



# The Diary of Anne Frank

Dramatized by Frances Goodrich and Albert Hackett

Teacher's Guide

Written By Matthew Jewell

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**Note:** This guide refers to *The Diary of Anne Frank*, ©1958, 1982, published by *Dramatists Play Service Inc.*

## Synopsis

Act 1

### Scene 1: November 1945

Mr. Frank returns to the secret annex after the war. Finding a scarf Anne had made for him, he begins to weep. Miep Gies, now pregnant, enters. When he tells her that he plans to leave Amsterdam, she begs him to stay, then hands him papers that she finds on a shelf, including Anne's diary. He opens it, then reads aloud an entry from 6 July 1942. As he reads, Anne's voice joins, then replaces, his.

### Scene 2: early morning, July 1942

The three Van Daans are waiting for the Franks to arrive, worrying that they've been arrested or detained. When they arrive, Mrs. Frank explains that they had to take a circuitous route because of Green Police patrols. The Franks are accompanied by Mr. Kraler and Miep, who will be providing the refugees with food from "white market" ration books. Because suitcases would have aroused suspicions, the Franks wear all of their spare clothes in layers. As they disrobe, Mr. Frank explains to the group that from 8 a.m. to 6 p.m. no one in the loft can make any noise above a whisper because of the workers below. After agreeing upon sleeping arrangements, Mrs. Van Daan profusely thanks Mr. Frank for sharing the hidden loft. He replies that he is indebted to her husband for his help when Mr. Frank first arrived in the Netherlands.

Anne and Peter meet, Anne inquiring about his cat, Mouschi. Though Anne doesn't know him, he remembers her from school, recalling that he was a loner and she was always surrounded by friends. Peter is very shy. Mr. Frank gives Anne a diary. Enthused, she begins to go downstairs to fetch a pencil. Mr. Frank stops her, admonishing her that she must never leave their hiding

place. It is the first time she realizes the full extent of her captivity.

The scene ends with Anne's voice describing life in hiding, the constant anxiety and the families' cheerfulness in the face of it. She then reads a diary entry dated 21 August 1942 in which she complains that her mother treats her like a baby.

### Scene 3: evening, September 1942

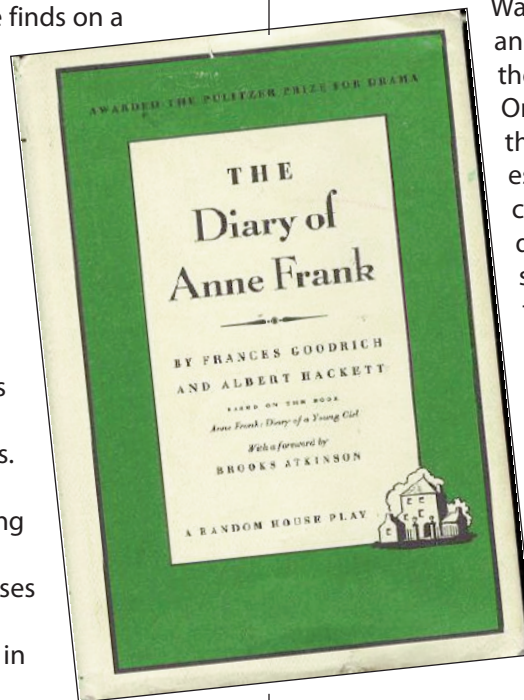
Watching at the window, Mr. Frank announces that the last worker has left the building. Anne steals Peter's shoes. Once he retrieves them, Anne insists that someone dance with her. He refuses and leaves to feed Mouschi. She complains that after having to remain quiet all day she just wants to have some fun. Mrs. Van Daan scolds Peter for playing with his cat instead of finishing his lessons, then teases him about Anne's being his girlfriend, which makes him intensely uncomfortable. When he emerges from his room, Anne does a teasing impersonation of him, to which he responds by calling her "Mrs. Quack Quack" and relating a story of her having been assigned as essay entitled "'Quack, quack,' said Mrs. Quack Quack" because she talked

too much in class.

Mr. Frank goes over the girls' school work for the day and praises Anne's.

Anne asks Mrs. Van Daan about her fur coat, which her father bought for her, then asks if she had a lot of boyfriends before she married. Mrs. Frank tells Anne not to ask such personal questions, but Mrs. Van Daan happily recounts her girlhood filled with boys and parties, then insists on showing her legs to Mr. Frank.

Mr. Van Daan scolds Peter for still not having finished his school work. Mrs. Van Daan suggests that Mr. Frank help him. He agrees and they go into Peter's room. Mr. and



Mrs. Van Daan argue about his smoking. Anne comments that she's never seen adults quarrel before. Mrs. Van Daan replies that they were merely having a "discussion." Anne prattles as they prepare for Miep's arrival, irritating Mr. Van Daan and then playing with his pipe for which he is searching. He asks why she can't be more like Margot. Anne replies that she's going to go to Paris to be a dancer or singer. She spills milk on Mrs. Van Daan's prized fur coat while demonstrating a twirl. Mrs. Van Daan is outraged, and Mrs. Frank scolds Anne.

Mr. Kraler arrives, delivering food. He asks them to take in another Jew, Jan Dussel, a dentist, "for a night or two." Mr. Frank agrees, though Mr. Van Daan complains that it will mean less food for everyone. They then squabble over living arrangements, eventually moving Mr. Dussel into Anne's room.

Mr. Dussel comes upstairs and is profoundly grateful. He recounts how everyone believes that the Franks have immigrated to Switzerland. He explains what's been happening in Amsterdam, mass abductions and deportations. Anne asks about her best friend's family and learns that they are gone. She helps Mr. Dussel move into her room and explains the details of their living arrangements.

As the scene closes, Anne's voice reads a diary entry from 21 September 1942. Her relationship with Mr. Dussel is disintegrating. She wishes that Peter were a girl and notes that Mrs. Van Daan's attempts to flirt with her father are failing.

**Scene 4: the middle of the night, several months later**

Anne wakes screaming, "No! Don't ... don't take me!" Mr. Dussel furiously tries to silence her. Mrs. Frank runs in to quiet and comfort her, but Anne wants nothing to do with her and asks for her father. Mr. Frank comes in, while Margot tries to assure Mrs. Frank that Anne's dislike of her is just a phase. Anne laments to her father that she's a terrible person but can't help herself.

The scene ends with an entry from 9 November 1942 in which Anne announces that the Allies have landed in Africa and that her father predicts an early end to the war. She describes a game they played in which each person chooses the first thing they'll do once the war is over.

**Scene 5: the first night of Hanukkah, December 1942**

Mr. and Mrs. Frank read prayers. As the group recalls memories of Hanukkahs, Anne excitedly runs to her

room and emerges with a bag of presents she's made with her father. She gives Margot a crossword puzzle book rubbed blank. Mrs. Van Daan receives a bottle of shampoo made from odds and ends of soap and the last of Anne's perfume, and Mr. Van Daan gets two cigarettes rolled from tobacco found in the lining of Mr. Frank's coat pocket. Anne gives an I.O.U. for ten hours of her time to her mother, a scarf to her father, a safety razor to Peter, and homemade earplugs to Mr. Dussel.

Peter plays a prank on Mr. Dussel, who claims to be allergic to cats, by pretending to bring Mouschi into the room under his coat. Mr. Dussel threatens to throw the cat out, prompting a long argument.

The celebration is cut short by a noise downstairs. Peter tries to turn off a hanging lamp but loses his balance and fall off a chair with a thunderous crash. Everyone freezes, thinking the Green Police or Gestapo have found them. Mr. Frank goes downstairs to investigate, discovering that a thief has stolen the money box and a radio. Mr. Dussel predicts that one day the thief will get caught and exchange knowledge of their hiding for lenience. Mr. Van Daan agrees. Anne begs to move to another hiding place, but they have nowhere else to go. Mr. Frank prays, then leads them in a Hanukkah song.

**Act II**

**Scene 1: 1 January 1944**

The scene opens with Anne's voice. They have been in hiding now for one year, five months, and twenty-five days. They are all a little thinner. The Van Daans' arguments are as vicious as ever and Anne's mother still doesn't understand her. There is one "great change." Anne has begun to menstruate. She is excited, feeling it to be a "sweet secret."

The action begins with the arrival of Miep and Mr. Kraler delivering food and New Year's greetings. They also bring a cake, a great luxury. Peter's cat escaped a week ago, but no one has seen it. Everyone is excited about the cake until Mr. Dussel insists that Mr. Frank cut it, accusing the Van Daans of being unfair, which prompts an argument. Mrs. Frank finally cuts the cake. Miep excuses herself because her fiancé Dirk is taking her to a party.

As she moves to depart, Mr. Van Daan stops her, asking her to sell Mrs. Van Daan's fur coat for him. Mrs. Van Daan becomes hysterical and he has to wrench it from her hands. As an afterthought, he asks Miep to buy him cigarettes.

They ask Mr. Kraler about his health, which has been declining recently. He has been unable to see a doctor. He asks Mr. Frank to come downstairs to discuss something, but everyone else insists that they also be privy to the discussion. Mr. Kraler tells them that Carl, a man in the storeroom, has dropped hints that he knows about the hidden Jews and is asking for a raise. Mr. Frank tells him to offer Carl half of what he's asked for to see if it's truly blackmail. Mr. Kraler's wife calls and he departs.

Another argument erupts and Anne runs to her room, forgetting her cake. Peter snatches it before his father can eat it and takes it to her. He praises Anne for speaking her mind, clumsily admitting to liking her. They commiserate for a while, then Peter offers to let her come to his room whenever she needs an escape.

The scene ends with a diary entry from 6 March 1944. The people from whom Miep had been getting their ration books have been arrested, so there is less food. Mr. Kraler has been hospitalized with ulcers. Anne longs for someone to whom she can talk.

#### **Scene 2: evening, after supper**

Margot is helping Anne arrange her hair and get dressed to go see Peter in his room while Mr. Dussel waits impatiently to enter their shared room. Mrs. Frank warns her not to spend so much time in Peter's room because it exposes her to criticism. Anne responds that she doesn't care what Mrs. Van Daan thinks about her and that she's going to Peter's room anyway, then borrows Margot's heels. Anne's only worry is that Margot will be jealous of her time with Peter, but Margot assures her that she isn't.

As Anne goes into Peter's room, Mrs. Van Daan makes critical observations. Mrs. Frank tries to pacify her. Peter and Anne talk about their families and their hopes for after the war. Eventually Anne asks Peter if he's ever kissed a girl. As 9 p.m. rings, signaling that Anne must go, she kisses him. As she leaves, she kisses her mother and father, then also Mrs. Van Daan, confirming the latter's suspicions.

The scene ends with an entry from 20 April 1944. They have heard talk of an Allied invasion. Anne reflects on her relationship with Peter, saying that she's not in love but that she lives for each meeting.

#### **Scene 3: night, a few weeks later**

Mrs. Frank wakes to catch Mr. Van Daan filching bread

from the communal stores. Everyone soundly condemns him. Mrs. Frank is filled with righteous indignation and demands that Mr. Van Daan leave. She insists that Miep find the Van Daans another hiding place and that they not enter the communal areas until it's time to leave, while Mr. Dussel counts out potatoes, dividing them between the group. Miep interrupts with happy news: the Allies have invaded Normandy. Enmities dissolve at the good news, and they share a round of cognac.

Anne's diary entry from 2 July 1944 delivers mixed news. Their spirits have improved because of the invasion, but the Gestapo have found the stolen radio. Mr. Dussel predicts that they'll track it back to the thief and that it's only a matter of time before they come for the hidden Jews.

#### **Scene 4: afternoon, a few weeks later**

The phone downstairs rings insistently, making everyone paranoid. Anne tries to comfort Peter with talk of faith. The buzzer to the hidden loft rings, and everyone begins to pack as Germans break down the door.

Anne's voice ends the scene. Their stay in the loft is over. The Germans have allowed them five minutes to gather a bag of clothing each; she must leave her diary.

#### **Scene 5: November 1945**

Mr. Frank stops reading Anne's diary. Miep tells him that she'd gone to the country for food and that when she returned, the block was surrounded by police. Mr. Kraler says that they investigated how the Germans found them and that it was the thief. Mr. Frank recalls that strangely enough Anne was happy at the concentration camp in the Netherlands because she could go outside. As the Allies drew closer, they were shipped to Poland in September. He recalls searching for his family after being released, learning the fates of every person with whom he had hidden. The day before, he received the final piece of news, Anne's death. He reopens the diary, and Anne's voice reads, "In spite of everything, I still believe that people are really good at heart." Mr. Frank closes the diary, saying, "She puts me to shame."

### **Anne Frank Timeline**

**12 June 1929**

Anne born in Frankfurt, Germany.

**30 January 1933**

Adolph Hitler becomes Chancellor of Germany.

**1 April 1933**

The Nazis organize a boy



**April 1933** cott of all Jewish-owned businesses.  
Mr. Frank moves to Amsterdam, followed by the family.

**13 March 1938** Germany occupies Austria.  
**15 March 1939** Germany occupies Czechoslovakia.

**1 September 1939** Germany invades Poland.  
**3 September 1939** Britain and France declare war on Germany.

**9 April 1940** Germany invades Denmark and Norway.

**10 May 1940** Germany invades Belgium, France, Luxembourg, and the Netherlands

**12 September 1940** Germany invades Romania.  
**22 February 1941** Deportations of Jews in the Netherlands to concentration camps begin

**April 1941** Jews in the Netherlands are required to wear the yellow star.

**22 June 1941** Germany attacks the Soviet Union.

**12 June 1942** Anne gets a diary for her 13th birthday.

**5 July 1942** Margot receives a notice to report for deportation to a labor camp

**6 July 1942** The Franks go into hiding.  
**13 July 1942** The Van Pels join the Franks in hiding.

**16 November 1942** Fritz Pfeffer joins the Franks and Van Pels in hiding.

**March 1944** Germany invades Hungary.  
**6 June 1944** D-Day Allied invasion of Normandy.

**4 August 1944** The Franks and their companions in hiding are betrayed and arrested.

**3 September 1944** The prisoners are taken to Auschwitz in a cattle car.

**October 1944** Anne, Margot, and Mrs. Van Pels are transferred to the Bergen-Belsen concentration camp. Mrs. Frank remains at Auschwitz-Birkenau.

**6 January 1945** Mrs. Frank dies at Auschwitz-Birkenau.  
**27 January 1945** Mr. Frank is liberated from

**March 1945** Auschwitz by the advancing Russian army.  
Anne and Margot die of typhus at Bergen-Belsen within days of one another.

**30 April 1945** Hitler commits suicide.  
**7 May 1945** Germany surrenders unconditionally to the Allies.

**3 June 1945** Mr. Frank returns to Amsterdam.

**24 October 1945** Mr. Frank receives a letter notifying him of the deaths of his daughters

**Summer 1947** The first 1,500 copies of Anne's Diary are published in Amsterdam.

**16 June 1952** Anne's Diary is published in the U.S. as *Anne Frank: Diary of a Young Girl*.

### Author Sketch

Frances Goodrich (1890-1984) and Albert Hackett (1900-1995) both began their careers as actors. They met in 1927 while performing for a Denver stock company. They shared the goal of quitting the stage to become playwrights and were married while collaborating on their first Broadway success, *Up Pops the Devil* (1929). Their work on Broadway resulted in their being signed by MGM as a screenwriting team.

Specializing in adaptations, they wrote over 40 screenplays, including their popular *Thin Man* series, *The Virginian* (1946), *The Pirate* (1948), and *Father of the Bride* (1950). They were also among the writers who produced the classic *It's a Wonderful Life* (1946). After *The Diary of Anne Frank* was rejected by MGM,



Goodrich and Hackett continued working on it for two years on their own. The play opened on Broadway in 1954 and enjoyed notable critical success, garnering two Tony Awards, a New York Critics' Circle Award, and a Pulitzer in drama. Following their work on their final film, an adaptation of Peter Schaffer's *Five Finger Exercise* (1962), they retired to their apartment in New York.

### Critic's Corner

*The Diary of Anne Frank* enjoyed a successful Broadway run, winning a number of awards in 1956, including a Pulitzer. Critics lavished the play with praise, making Anne a challenge to "the conscience of the world."

Scholarly studies have been more critical, noting that the play drastically Americanizes Anne and trivializes her fate. Lawrence L. Langer complains that the play “gives us only the bearable parts of the story” because the authors “lacked the artistic will—or courage—to leave their audiences overwhelmed by the feeling that Anne’s bright spirit was extinguished, together with millions of others . . .” Molly Magid Hagland notes that the play excludes most of Anne’s intellect, sense of irony, dark foreboding, sensuality, and Jewish consciousness, leaving “little more than a pallid universalism.”

## Bibliography

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- Skloot, Robert, Ed. *The Theatre of the Holocaust*. Vol. 2. Madison: University of Wisconsin Press, 1999.
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- Wolf, Diane L. *Beyond Anne Frank: Hidden Children and Postwar Families in Holland*. Berkeley: University of California P, 2007.

## Selected Other Works by Frances Goodrich and Albert Hacker

### Screenplays

*Up Pops the Devil*, 1931

*The Secret of Madame Blanche*, 1933  
*Penthouse*, 1933  
*The Thin Man*, 1934  
*Hide-Out*, 1934  
*Fugitive Lovers*, 1934  
*Chained*, 1934  
*Ah, Wilderness!*, 1935  
*Naughty Marietta*, 1935  
*Small Town Girl*, 1936  
*After the Thin Man*, 1936  
*Rose-Marie*, 1936  
*The Firefly*, 1937  
*Another Thin Man*, 1939  
*The Hitler Gang*, 1944  
*Lady in the Dark*, 1944  
*The Virginian*, 1946  
*It’s a Wonderful Life*, 1946  
*Summer Holiday*, 1948  
*Easter Parade*, 1948  
*The Pirate*, 1948  
*In the Good Old Summertime*, 1949  
*Father of the Bride*, 1950  
*Too Young to Kiss*, 1951  
*Father’s Little Dividend*, 1951  
*Give a Girl a Break*, 1953  
*Seven Brides for Seven Brothers*, 1954  
*The Long, Long Trailer*, 1954  
*Gaby*, 1956  
*A Certain Smile*, 1958  
*The Diary of Anne Frank*, 1959  
*Five Finger Exercise*, 1962

### Plays

*Up Pops the Devil*, 1930  
*Bridal Wise*, 1932  
*The Great Big Doorstep*, 1943  
*The Diary of Anne Frank*, 1956

## Media Versions

### DVD/VHS

*The Diary of Anne Frank*, 1959, 20<sup>th</sup> Century Fox

## Objectives

### General Objectives

1. To read an historical play.
2. To develop critical reading, thinking, and writing skills.
3. To expand reading and speaking vocabulary.
4. To visualize the staging of a play.
5. To understand and use theatrical and literary ter-

minology.

6. To gain an historical understanding of the Holocaust.
7. To read the play in relation to other literary representations of the Holocaust.
8. To develop an idea of Anne Frank as an individual.
9. To perform and present historical and literary research.
10. To foster an appreciation for literature.

### Specific Objectives

1. To track changes in Anne.
2. To compare/contrast the play with *The Diary of Anne Frank*.
3. To analyze the play's structure and its importance to the plot.
4. To identify and discuss the play's dominant themes.
5. To comment on Anne's idealism.
6. To discuss Anne's relationship with Peter.
7. To evaluate the play's literary merit.
8. To contrast news of the outside world with life in the secret annex.
9. To write creatively in reaction to the play.
10. To write critically in reaction to the play.

## Literary Terms and Application

**Flashback:** disruption of chronology by insertion of earlier events. Almost the entirety of the play's action is a flashback to 1942-1944 from Otto Frank's return to the secret annex in 1945.

**Foil:** a character who serves to highlight another character's traits by contrast. There are a number of foil pairs in the play. Margot is an obvious foil to Anne, the source of the frequent "Why can't you be more like Margot?" comments in the first act. Mrs. Van Daan's outspoken shallowness serves to highlight Mrs. Frank's quiet, steady presence. In relation to Anne, Peter balances Mr. Dussel. As her relationship with Mr. Dussel worsens, her relationship with Peter improves.

**Foreshadowing:** narrative elements that allude to forthcoming events, either directly or indirectly. The detection of the thief at the end of Act I foreshadows the arrival of the Germans at the end of Act II, as does Anne's nightmare in Act I, Scene 4.

## Cross-Curricular Sources

### History

Doris L. Bergen, *War and Genocide: A Concise History of the Holocaust*

Miriam Chaikin, *A Nightmare in History: The Holocaust 1933-1945*

Lucy S. Dawidowicz, *The War Against the Jews: 1933-1945*

Rita Steinhardt, *A History of the Holocaust: From Ideology to Annihilation*

### Internet

"The Anne Frank Museum"

[www.annefrank.org](http://www.annefrank.org)

"Holocaust Timeline"

[www.historyplace.com/worldwar2/holocaust/timeline.html](http://www.historyplace.com/worldwar2/holocaust/timeline.html)

"Lexicon of the Holocaust"

[http://www-english.tamu.edu/pers/fac/myers/holocaust\\_lexicon.html](http://www-english.tamu.edu/pers/fac/myers/holocaust_lexicon.html)

"Teacher Resources for Anne Frank"

<http://www.webenglishteacher.com/frank.html>

### Literature and Testaments

Jacob Boas (ed.), *Five Diaries of Teenagers Who Died in the Holocaust*

Corrie Ten Boom, *The Hiding Place*

Tadeusz Borowski, *This Way for the Gas, Ladies and Gentlemen*

Livia Britton-Jackson, *I Have Lived a Thousand Years*

Anne Frank, *The Diary of a Young Girl*

Jacob Glatstein (ed.), *Anthology of Holocaust Literature*

Bette Greene, *Summer of My German Soldier*

Jerzy Kosinski, *The Painted Bird*

Primo Levi, *Survival in Auschwitz*

Meyer Levin, *The Fanatic*

Louis Lowry, *Number the Stars*

Cynthia Ozick, *The Shawl*

Emmanuel Ringelbaum, *Notes from the Warsaw Ghetto*

Sylvia Rothchild (ed.), *Voices of the Holocaust*

Art Spiegelman, *Maus*, vols. 1,2

William Styron, *Sophie's Choice*

Elie Wiesel, *Night*

### Plays

Bernard Kops, *Dreams of Anne Frank*

Millard Lampell, *The Wall*

Arthur Miller, *Incident at Vichy*

Nellie Toll and William Kushner, *Behind a Closed Window*

### Maps

*Atlas of the Holocaust*, William Morrow & Company

*The Routledge Atlas of the Holocaust, Third Edition*, Routledge

### Poetry

Paul Celan, "Todesfugue"  
Denise Levertov, "During the Eichmann Trial"  
Primo Levi, *Collected Poems*  
Czeslaw Milosz, *Selected Poems*

### Film/Video

*Amen*, Kino Video, 2002  
*Au Revoir, Les Enfants*, MK2, 1987  
*Conspiracy*, HBO, 2001  
*The Grey Zone*, Lions Gate, 2001  
*Jakob the Liar*, Sony, 1999  
*Judgment at Nuremberg*, MGM, 1961  
*Invincible*, New Line, 2001  
*Life is Beautiful*, Miramax, 1997  
*Max*, Lions Gate, 2002  
*The Pianist*, Universal, 2002  
*Schindler's List*, Universal, 1993

## Themes and Motifs

### Themes

- adolescence
- hope
- family
- persecution
- fear
- religion
- human goodness
- human weakness
- death
- writing
- identity

### Motifs

- Maintaining hope in the face of despair
- Trying to preserve a semblance of normalcy in abnormal circumstances
- Physical, emotional, and intellectual maturation
- The progress of the war contrasted with the lack of progress in Amsterdam
- Struggles between internal and external identities

## Meaning Study

1. ANNE: I knew it was the last night in my own bed, and yet I slept soundly. (p. 16)  
*(Shortly after the Franks arrive at the secret annex, Anne tells her father that she slept soundly the night before, even though she knew it was her last night in her own bed. More generally, she is claiming to have enjoyed what familiar comforts she could before her world*

*changed radically. This line is one of many examples of Anne's combination of naïve optimism and concern for small pleasures.)*

2. MRS. VAN DAAN: Do you know what that coat cost? Do you? And now look at it! (p. 34)  
*(Mrs. Van Daan is furious because Anne has spilled milk on her prized fur coat, a gift from her father. Her fierce attachment to the coat performs a number of functions. First, it defines her as shallow and materialistic. It also contrasts sharply with her immediate situation, in which she has no need of such finery. Her attachment to the coat is indicative of both a nostalgia for her former life and hope for a better future. Mrs. Van Daan's attempts to preserve her coat are generally representative of the efforts made in the secret annex to preserve the mores and values from their former lives, attempts to preserve a semblance of normality. The scene is also an example of Anne's exuberant energy.)*
3. ANNE: No! No! Don't ... don't take me! (p. 46)  
*(Anne wakes screaming from a dream in which the Green Police discover and abduct her. When her mother comes to comfort her, she sends her away, asking for her father instead. The dream itself highlights the tension of living in constant fear of discovery. It also foreshadows the eventual arrival of the Germans. However, Anne's fear of the dream contrasts sharply with her calm demeanor when she is actually taken away.)*
4. ANNE: There is one great change, however. A change in myself . ... I think that what is happening to me is so wonderful . ... (p. 65-66)  
*(As Act II opens, Anne describes the changes in herself as adolescence progresses. The "great change," her menstrual cycle, is her "sweet secret." These physical changes correspond to shifts in her personality and relationships with other characters. As her body develops, she also becomes less rambunctious and pursues a romantic relationship with Peter. The changes in Anne contrast sharply with the rest of life in the secret annex, which remains stagnant.)*
5. ANNE: don't think that I'm in love, because I'm not . ... P.S. ... I must be honest. I must confess that I actually live for the next meeting. Is there anything lovelier than to sit under the



skylight and feel the sun on your cheeks and have a darling boy in your arms? (p. 85)  
*(In a voiceover, Anne denies that she is in love with Peter, then recants in a postscript, saying that she lives for their next meeting. The denial followed by a correction implies that Anne herself is conflicted about her feelings toward Peter. Her musings on the sun and a boy in her arms is a matured example of the same sensuality that she displayed earlier in the play when delighted by simple pleasures. It also indicates that her physical relationship with Peter has progressed beyond the awkward kiss shown on stage.)*

6. MRS. FRANK: Now I want him to go. I want him to get out of here. (p. 88)  
*(Having caught Mr. Van Daan stealing bread from the communal stores, Mrs. Frank demands that he be ejected from the secret annex. This scene is the only outburst in the play by the usually reserved Mrs. Frank. That she is the one outraged is indicative of both the severity of Mr. Van Daan's behavior and of the toll their living arrangements have taken on them. Over the course of the play, the tension of constant hiding and of close living quarters gradually sours relations, culminating in this argument.)*

7. ANNE: I want to go on living even after my death. (p. 94)  
*(In a diary entry, Anne displays her literary self-consciousness, hoping that she can become a good writer and that she will live on after her death in her writing. In the context of the play, this line affirms itself. Theatre-goers are presumably already familiar with the generalities of Anne Frank's life, so the use of this line in the play acts to foreshadow her impending death and to affirm her literary life. Her wish came true.*

*However, the exact degree to which Anne Frank lives on in either her diary or this theatrical adaptation has been a topic of considerable debate. Her father, Otto, was accused of heavily editing the early editions of the diary to present the residents of the secret annex in a more favorable light. Additionally, critics have accused this play adaptation of stripping Anne of her wit, intellect, sensuality, and Jewish identity, leaving her simply as a budding adolescent and a universal symbol of hope.)*

8. ANNE: We're not the only people that've had to suffer. There've always been people that've had to, ... sometimes one race, ... sometimes another. ... (p. 97)  
*(This section of dialogue and the lines preceding it are often cited when critics note that the play de-emphasizes Anne's Jewish identity, presumably to appeal to 1950's American audiences. Just before the Germans come for the refugees of the secret annex, Anne implores Peter to find a religious sensibility, but explicitly says that he need not be an Orthodox Jew, phrasing her religious sentiments in broad, vague terms. She then claims that the Jews are not the only "people" to have suffered, noting that other groups have been persecuted.)*

9. MR. FRANK: It seems strange to say this, but Anne was happy in the camp in Holland where they first took us. After two years of being shut up in these rooms, she could be out ... out in the sunshine and the fresh air that she loved. (p. 101)  
*(In the final scene, the action jumps back to 1945. Mr. Frank tells Miep that Anne was happy at the first concentration camp because she could finally go outside after the years of confinement. In context, this is posited as an example of Anne's irrepressible spirit and her ability to be content with small pleasures. It also serves to make the news of her death, delivered in the same scene, more poignant.)*

10. ANNE: In spite of everything, I still believe that people are really good at heart. (p. 101)  
*(In the final lines of the play, Mr. Frank reads the above quote from Anne's diary. In the context of the play, it serves to highlight Anne's idealism and Mr. Frank's sense of loss. However, the line itself is taken completely out of context from her diary. Situated as it is at the end of the play, the line reads as if in response to her death, that she remained idealistic to the very end, but since she left her diary when taken by the Germans, her final days remain unwritten. One wonders if she still believed "that people are really good at heart" after her arrival at the Bergen-Belsen concentration camp.)*



## Comprehension Study

1. Analyze the structure of the play.  
*(The play is framed by Otto Frank's return to the secret annex in 1945 after his release from a German concentration camp. The core of the play consists of flashbacks ostensibly spurred to Otto's memory by entries in Anne's diary as he reads it. Act I begins with Otto's return to the secret annex, then flashes back to cover their arrival at the annex in 1942 and continues through December of that year. Act II skips to January 1944, continues to their arrest by Germans, then ends back in 1945 with Mr. Frank.)*
2. Describe changes in Anne over the course of the play.  
*(Anne matures physically, emotionally, and intellectually over the course of the two acts, progressing from a child to a young woman. The physical changes are the most overtly discussed in her voiceovers. She undergoes "changes," the beginning of her menstrual cycle and presumably the development of secondary sex characteristics. As she matures, she also becomes less child-like, less boisterous and more thoughtful, as well as developing a romantic interest in Peter. Intellectually, her entries become more insightful and introspective.)*
3. Characterize Mrs. Van Daan.  
*(Mrs. Van Daan is vain, outspoken, flirtatious, and materialistic. She pines after her lost possessions, flirts with Mr. Frank, defends her husband when his conduct is indefensible, and offers her opinion, usually a divisive one, whether it is wanted or not. She is, in essence, the opposite of Mrs. Frank.)*
4. Contrast news of life outside the secret annex with the characters' experience inside.  
*(The events of the war follow a course inverse to life in the secret annex. As the Allies slowly win the war, the inhabitants of the secret annex endure increased hardships like low rations, become increasingly hostile to one another, and eventually are captured by Germans and deported. The successes of the Allies serve primarily to give the hiding Jews a false sense of hope. When the Allies invade Africa in 1942, Mr. Frank predicts a quick end to the war. After the D-Day invasion, the inhabitants of the secret*

*annex are so overjoyed that they set aside their blossoming enmities. The "good news" at the macro level makes the tragedy at the micro level more acute.)*

5. Is this a play about the holocaust?  
*(Strangely enough, the play is only tangentially about the holocaust. Certainly the characters are in hiding because of German persecution of Jews and many die in concentration camps, these factors are largely glossed over in the play. The action and dialogue focus largely on Anne's maturation and idealism and the characters' lives in hiding. While they are hiding because of the Holocaust, the play is narrowly interested in their microcosm.)*
6. How is the passage of time communicated in the play?  
*(While Anne's diary entries contain dates, the play delivers the sensation of the passage of time primarily through changes in the characters and their relationships. Anne's maturation into a young woman is the main vehicle for the play's sense of time. Other examples include the fate of Mrs. Van Daan's fur coat, the subplot of the thief, Miep's betrothal, and the celebration of holidays. News of events in the war give a broader sense of time, contextualizing the lives of the annex's inhabitants in the general frame of World War II.)*
7. How does the play represent Anne's imprisonment and death?  
*(The action of the play largely excludes Anne's imprisonment and death, the events depicted centering around her time in the secret annex. Her fate after arrest is conveyed in a few lines by Otto in the last scene. However, the topic and structure of the play weave the audience's assumed knowledge of Anne's life into the emotional tapestry. Even when the play debuted on Broadway in 1954, the audience could be expected to know a sketch of Anne's life. Thus the flashback structure and the play's myopic focus both take into account that the audience already knows what will happen.)*
8. Analyze the significance of the thief.  
*(The thief plays a number of roles in the play. Most obviously, the thief moves the plot towards its conclusion by informing the Germans on the*

*location of the hidden Jews. The thief also creates dramatic tension. The entirety of Act II takes place under the threat of the thief's eventual capture and disclosure. More generally, the thief serves as a symbol of anti-justice. That innocent people were sent to their deaths by a person guilty of a crime is a small-scale representation of the dynamic of the Holocaust in general.)*

9. Discuss the theme of domesticity in the play. *(Much of the play revolves around the characters' struggles to preserve a sense of normalcy in the face of cataclysm. Even though Hitler has come to power, persecuted Jews, invaded the Netherlands, and forced them into hiding, the characters attempt to continue with their former lives. The children still have school work to do. Anne makes presents for Hanukah. Mrs. Van Daan cherishes her fur coat, her last remnant of her former life of privilege. Life in the secret annex is much like life would be outside of it, only reduced to a smaller scale. The play's emphasis on the theme of domesticity primarily serves to humanize the characters, emphasizing the tragedy of their eventual fates.)*
10. Characterize Anne's relationship with Peter. *(When they first arrive at the secret annex, Peter and Anne dislike one another. He remembers her from school as a talkative, unserious girl with too many friends. She doesn't remember him at all. They antagonize one another, Peter mimicking her and Anne stealing his shoes. Anne writes in her diary that she wishes Peter were a girl. She revises this opinion in the second Act. As they both mature into adolescence, they find comfort in commiserating about their plight. Their relationship advances towards romance, a kiss, and Anne's impassioned diary entries.)*

## How Language Works

1. Mr. Dussel expresses shock that he has been targeted as a Jew, saying, "I'd always thought of myself as Dutch. "I was born in Holland" (p. 43). The line is significant insofar as it explores the difference between internal and external identity. Mr. Dussel had thought of himself as Dutch, while the German authorities viewed him as a Jew. It is also significant that "Jew," a

religious/cultural identity, is placed in opposition to "Dutch," a national identity.

2. Anne writes in her diary, "Mrs. Van Daan longs to be home with her own things . . . For myself, there are so many things ... to ride a bike again ... to laugh till my belly aches ..." (p. 51). This entry highlights Anne's interest in experience by contrasting it with Mrs. Van Daan's interest in material goods.
3. In an outburst at her mother, Anne shouts, "We're trying to hold on to some kind of ideals ... when everything ... ideals, hopes ... everything, are being destroyed!" (p. 74). The "we" refers to the children of the secret annex, as opposed to the "you" of the adults.
4. Mr. Frank sums up the increasingly divisive atmosphere within the secret annex: "We don't need the Nazis to destroy us. We're destroying ourselves" (p. 89).
5. Mr. Frank sounds almost relieved when the Germans arrive: "For the past two years we have lived in fear. Now we can live in hope" (p. 99). The pronouncement is a dramatic flourish devoted to the play's theme of hope and the strength of the human spirit, but it rings false to contemporary audiences. One wonders why one would not also live in fear in the concentration camps.
6. In the final entry, Anne begs, "Please, please, Miep, or Mr. Kraler, or anyone else. If you should find this diary will you please keep it safe for me, because some day I hope. ..." (p. 100). The end of the entry is cut short. In context, one assumes that Anne hopes to return to the annex and retrieve her diary. However, dramatically, the unfinished line echoes Anne's unfinished life.

## Across the Curriculum

### Drama

1. Choose what you consider to be the most dramatically significant moment in the play and perform it. Explain your choice, its role in the plot, and the features that make it dramatically important.
2. Choose one character and read his or her lines aloud. Make a list of defining characteristics and discuss the character in relation to the themes of the play and the other characters.
3. Read Anne's diary entries out loud. Discuss the stylistic, thematic, and dramatic differences between the play's dialogue and Anne's diary entries.

4. Perform impromptu skits by randomly assigning characters and a starting premise. Act out the scene based on what you know about the character.

**Gender Studies**

1. Make lists defining gender roles in the play. Which gender performs which social, sexual, emotional, economic, and physical roles? Are the gender roles of the play indicative of its contemporary society or idiosyncratic?
2. Contrast Anne’s and Peter’s development over the course of the play. How are the changes in the characters linked to their gender?

**Art**

1. With a group, design a poster advertising a performance of The Diary of Anne Frank. Include graphic art, as well as performance information like location, dates, times, a cast list, and admission prices.
2. As a group, sketch the secret annex. Include exact dimensions, scenery, and major props. Pay close attention to the play’s extensive stage directions and set notes. Alternately, sketch the secret annex based on historical research and compare your findings to the play.
3. Sketch drawings of what you consider to be the most significant moments of the play. Indicate the significance of each drawing in its title. Present and discuss the drawings in class.
4. Make a mural depicting Anne’s physical, emotional, intellectual, and social development over the course of the play

**Cinema**

1. Watch the film version of The Diary of Anne Frank. Compare/contrast the film to the play and discuss how watching the film changed or enhanced your understanding of the play.
2. Watch and discuss Amen, Au Revoir Les Enfants, Conspiracy, The Grey Zone, Jakob the Liar, Judgment at Nuremberg, Invincible, Life is Beautiful, Max, The Pianist, or Schindler’s List. Does the film portray World War II, the Holocaust, the rise of the Nazi party, and/or the plight of European Jews differently from The Diary of Anne Frank?

**Social Studies**

1. Make a timeline of Anne Frank’s life and writing. Include important personal dates, publication

and performance dates, as well as significant world events.

2. Write an essay about the history of Anti-Semitism in Europe. When did it start? What forms did it take? Where was it most prevalent? What were its effects on the Jewish community. Try to explain why Anti-Semitism emerged in Europe.
3. Research and give an oral report on Jewish holidays/celebrations. Include: Rosh Hashanah, Yom Kippur, Passover, Feast of the Tabernacles, Hanukah, and Purim.
4. Research and make a map of Anne’s movements over Europe, beginning with her birth in Frankfurt, Germany, and including important locations in Amsterdam, and continuing through the concentration camps.

**Language**

1. Make a crossword puzzle using thirty words from the play. Exchange puzzles with partners and solve them.
2. Keep a reading journal as you read. List every phrase that seems important or particularly aesthetically appealing. Discuss your selections with your classmates.
3. Using a computer program, illustrate a glossary of theatre terms. Include act, actor, backstage, baffle, black box, blackout, casting, centre stage, character, comedy, company, dénouement, deus ex machina, dialogue, director, downstage, dramatic irony, dramatis personae, dress rehearsal, ensemble, entrance, epilogue, exit, exeunt, flashback, forestage, groundling, in the round, melodrama, mime, monologue, morality play, offstage, plot, producer, prologue, props, raked stage, repertoire, satire, scene, scenery, set, soliloquy, stage, stage directions, stage hand, stage left, stage right, theatre of the absurd, tragedy, tragic-comedy, upstage, and wings.
4. Choose what you consider to be the most emotionally striking line in the play and rewrite it ten different ways. Read the line and your rewrites aloud and discuss how particular phrasings alter the literal meaning and emotional resonance.

**Journalism**

1. Summarize the main events of the play in a news article as if they had recently happened.
2. Compose a review of the play. Examine online and print literary reviews and mimic the general

format. Include a plot summary, comparisons to other literary works, and a judgment of its literary merit.

3. Research, compose, and perform radio news announcements about the progress of the Allies in World War II as if the invasions, battles, and bombings were contemporary events.

### Composition

1. Treating Anne's diary entries as if they were letters, write response letters.
2. Choose two characters from the play and write an essay comparing/contrasting them. Be sure to consider their personalities, relationships with other characters, family affiliations, actions, attitudes, and functions in the plot.
3. List and describe the items you would pack into a single bag if you were going into hiding. Justify each selection.
4. Write a short story set in the factory below the secret annex. Are workers ever aware of noises above them? Are there rumors about the disappearance of the Franks? How is Mr. Kraler viewed by employees?

### Literature

1. Read selections from *Anne Frank: The Diary of a Young Girl* and compare them to the play. Is Anne's voice different in the diary? What themes emerge in both? Find the source entries for at least one of the play's scenes.
2. Theodor Adorno wrote that "writing poetry after Auschwitz is barbaric." Compose an essay in which you explain the meaning of his claim and argue for or against it. You should have at least five paragraphs: an introduction, three main points, and a conclusion. Use MLA citations for references and include a Works Cited page and an outline.
3. Read Paul Celan's "Todesfugue." Describe the poetic structure and elements, identify main themes, and write a paragraph relating the poem to *The Diary of Anne Frank*.
4. Choose a notable poet, playwright, novelist, or nonfiction writer who survived the Holocaust. Research and present a short biography, list of their major works, description of their most celebrated work, and commentary on how their experiences affected their writing.

### Alternative Assessment

1. Attend a performance of *The Diary of Anne*

Frank. Discuss how the director's interpretation of stage directions and characters changed your understanding of the play.

2. Read *Maus* vols. 1 and 2 by Art Spiegelman. Discuss thematic similarities and differences. Address how the graphic novel format affects the content.
3. Recontextualize *The Diary of Anne Frank* to be set in the contemporary world. Where would the play be set? What ethnic group would be persecuted? By whom? Where would the characters hide? How would their interactions be different?
4. Compose a series of poems, one about each main character of the play. Choose a different poetic form for each character and try to capture their essence with descriptions, tangential musings, action, dialogue, or figurative language.

### Standardized Test Preparation

#### Vocabulary

1. Keep a vocabulary journal while you read the play. Note and least five words in each scene that you do not know, look them up, and write their definitions. Then add a list of synonyms and antonyms for each word
2. Make a glossary, choosing twenty of these words:
  - apprehension
  - apt
  - bewildered
  - chafe
  - chagrined
  - complacent
  - deflated
  - derisive
  - disgruntled
  - earnest
  - emigrate
  - enmity
  - fatalist
  - forlornly
  - gaily
  - horrid
  - incredulous
  - inhospitable
  - insufferable
  - intolerable
  - Intuition
  - Jubilation
  - Ledger



- Loathe
- Mercurial
- Meticulous
- Ostentatious
- Portly
- Quarrel
- Remorse
- Resent
- Sanctified
- Stenography
- Studious
- Succession
- Sustenance
- Ultimatum
- Unabashed
- Zeal

### Grammar and Mechanics

1. Choose ten complete sentences and diagram them.
2. Choose a dialogue of at least ten lines and rewrite it. Exclude the present punctuation in each line, while preserving the meaning. For example, if one line uses a comma in a compound sentence, rewrite the line as two separate simple sentences.

### Writing

1. Write an essay about Anne's maturation over the course of the play. Note significant moments and cite specific passages. You should have an introduction with a thesis statement, at least three body paragraphs with a main idea each, and a conclusion. Use MLA documentation when citing quotes from the play.
2. Write an Act-by-Act synopsis of The Diary of Anne Frank, devoting at least one paragraph to each scene. In class, exchange synopses with a partner, then discuss significant omissions and how one determines what events to include and which to exclude.

### Critical Thinking

1. Using the following list of common analogy patterns, create a test of twenty analogies from the stories. Trade tests with a partner, take them, and then switch back to grade.  
Action and Meaning (shiver : cold), Age (puppy : dog), Antonyms (large : small), Cause and Effect (explosive decompression : pulmonary embolism), Class and Member (rodent : rat), Defining Characteristic (genius :

intelligence), Definition (visage : expression), Degree (angry : livid), Function (keyboard : typing), Group and Member (whale : pod), Location (sunset : west), Manner (laugh : snicker), Part and Whole (lens : glasses), Relation (father : son), Sex (bull : sow), Symbol and Symbolized (heart : love), Synonyms (happy : merry), Time Sequence (incubate : hatch), Tool and Purpose (knife : cut), Worker and Work (engineer : build), Worker and Place (sailor : ship), Worker and Product (photographer : photograph), Worker and Tool (photographer : camera)

ex: Mr. Dussel : Dentist

- a) Anne : Jewish
- b) Mrs. Van Daan : Fur Coat
- c) Peter : Student
- d) Margot : Quiet

The correct answer is c. Peter was a student before going in to hiding, just as Mr. Dussel was a dentist.

2. Identify one major theme of the play. Find and list ten examples of it, noting specific quotes and page numbers, and then briefly explain how each example illustrates the particular theme.

## Vocabulary Test

Circle the definition that *best* fits the word.

1. emigrate
  - a) to return to a country or region after a long absence
  - b) to move into a country or region
  - c) to move away from a country or region
  - d) to explore a country or region
2. portly
  - a) sweet, nutty
  - b) healthy
  - c) stout, corpulent
  - d) grossly obese
3. mercurial
  - a) fickle
  - b) silvery
  - c) eternal, unchanging
  - d) dangerous, harmful
4. loathe
  - a) to rub into a thick lather
  - b) to speak ill of someone
  - c) to hide
  - d) to intensely dislike
5. inarticulate
  - a) angry
  - b) unable to speak clearly
  - c) unable to move freely
  - d) arrogant, proud
6. quarrel
  - a) to make a decision
  - b) to discipline
  - c) to remain in motion
  - d) to argue
7. derisive
  - a) scornful
  - b) rough, textured
  - c) below average
  - d) openly hostile
8. meticulous
  - a) beneficial
  - b) narrow and winding
  - c) careful of details
  - d) forgetful, absent-minded
9. zeal
  - a) bold flavor
  - b) intense enthusiasm
  - c) restlessness
  - d) anxiety, nervousness
10. chagrin
  - a) bad bargain
  - b) disappointment or annoyance at failure or loss
  - c) betrayal of trust
  - d) discovery of an unexpected threat
11. ostentatious
  - a) pretentious
  - b) expensive, finely-made
  - c) self-conscious
  - d) tough, hard as bone
12. forlorn
  - a) contemplative
  - b) brave or foolish
  - c) miserable, hopeless
  - d) weak-willed
13. enmity
  - a) search for a hidden object or person
  - b) schadenfreude
  - c) original cause of an event or set of circumstances
  - d) hostility
14. horrid
  - a) loud, obnoxious
  - b) terrible, ugly
  - c) damaging to one's reputation
  - d) lurid
15. earnest
  - a) serious, sincere
  - b) droll or amusing
  - c) sturdy, dependable
  - d) skilled, talented

## Comprehension Test A

### Part I: Character Identification (30 points)

Name the character(s) who fits these descriptions.

- \_\_\_\_\_ 1. Allergic to cats and dogs.
- \_\_\_\_\_ 2. Spends a lot of time with Mouschi.
- \_\_\_\_\_ 3. Sole survivor of characters sent to concentration camps.
- \_\_\_\_\_ 4. Hospitalized with ulcers.
- \_\_\_\_\_ 5. Pregnant.
- \_\_\_\_\_ 6. Tutors the children.
- \_\_\_\_\_ 7. Cherishes a fur coat.
- \_\_\_\_\_ 8. Was a dentist before the war.
- \_\_\_\_\_ 9. Demands that the Van Daans find another hiding place.
- \_\_\_\_\_ 10. Distributes Hanukkah presents.
- \_\_\_\_\_ 11. Steals bread from the common larder.
- \_\_\_\_\_ 12. Shares a room with Mr. Dussel.
- \_\_\_\_\_ 13. Self-described loner.
- \_\_\_\_\_ 14. Is accused of giving larger portions of food to her husband.
- \_\_\_\_\_ 15. Enjoys crossword puzzles.

### Part II: Fact or Opinion (20 points)

Mark the following statements either T for true, F for false or O for opinion.

- \_\_\_\_\_ 1. Anne's relationship with her mother is difficult.
- \_\_\_\_\_ 2. Peter daydreams about joining the army.
- \_\_\_\_\_ 3. Miep marries a German officer after the war.
- \_\_\_\_\_ 4. Mr. Van Daan dislikes his wife.
- \_\_\_\_\_ 5. Anne is forced to leave her diary when the Germans come.
- \_\_\_\_\_ 6. Mr. Kraler is the least likable character.
- \_\_\_\_\_ 7. Margo is the topic of many of the characters' disagreements.
- \_\_\_\_\_ 8. Anne makes ear plugs for Mr. Dussel.
- \_\_\_\_\_ 9. A romance develops between Anne and Peter.
- \_\_\_\_\_ 10. Margot's nickname in school was "Mrs. Quack Quack."

### Part III: Stage Directions Identification (20 points)

Name the character to whom the stage directions apply.

- \_\_\_\_\_ 1. crosses to the mirror to study the effect of the brassiere.
- \_\_\_\_\_ 2. has taken his cat from the case and holds him up
- \_\_\_\_\_ 3. He closes the diary and puts it on the couch beside him.

- \_\_\_\_\_ 4. gives the coat to Miep.
- \_\_\_\_\_ 5. gets her crossword puzzle book and pencil.
- \_\_\_\_\_ 6. smoking a cigarette
- \_\_\_\_\_ 7. hurriedly puts on a party hat she has improvised from a lampshade.
- \_\_\_\_\_ 8. She has been stenographer and secretary in his business.
- \_\_\_\_\_ 9. sees Anne's cake on the table. He reaches out to take it
- \_\_\_\_\_ 10. Just as he is touching the lamp he loses his balance.

### Part IV: Essay Questions (30 points)

1. Contrast Mrs. Frank and Mrs. Van Daan.
2. How is Anne's development conveyed?
3. Analyze the play's structure.
4. Describe what you consider to be the play's climax and defend your selection.
5. Discuss changes in the relationships between characters.

## Comprehension Test B

### Part I: Identification (30 points)

Identify speakers of quotations.

- \_\_\_\_\_ 1. he told me he wanted more money. Twenty guilders more a week.
- \_\_\_\_\_ 2. Of course I'm jealous ... jealous that you've got something to get up in the morning for.
- \_\_\_\_\_ 3. I knew it was the last night in my own bed, and yet I slept soundly.
- \_\_\_\_\_ 4. I'm going to give Mouschi his dinner.
- \_\_\_\_\_ 5. I'm sick of seeing that cat eat all our food.
- \_\_\_\_\_ 6. I want to go on living even after my death.
- \_\_\_\_\_ 7. I can't stay in Amsterdam, Miep. It has too many memories.
- \_\_\_\_\_ 8. I think some day he'll be caught and ... make a bargain with the Green Police.
- \_\_\_\_\_ 9. I'd gone to the country to find food. ... When I got back the block was surrounded
- \_\_\_\_\_ 10. He needs more food than the rest of us. ... He's a big man.
- \_\_\_\_\_ 11. I'm going to be a famous dancer or singer.
- \_\_\_\_\_ 12. I may not be as pretty as I used to be, but I still have my legs.
- \_\_\_\_\_ 13. For the past two years we have lived in fear. Now we can live in hope.
- \_\_\_\_\_ 14. I asked everyone in the neighborhood had they seen a grey cat.
- \_\_\_\_\_ 15. We don't need the Nazis to destroy us. We're destroying ourselves.

### Part II: Short Answer (20 points)

Provide an answer to each of these questions:

- \_\_\_\_\_ 1. How old is Anne when the Franks go into hiding?
- \_\_\_\_\_ 2. How old is Peter when the Van Daans go into hiding?
- \_\_\_\_\_ 3. What do the Van Daans call their arguments?
- \_\_\_\_\_ 4. When did the Franks move to the Netherlands?
- \_\_\_\_\_ 5. How is the hiding place discovered?
- \_\_\_\_\_ 6. What does Mrs. Van Daan receive as a Hanukkah present?
- \_\_\_\_\_ 7. What school subject does Anne consider to be "vile?"
- \_\_\_\_\_ 8. What does Mrs. Van Daan advise

- \_\_\_\_\_ Anne to say if a boy becomes "fresh?"
- \_\_\_\_\_ 9. Why do the families go into hiding?
- \_\_\_\_\_ 10. What news interrupts the argument about stolen bread?

### Part III: Fill-in (20 points)

Fill in the words that complete each statement.

1. Anne initially wishes that Peter were a \_\_\_\_\_ but later is happy that he's a \_\_\_\_\_.
2. The thief steals the \_\_\_\_\_ and \_\_\_\_\_ on the first night of Hanukkah.
3. Everyone has to be completely \_\_\_\_\_ during the day because of the \_\_\_\_\_ downstairs.
4. \_\_\_\_\_ flirts outrageously with \_\_\_\_\_, but he is not interested.
5. \_\_\_\_\_ becomes scarce after Miep's source of \_\_\_\_\_ books is arrested.

### Part IV: Essay Questions (30 points)

1. Discuss the tension between hope and despair in the play.
2. What parts of the characters' lives remain relatively normal?
3. How is the passage of time conveyed?
4. List and explain the ways that religion is important to the characters.
5. Compare Peter and Anne.



## Answer Key

### Vocabulary Test

1. C
2. C
3. A
4. D
5. B
6. D
7. A
8. C
9. B
10. B
11. A
12. C
13. D
14. B
15. A

### COMPREHENSION TEST A

#### Part I: Character Identification (30 points)

1. Mr. Dussel
2. Peter Van Daan
3. Mr. Frank
4. Mr. Kraler
5. Miep
6. Mr. Frank
7. Mrs. Van Daan
8. Mr. Dussel
9. Mrs. Frank
10. Anne Frank
11. Mr. Van Daan
12. Anne Frank
13. Peter Van Daan
14. Mrs. Van Daan
15. Margot Frank

#### Part II: Fact or Opinion (20 points)

1. T
2. F
3. F
4. O
5. T
6. O
7. F
8. T
9. T
10. F

#### Part III: Stage Directions Identification (20 points)

1. Anne Frank
2. Peter Van Daan
3. Mr. Frank

4. Mr. Van Daan
5. Margot Frank
6. Mr. Van Daan
7. Anne Frank
8. Miep
9. Mr. Van Daan
10. Peter Van Daan

#### Part IV: Essay Questions (30 points)

Answers will vary.

### COMPREHENSION TEST B

#### Part I: Identification (30 points)

1. Mr. Kraler
2. Margot Frank
3. Anne Frank
4. Peter Van Daan
5. Mr. Van Daan
6. Anne Frank
7. Mr. Frank
8. Mr. Dussel
9. Miep
10. Mrs. Van Daan
11. Anne Frank
12. Mrs. Van Daan
13. Mr. Frank
14. Miep
15. Mr. Frank

#### Part II: Short Answer (20 points)

1. 13
2. 16
3. "Discussions"
4. When Hitler came to power
5. The thief told the authorities.
6. Homemade shampoo
7. Algebra
8. "Remember, Mr. So-and-so, remember I'm a lady."
9. Nazi persecution of Jews
10. The invasion of Normandy

#### Part III: Fill-in (20 points)

1. girl, boy
2. cash box, radio
3. silent, workers
4. Mrs. Van Daan, Mr. Frank
5. food, ration

#### Part IV: Essay Questions (30 points)

Answers will vary.

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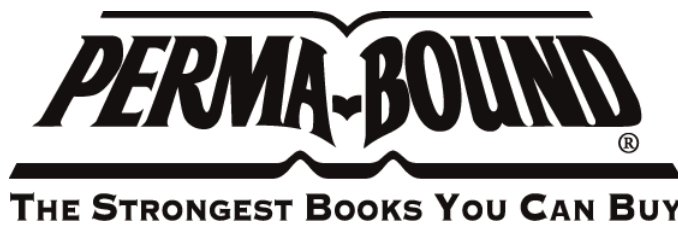
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