especially of musical perception, Leibniz, idealist philosophy and the migration of melodies and rhythms of folk songs.

In June 1942, he met some of the students of a group that later was called the White Rose. They discussed topics from his lectures, questions about philosophy and religion, aesthetics and the perception of music, the situation of Europe during the War, political theory, dictatorship, democratic federalism, the moral and natural basis of the law. In November, he became an active member of the group assisting in the 5th leaflet and writing the 6th leaflet of the White Rose on his own. It was his leaflet that the Royal Air Force dropped along with the bombs over Germany. Shortly after the execution of Hans and Sophie Scholl and Christoph Probst he was arrested, accused of high treason, and executed.



July 1943. Kurt Huber in his study.

The members of the White Rose are heroes. How long after WWII did it take for them to be viewed as heroes and recognized for their bravery?

After WWII, the academic world realized the importance of the White Rose for the new identity of the German society. As early as November 1945, professor Romano Guardini and the Munich university acknowledged the courageous resistance of my father and his students. Outside the university they were still seen as traitors for some time. It was toward the end of the 1950s that the reputation changed to the positive.



Wolfgang Huber stands next to a photo of his father, White Rose member, Kurt Huber. (Photo by Florian Peljak)

Have there been noticeable differences in how each generation after World War II thinks about the White Rose movement, or German history in general?

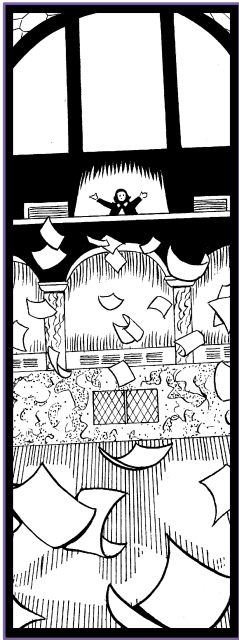
Noticeable differences: Yes, indeed. At the beginning, the White Rose was considered as a group of students around their professor Kurt Huber. After the rather influential book of Inge Scholl, the focus switched to Sophie and Hans Scholl. Most people adopted the idea that the White Rose was a sign of “the other Germany” so they could say, “We Germans were not all Nazis”, although the majority certainly was.

Nowadays, Sophie is known everywhere and resistance against Hitler is appreciated by a large part of the German population. There is, however, a tendency in present day Germany to stop all kinds of remembering the Nazi time, resistance to Hitler included. Within that context it is stressed that the actions of the White Rose didn’t have any impact on Nazi society.

What do you hope for future generations as they learn about the White Rose movement?

I hope for the future that young people who hear about the personal courage of the students of the White Rose might develop a feeling for the various forms of weakening of democracy; that young politically interested people will be perceptive to all form of gradual deterioration of democratic practices and traditions, of creeping disregard or non-compliance of democratic laws. In particular that they watch carefully any move from true journalism to willful production of fake news. Freedom of the press is one of the most precious goods the participants of the White Rose were fighting for.

Teaching about Resistance to Nazi Germany



*The White Rose;
Chutz-Pow!
Superheroes of the
Holocaust; Vo.2*

Central to the story of the White Rose was the group's unique form of resistance to the Nazi regime. The actions and events in which the group was engaged and how those events were organized are useful examples of the group's participation in non-violent resistance. Typically, when thinking about resistance to the Nazis, certain images may come to mind first. For example, the French Resistance and other underground movements, the Warsaw Ghetto Uprising, partisans living in the forests of eastern Europe, or the attempts on Hitler's life from within the German military all stand as dramatic examples that have been further popularized by feature films in recent decades.

Easily overlooked are the examples of resistance that did not involve weapons, violence, or armed conflict. When learning more or teaching about resistance to oppressive regimes, genocide, or other world conflicts, it is important to understand the nuances and equal value found in various forms of resistance.

An important first step in a discussion of resistance is to define the term within the context of the subject being studied, asking yourself, "what does resistance look like in this situation? Is there more than one way to stand up for what is right? What would I do in this situation or what might I be able to do in the future?"

Next, knowing the different types of resistance as well as some examples during World War II and the Holocaust, whether concrete or abstract, is helpful in realizing the value of each. Each type may be further subdivided into more categories or fit into multiple categories, but the following examples represent significant differences in methods of resistance.

The definitions below are taken from the USC Shoah Foundation's iWitness training program:

Armed resistance

- Definition: Violent acts by groups or individuals using weapons, usually unconnected to the military establishment, intended to contravene the policies of, or undermine the authority and stability of occupying powers and/or powers committing genocide and/or crimes against humanity.
- Examples: Armed assaults against or in defense from Nazi oppressors, such as the Warsaw Ghetto Uprising, prisoner revolts in Nazi death camps, and the Bielski Partisans of present-day Belarus. This also includes sabotage in the form of destroying bridges, and bombing munitions factories.

Non-violent Resistance

- Definition: Non-violent acts by groups or individuals, usually unconnected to the military establishment, intended to contravene the policies of, or undermine the authority or stability of powers committing genocide and/or crimes against humanity.
- Examples: The White Rose leaflet and graffiti campaigns. The rescue of Jews, Allied soldiers, or other wanted by the Nazis, such as smuggling into safer countries, hiding people in private homes, or obtaining false identity cards for others.

Spiritual Resistance

- Definition: Prayer or other religious observances as acts contravening the policies of, or undermine the authority or stability of, occupying powers and/or powers committing genocide and/or crimes against humanity.
- Examples: Maintaining holiday observances within concentration camps. Continuing educational and cultural activities within ghettos.

Teaching about Resistance to Nazi Germany continued

Many organizations provide further guidelines and/or specific lesson plans for teaching about resistance in its many forms, not only during World War II, but within the context of human rights abuses throughout time and around the world.

American Federation of Teachers

<https://www.aft.org/education/classroom-resources-teach-about-civil-rights-and-social-justice>

Anti-Defamation League (ADL)

<https://www.adl.org/education/educator-resources/lesson-plans/jewish-resistance-during-the-holocaust>

Holocaust Center of Pittsburgh

<https://hcofpg.org/cp-resource-guide/>

Jewish Partisan Educational Foundation (JPEF)

<https://www.jewishpartisans.org/>

United States Holocaust Memorial Museum (USHMM)

<https://www.ushmm.org/teach/holocaust-lesson-plans/resistance-during-the-holocaust>

Chutz-Pow!

Another outstanding resource is *Chutz-Pow! Superheroes of the Holocaust*, an acclaimed and ongoing comic-book series created and published by The Holocaust Center of Pittsburgh.

Created for both general and scholastic audiences ages 12 and up, CHUTZ-POW! unravels the larger narrative of the Holocaust with thematic volumes that explore the documented micro-histories of its profiled subjects. With vivid, historically-accurate art and stirring fact-based writing, these are stories that defy the expectations of conventional superhero comic books.

The Holocaust Center has also created *The CHUTZ-POW! Teacher's Resource Guide* which provides well-researched supplemental material to fully assist educators in utilizing the series in academic settings. The guide includes a timeline of related events, background information on the subjects and locations, a glossary of terms, lesson plans, other suggested reading, and more.

CHUTZ-POW! is far more than a comic-book: it's a living testimony of perseverance and bravery created to directly connect contemporary audiences with some of the most important moral lessons of history.

CHUTZ-POW!

SUPERHEROES OF THE HOLOCAUST



To learn more, including how to order a copy of Chutz-Pow!, go to The Holocaust Center of Pittsburgh website at <https://hcofpg.org/chutzpow/>

Get your copy today!!

Chutz-Pow! information from the The Holocaust Center of Pittsburgh

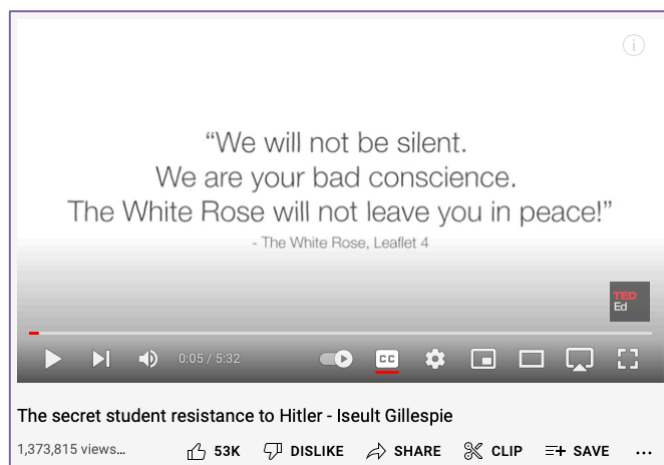
Classroom Activities

The activities on the following pages are intended to spark enthusiasm and curiosity as students prepare to stream the performance as well as enliven, clarify and enrich the experience as student learn about the White Rose and read the play.

Watch

Watch the short TED-Ed video entitled “The Secret Student Resistance to Hitler”. Lesson by Iseult Gillespie, directed by WOW-HOW Studio.

<https://www.youtube.com/watch?v=ZtOKRsF6Rr0>



Create a K-W-L Chart

K-W-L charts are graphic organizers that help students organize information before, during, and after participating in the guide activities. They can be used to engage students in a new topic, activate prior knowledge, share unit objectives, and monitor students' learning.

Watch “The Secret Student Resistance to Hitler” video shown above.

Ask students to create a K-W-L Chart to record their learning experience.

- Make K-W-L Charts:** Pass out charts to students. Alternatively, you can distribute a blank sheet of paper and ask students to create their own chart. Link to chart here: https://www.facinghistory.org/sites/default/files/KWL_Chart_handout_v.final_.pdf
- Complete Column 1:** Have students respond to the first prompt in Column 1: What do you Know about this topic? Students can do this individually or in small groups. Often, teachers create a master list of all students' responses.
- Complete Column 2:** Have students respond to the prompt in Column 2: What do you Want to know about this topic? Some students may not know where to begin if they don't have much background knowledge on the topic. Therefore, it can be helpful to put the six questions of journalism on the board as prompts (Who? What? Where? When? Why? How?). We suggest that students' responses and questions be used to direct the course of study. As students share what they want to learn, this step provides an opportunity for teachers to present what they hope students will learn in the unit.

K-W-L Chart

Assess what you know about a particular topic before and after you have engaged with it. Fill the columns below with what you **Know** about the topic, what you **Want** to know, and what you've **Learned**.

What do you Know about the topic?	What do you Want to know?	What did you Learn ?

FACING HISTORY AND OURSELVES www.facinghistory.org

4. Complete Column 3 and Review Columns 1 and 2: After streaming the performance and after reading the script or the resource guide, students can review their K-W-L charts by adding to Column 3: What did you Learn? Some teachers have students add to their charts at the end of each lesson, while others have students add to their charts at the end of the week or the end of the unit. As students record what they have learned, they can review the questions in Column 2, checking off any questions that they can now answer. They can also add new questions. Students should also review Column 1 so they can identify any misconceptions they may have held before beginning the unit.

Source from: <https://www.facinghistory.org/resource-library/teaching-strategies/k-w-l-charts>

Classroom Activities

Civil Courage

Sophia Scholl and the members of the White Rose displayed immense civil courage.

Civic Courage is when an individual or group of individuals act, advocate, organize or lead on an issue of importance to the community at great personal, political, or professional risk. These individuals may not necessarily prevail in the short run, but their courageous actions guide our community toward better values and greater equity.

Investigate civil courage with students through the following journal or discussion prompts.

- What is Courage?
 - Name a person who comes to mind when you think of the word “courage”.
 - What qualities make the person courageous?
 - How do you define courage?
- What is Civil Courage?
 - Read the definition for civil courage. How does it differ from regular courage?
 - What qualities are necessary for a person to demonstrate civil courage?
 - What are the risks/rewards for those who do so?
 - Which other figures in our society/culture have demonstrated civil courage?
 - Which aspects of our American society are perhaps in need of critical evaluation?
 - What can I as an individual do to develop this capacity?

Civil Courage Research Project

Is there another person or group whose story should be known by others? After learning about the White Rose and civil courage. Ask students to research other individuals and groups who have demonstrated civil courage and answer the following prompts. Ask students share their research!

TOPIC	NOTES
NAME	
TIME PERIOD	
COUNTRY OR REGION	
BACKGROUND: FAMILY, JOB, INTERESTS AND ACTIVITIES	
WHAT TYPE OF INJUSTICE DID THEY CONFRONT?	
WHAT WAS THEIR MOTIVATION FOR CIVIL COURAGE?	
MODE OF RESISTANCE	
CONSEQUENCES	
LONG TERM IMPACT OR EFFECT	
QUOTES FROM THIS PERSON OR GROUP	

Sourced from https://libguides.usd.edu/ld.php?content_id=37487363

Classroom Activities

The Declaration of Human Rights

After the horror of World War II, the United Nations was formed in 1945. The UN charter's main two objectives are 'to save succeeding generations from the scourge of war' and 'to reaffirm faith in fundamental human rights.' In 1946, the UN Commission on Human Rights was established. Chaired by Eleanor Roosevelt, the commission drafted the Universal Declaration of Human Rights and it was adopted by the General Assembly in 1948 'as a common standard of achievement for all people and nations'. Today, it is the job of the Human Rights Council, an important body of the United Nations, to promote and protect people's human rights around the world.

This poster uses a simplified version of the Declaration of Human Rights. As a class review this poster and/or read the original Declaration here: <https://www.un.org/en/about-us/universal-declaration-of-human-rights>

Students may answer the following prompts in their journals or through in-class discussion.

1. What is a right?
2. What rights do you have in your home, school or community?
3. Reflect on the Declaration of Human Rights. What responsibility do individuals have to ensure that everyone's rights are protected? What responsibility do governments have to ensure that everyone's rights are protected?

Agree or disagree!

This activity can be a great discussion starter.

*Explain that you are going to read out a series of statements with which students may agree or disagree. Point out the two extreme positions on opposite side of the room - the posters stating "Agree" and "Disagree". Explain that students may occupy any point along the room but that they should try to position themselves next to people whose views almost coincide with their own. *Discussion is permitted while students are finding their places! *Be sure to debrief with students afterward.

Statements

1. It's more important to have a roof over your head than to be able to say whatever you like.
2. People have a duty to work. It is NOT a right.
3. The most basic responsibility of any government is to make sure that all citizens have enough to eat.
4. The way a country chooses to treat its citizens is no business to the international community.
5. Extreme economic inequality is an infringement of basic human rights.
6. Social and economic rights express an ideal for the future, but the world is not ready to guarantee rights today.
7. If rights cannot be guaranteed, there is no point in having them.

These statements and a more in-depth lesson plan of 'Agree or Disagree' are from Compass; A Manual on Human Rights Education and can be found at http://www.eycb.coe.int/Compass/en/chapter_2/2_47.html



Classroom Activities

White Rose by Kip Wilson

The poem *Women's Work* is an excerpt from historical, in-verse novel *White Rose* written by Kip Wilson. The story is told from Sophia Scholl's first-person narration in the form of poetry and lyrical verse.

Women's Work

Now that this ugly truth
has reached my ears, all hope
I once held
for a better world
dies.

Turning away
would be cowardly,
so I'm determined
to make my voice heard—
to Fritz
to my family
to my friends
to anyone who'll listen.

Some people look
at me, smile, think

*She's just a girl, but
Vati raised us to be
politically minded,
after all, and I'm not
about to forget
how I was
brought
up.*



*Fritz is a friend to Sophia and Vati is Father.

After reading the poem, answer any of the following prompts in your journal.

- *What does this poem make you think about? Does it relate to any experience you have ever had? Explain.
- *Explain one unusual thing about the way this verse was written or read. What stands out to you?
- *Describe some strengths of the text—be sure to include specifics (quoting lines or phrases) and poetic devices (figurative language, line break, sensory details, etc.)
- *Put it in your own words. Read the verse two or three times. You may discover something different each time you read the poem. Write a brief summary of the poem in your own words.

Create a drawing inspired by the imagery in this poem. Set this poem to music or choose a song that reminds you of the poem! Practice and recite this poem as a performance piece.

If you'd like to learn more about Kip Wilson and *White Rose* you can visit her website at
<https://www.kipwilsonwrites.com>

Classroom Activities

Act it Out

Get into the action by performing a short scene selection from the play.

1. Have students read the following short scene from *The White Rose* by James DeVita. There are lines and stage directions.
2. Discuss the setting and what is happening in the scene. How might the class prepare the scene? Where should the stage be? What props or costumes are necessary? Can students provide design elements including sounds effects, lighting cues and music?
3. Assign parts to volunteers! These parts can include reading the stage directions, character roles, and even sound and lighting effects.
4. Rehearse and perform the scene. (Remember to follow those stage directions and work together!)
*for an added challenge consider adding dramatic instrumental music to underscore important moments in this scene.
5. After the performance, discuss the scene. What might Hans, Alex and Traute really be doing on Sophie's birthday? What do you think happens next?

The White Rose Script page 1

The White Rose
pages 25 & 26

A Train Station in Munich. Sophie gathers her bags and steps onto the Platform as older Hans, ALEX and TRAUTE enter. Hans is in military uniform.

HANS

(From off.) Sophie! (Entering.) Sophie, over here!

SOPHIE

Ah! (Drops bags and they embrace.) I've missed you so much! This is from Mama. (Kisses him.) This is from me. (Kisses him again.)

HANS

Traute, Alex -- this is my little sister, Sophie.

SOPHIE

Sister, Hans. We left little sister and big brother back home, okay?

HANS

(To his friends.) I told you, didn't I? (Introducing her again.) Traute, Alex -- this is my slightly younger female sibling, Sophie.

TRAUTE

Hello.

ALEX

Nice to meet you, Sophie.

SOPHIE

(Of his uniform.) You wear that all the time?

Classroom Activities

Act it Out

The White Rose Script page 2

HANS

No, we had rifle training today. *(Takes her satchel of books from her.)* Half the time I'm learning how to save people -- the other half, how to shoot them. Oh my god, I forgot. Happy birthday! *(Embracing her.)*

SOPHIE

It's tomorrow, Hans.

HANS

I knew that. Happy birthday early.

SOPHIE

I'll have a little celebration tomorrow night.

HANS

We have a study group tomorrow we can't miss. Why don't we do it tonight?

TRAUTE

I have a bottle of wine at my apartment.

HANS

I have one too. Mama gave it to me.

ALEX

Now you're talking. *(Grabbing a suitcase.)* Follow me

(As Traute, Alex, and Sophie start off, Hans, lingering behind, makes sure no one is watching, and quickly distributes a few hidden leaflets -- tacked up or placed somewhere.)

SOPHIE

Where do you get food around here? I'm starving. Hans, what are you doing? *(Turning, she almost catches him.)*

HANS

(Catching up with them.) Nothing. Thought I saw someone I knew. *(Grabs suitcase out of Sophie's hand.)* Come on, there's a great restaurant right by our apartment. My treat.

All move off but Sophie.

SOPHIE

And for a while things felt almost normal. It was possible not to think about the war too much, and what was happening in our country. It all felt very far away. I was busy studying; first time away from home, meeting new people. I *loved* philosophy -- Nietzsche, Kant, Hegel, Leibniz -- I could spend a lifetime reading them. And biology: "The study of everything that is, or was once, alive." I couldn't get enough of it.

END

After Activities

The activities below are intended to provide opportunity to synthesize the learning and make personal meaning after students have seen the streaming performance.

Surprising Choices

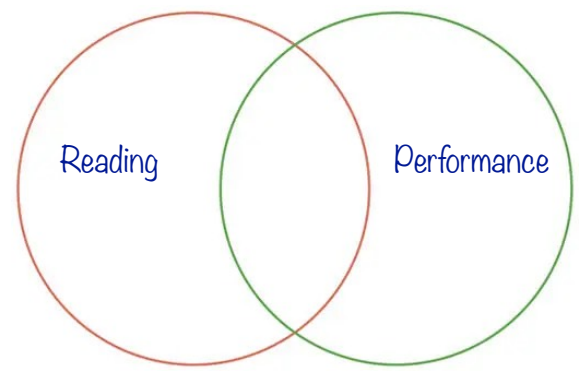
What surprised you about this production of *The White Rose*? Consider the costumes, set design, music, lighting, special effects, acting and directing.

What do you think motivated the production team or actors to make the choice that surprised you? Were they trying to solve a unique problem, create a strong response from the audience, make a creative statement or address some other need? Write a statement describing the surprising choice, explaining why you think it was part of the production and whether or not you thought it was a good choice.

Before and After Venn Diagram

Create a Venn diagram with the class comparing the experiences of reading the play or learning about the White Rose and seeing the performance. Is one better than the other? How does one experience inform or enhance the other?

Variation - Draw two pictures! One showing your experience of reading the play, the other showing your experience of seeing the performance. How are the pictures the same? How are they different?



Poster Dialogue

Invite students to reflect about their experience seeing a performance of *The White Rose*. Explain that there are posters with different prompts around the room. Students will travel around the room, responding to these prompts. With a verbal prompt, or when music played in the background stops, they will move to the next poster. As they travel to different posters, they may notice that their peers have already written down their thoughts. Invite students to place a star or checkmark near comments in which they agree.

Poster prompts examples:

- A moment from the play that I'm still thinking about is...
- A moment that surprised me is...
- A question I still have is...
- I'd want to have a conversation with (Character, Playwright, Creative Team) about...
- A word or phrase to describe *The White Rose* is ..

After students have made their way around the room, read responses from each poster aloud to the group, and invite students to discuss their responses.

Reflection Questions: What are the big ideas or themes that you see on this poster? What idea(s) do you see noted more than once? What questions do we still have as a group? Would anyone like to respond to these questions?

Extension

Invite students to write a letter to the creative team of *The White Rose* expressing their thoughts about the production and asking any questions they still have about the play or the performance.

Sourced from The Drama-Based Instruction Network at <https://dbp.theatredance.utexas.edu>

Improvisation and Theater Games for the Classroom

Actors have to think fast on stage and trust each other to remember lines and hit their marks. Try these fun acting games and activities teach valuable theatre skills while allowing students to have fun, build confidence, stretch their imagination and grow as an ensemble.

8 Count Shake Down

1. Count 1-8 while shaking your left hand then right hand then left foot, then right foot.

If you have a group of people, it works best to stand in a circle.

Left hand shake - "1,2,3,4,5,6,7,8"

Right hand shake - "1,2,3,4,5,6,7,8"

Left foot shake- "1,2,3,4,5,6,7,8"

Right foot shake- "1,2,3,4,5,6,7,8"

2. You do the sequence again but this time count up to 7.

3. You repeat this decreasing every time.

4. On the last set of 1 you jump up and shout out "shake down!"

Hey, What Are You Doing?

Develops focus and creativity.

To start the game, ask for eight student volunteers. Two stand up facing the class and the other six line up behind each of the two. (Two vertical lines of 4 each facing the class) One volunteer in the front row starts an 'activity' (brushing teeth, tap dancing, swimming). The other person in the front row asks "Hey, what are you doing? While that person continues to, for example, 'brush their teeth', they say "I'm washing my car". The asker must immediately start 'washing their car' while the first volunteer goes to the back of the line and the next volunteer moves up. That person who just moved up immediately asks "What are you doing?" Again the other person in front must continue to 'wash a car' while they say, for example, "I'm curling my hair." And so on. Go until you are down to one student. Bring up the next eight students, etc.

Note: This could also be done in one big standing circle

The group challenge is to move through this activity; if students struggle, pause the game, discuss strategy and try again.

Three-Headed Monster

A simple game that helps students work together and be creative at the same time.

1. Ask three student volunteers to take the stage and link arms.
2. They are now a Three-Headed Monster. As a Three-Headed Monster, they talk in one-word turns, keeping the same personality.
4. Ask the class for a suggestion of an "object" or "place".
5. The monster must tell a story about that object or place, making it up as they go along.
6. After the monster has finished the story. Students may ask the monster questions.



Encourage the students to tell a story that has a beginning, middle and end.

Encourage the students to make a strong physical and character choice for their monster.

The "three-headed monster" can be used within any other improv activity.

Activities from Prime Stage Education

Research shows that using games in teaching can help increase student participation, foster social and emotional learning, and motivate students to take risks!

SUGGESTED READING LIST

If this play has piqued your interest, why not check out a book or movie and explore more? Your public libraries have many online resources you can access from home through online services Libby, Hoopla, or Flipster! Check your library's website for help in getting started.



For Younger Children

The Little Riders by Margaretha Shemin (elementary chapter book)

Nicky & Vera: A Quiet Hero of the Holocaust and the Children He Rescued by Peter Sis (children's biography)

The War That Saved My Life by Kimberly Brubaker Bradley (middle grade fiction)

My Brother's Secret by Dan Smith (middle grade fiction)

Read-Alike Fiction for Young Adults

Fortunately, the Milk by Neil Gaiman

White Rose by Kip Wilson

Bluebird by Sharon Cameron

The Librarian of Auschwitz by Antonio Iturbe

The Book Thief by Markus Zusak

Projekt 1065 by Alan Gratz

Nonfiction for Young People

Hitler Youth: Growing Up in Hitler's Shadow by Susan Campbell Bartoletti

We Had to Be Brave: Escaping the Nazis on the Kindertransport by Deborah Hopkinson

The Plot to Kill Hitler: Dietrich Bonhoeffer: Pastor, Spy, Unlikely Hero by Patricia McCormick

We Will Not Be Silent: The White Rose Student Resistance Movement That Defied Hitler by Russell Freedman

In My Hands: Memories of a Holocaust Rescuer by Irene Gut Opdyke (memoir)

Freiheit!: the White Rose graphic novel by Andrea Grosso Ciponte

Also explore ***Chutz-pow! : Superheroes of the Holocaust***—a graphic novel series produced by The Holocaust Center of Pittsburgh

Read-Alike Fiction For Adults

The Vanishing Sky by L. Annette Binder

The Boat Runner by Devin Murphy

The Willow Wren by Philipp Schott

Nonfiction For Adults

The White Rose by Inge Scholl

A Noble Treason by Richard Hanser

Hitler Youth by Michael H. Kater

Caging Skies by Christine Leunens (inspired the movie JOJO RABBIT)

DVDs

Sophie Scholl: The Final Days

JoJo Rabbit

The Mission of Shaler North Hills Library

To champion reading and empower the community through free access to quality resources, outstanding services, and dynamic programs.

THE RESOURCE GUIDE EVALUATION FORM

We constantly assess the work provided by our education department. Your feedback is vital to our ongoing need for funding for this program. Please fill out the following forms and mail or email them to the address given below. Thank you.

YOUR NAME _____

NAME OF SCHOOL _____

EMAIL ADDRESS _____

Which part(s) of this experience did you find most helpful for you and your students?

Was the guide useful to you?

Which part(s) did you find most helpful?

How can we improve the theatrical for the future?

Please go to our website: www.primestage.com to find this form and send it back directly online!

Or you can mail it to us at: Prime Stage Theatre P.O. Box 99446 Pittsburgh, PA 15233.