

*The Diary of
Anne Frank*
Questions

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Frances Goodrich Hackett and Otto Frank

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HISTORICAL BACKGROUND

In the elections of March 1933, the National Socialist German Workers' party (the Nazi party) gained a majority, and Adolph Hitler, the man who had emerged as its leader, was called upon to form a government. The party's official programme—nationalism, rearmament, aggression, and racism—was now re-defined and certain of its aspects given greater emphasis in the first 4-year plan.

An important Nazi doctrine was race purity. This was derived from a belief set forth by certain pseudo-scientific writers of the nineteenth century to the effect that, since some races of the world are superior to others, the most excellent society must be that composed exclusively of members of the highest race; the highest race is the Aryan race, to which the Germans belong. (It need hardly be said that this belief is unsupported by present conclusions of biology, ethnology, and history.)

Under the Nazis, the doctrine of race purity, and its ultimate aim to build up the best possible state, was a gigantic *façade*. The campaign for race purity, which necessitated the removal from German society of non-Aryan peoples (in effect, Communists and Jews), functioned under Dr. Goebbels as a high-propaganda tool by means of which the Nazi party was able to strengthen its political position.

The significance of anti-semitism (an important negative aspect of race purity, as interpreted by the Nazis) lay in its appeal for the lower middle classes in Germany, which were suffering from the effects of the great economic depression of the nineteen thirties, which had hit Germany with particular severity. It was not difficult to impregnate the minds of hungry people with a doctrine—shouted by Hitler, himself no mean orator; broadcast from state-controlled radio stations; and printed in mass-circulated newspapers—which promised a new Germany, peopled with supermen (among whom thousands of Germans visualized themselves); a Germany whose prosperity was guaranteed by its official spokesman, *Der Führer*, and whose symbol was the "people's car".

Under the Nazi régime, the position of the Jews in Germany became intolerable. Most of them were city dwellers, and soon found themselves segregated in ghettos, formed by building walls across streets which gave access to Jewish quarters. Their synagogues were burned; their business premises destroyed in

terrorist attacks. In 1935, Jews were deprived of German citizenship; in the following year, by law and by force, they were ejected from public employment, in the usual sense, although, at a later date, many Jews were conscripted for slave labour in German war industries.

By 1941, the extermination camps were in operation, and the position of the Jews who remained in Germany was one of extreme danger. At Auschwitz, in Poland, were built large gas chambers in which hundreds of Jews were murdered at one time. Incinerators disposed of the bodies so quickly that, at peak production, a rate of 6,000 executions a day was reached!

It has been said that the life and outlook of the average German citizen who lived near and through this greatest mass-murder of recorded history were virtually unaffected by it. Some of the more thoughtful probably wondered, uneasily, at the smoke belching from Belsen's chimneys; but the train loads of living Jewish freight passed, for the most part, in the night, and the state-controlled radio stations and the mass-circulated newspapers did not carry these horror tales. Or perhaps some people did think and say nothing. Fear is a great silencer of tongues!

The Franks must have considered themselves among the fortunate, when, in 1933, they were safely out of Germany and into Holland. If so, their reprieve was short lived. In 1940, when German troops moved into the Netherlands, all Jews (Dutch-born and refugees) were discriminated against, and, finally, relentlessly hunted down. Of all the countries conquered by Hitler, Holland, which is small in area, flat and treeless (in many parts), and already over-populated, was the one in which it was most difficult for a Jew to hide—and this despite the fact that many Dutch Christians took great risks to keep Jewish families out of Nazi hands.

FROM DIARY TO DRAMATIC PRODUCTION

For years after the initial production of *The Diary of Anne Frank* (New York, 1955), this drama played every night, in some part of the world. Every night audiences were caught up in the harried lives of the refugees, shaken out of their customary complacency, profoundly moved and uplifted by the gallant spirit of Anne Frank herself.

In 1956, the play opened simultaneously in Berlin, Dusseldorf, Dresden, Hamburg, Vienna, and Zurich. Since that time, in Western Germany it has had long runs at more than half of the professional theatres, in each of which capacity audiences watched in complete absorption and left without applause.

To adapt the content of the *Diary* to a dramatic form was not an easy task, but, on the whole, this has been done successfully. By its very nature, a diary consists of private thoughts, revelations, and impressions. When these are converted to dramatic form, not only must they be expressed vocally, but also (in many instances) re-expressed in the terms and idiom of the individual characters of the drama. The sense of confinement, frustration, and helplessness that the occupants of the annex undergo during the hours, days, and years of hiding is admirably conveyed. Like the *Diary*, the play has an unexpected buoyancy; situations, in themselves tense, and terrible in implication, are relieved by flashes of humour and skilful contrasts of mood and event. But when the authors attempt to express the emotion which Anne feels herself experiencing for Peter (an emotion which she herself cannot adequately analyze), the dramatic form appears to be less effective.

The Diary of Anne Frank can be done very successfully by secondary-school dramatic groups. An amateur acting edition with very full stage directions is available. Please see note on page iv.

KEY TO PRONUNCIATIONS

Amen	Oh-mein	Kerli	Care'-lee
Amsterdam	Ahm'-ster-dahm	Kraler	Krah'-ler
Anne	Ah'-nah <i>or the</i> <i>familiar</i> Ah'-nee	Liefje	Leaf'-yah
Anneke	Ah'-nah-kah	Margot	Mar'-gott
Anneline	Ah'-nah-lynn	Mauthausen	Maut'-how-sen
Auschwitz	Aow'-shvitz	Mazeltov	Mah'-zel-tahv
Belsen	Bell'-sen	Miep	Meep
Buchenwald	Buch'-en-vald	Mouschi	Moo'-she
Delphi	Dell'-fie	Otto	Ah'-toe
Dirk	Dee'-urk	Peter	Pay'-ter
Dussel	Duss'-ell	Petronella	Pet-row-nell'-ah
Edith	Ae'-dit	Putti	Poo'-tee
Frank	Frahnk	Rotterdam	Rah'-ter-dahm
Hallensteins	Ha'-len-stains	Van Daan	Fahn Dahn
Hilversum	Hill'-ver-sum	Wessels	Vess'-ells
Jan	Yan	Westertoren	Vess'-ter-tor-en
Jopie	Yo'-pee	Wilhelmina	Vil-hel-mee'-nah

NOTES AND QUESTIONS

Act One: *Scene 1*

3 **“Monday, the sixth of July”**: In fact, the first entry in Anne Frank’s diary was made on Sunday, 14 June 1942. There was no entry for Monday, 6 July 1942—the day the Franks went into hiding.

“When Hitler came to power”: the year 1933. After the March election, Adolph Hitler, leader of the National Socialist German Workers’ party (the Nazi party) was called upon to form a government

“Then things got very bad for the Jews”: This refers, of course, to the Nazi-German persecution of Jews throughout Europe in the Second World War. An estimated five million Jews were exterminated during these years, mostly through starvation and direct murder in prison camps. (It should be remembered that many [non-Jewish] Germans who did not belong to the Nazi party risked their lives to give shelter to Jewish families and to assist them to leave the country.)

“We had to wear yellow stars”: This is a reference to the Star of David—the six-pointed star, made from yellow-coloured cloth, and symbolic of Judaism. In mediaeval times, Jews were required to wear the Star of David, as a distinguishing badge of their race. The custom was revived by the Nazis.

Act One: Scene 1 Questions

QUESTIONS

1. At what point in the Frank story does the play open?
2. Describe the general mood or tone of the opening scene. What details have the dramatists selected to create this mood?
3. By what device is Anne Frank brought into the play?
4. What information are we given about Anne in this scene?
5. Describe the conditions under which the Jewish emigrants lived in Holland in 1940.
6. How does the ending of the opening scene create suspense?

~~X~~ “The opening scene of a play is always a severe test of the playwright’s power. He has (a) to make his characters say what seems natural in the given situation, (b) to supply the audience (through the conversation of the characters) with all the information needed to follow the story, and (c) to capture the interest of the audience at the earliest possible moment.” Discuss to what extent in the opening scene of *The Diary of Anne Frank* the playwrights accomplish these aims.

Act One: Scene 2

- 4 **“plus fours”**: long, wide knickers; so-called because, to produce an overhang, the length was increased by four inches; usually worn with knee-length stockings
- 5 **Green Police (*Grüne Polizei*)**: a branch of the Gestapo, or secret state police force, which was actively employed in apprehending Jews in Occupied Holland; so-called from the colour of their uniforms
- mercurial**: quick-moving (a quality possessed by the metal, mercury); in this context, subject to quick changes of mood
- ration books**: small booklets, issued to Dutch citizens in war-time, and containing coupons for the purchase of limited supplies of food and clothing. The purpose of ration books was to prevent hoarding, and thus effect a fair distribution of available goods. During the Second World War, ration books were issued by the Canadian Government for the same reasons.
- 6 **black market**: the illegal selling of goods, especially in violation of rationing or price control regulations
- Westertoren**: The bell tower of the Westerkerk (1631), a church situated in the old part of the city of Amsterdam
- 7 **w.c.**: water closet, or lavatory
- 9 **fixed**: neutered
- 11 **my movie stars**: The Secret Annex, or *achterhuis*, of 263 Prinsengracht, in Amsterdam, attracts thousands of visitors from all over the world each year. On the walls of Anne Frank’s small room are post-card photos of film stars Ginger Rogers, Ray Milland, Deanna Durbin, and Sonja Henie.
- Queen Wilhelmina**: Queen of the Netherlands from 1890-1948; during the Nazi occupation she was forced to seek refuge in England, where she was active in the Dutch resistance movement to German oppression. Like the movie stars, Queen Wilhelmina was one of the “pin-ups” in Anne Frank’s room.
- 14 **Nazis**: refers to the National Socialist German Workers’ party; from 1933 until it was dissolved at the 3-power conference, Potsdam, in 1945, the only legal political party in Germany. Anne Frank is really referring here to the Gestapo, or Nazi secret state police.

Act One: Scene 2 Questions

QUESTIONS

1. By what means is Scene II given an effective opening?
2. In what capacities did Mr. Kraler and Miep serve the Franks and van Daans?

3. What regulations were in effect in the annex (or attic) during the day?
4. Describe your first impression of Anne Frank. By what devices is she made to "come alive"?
5. (a) Mr. Frank is admirably suited to be the leader of the group. Show how his intelligence and optimism help Anne to accept new and difficult conditions.
(b) What other qualities does Mr. Frank show in his relationships with Kraler, Miep, and the van Daans?
6. In addition to telling us general news, Anne's diary is an intimate account of her own life as a maturing personality. How is this fact made clear in her off-stage speech at the end of Scene II?
7. (a) How do the actions and personality of Mr. Frank (in Scene II) contrast with his actions and personality in Scene I?
(b) In what way does this contrast increase the dramatic impact of the opening of Scene II?
8. When Anne and Peter are left alone in the living-room (pp. 10-11), what contrasts between them can you deduce from their conversation?
9. For what reason does Mr. Frank interrupt this conversation?

Act One: *Scene 3*

- 17 **Mazeltov**: a Yiddish word for the Hebrew *mazel* (luck) and *tov* (good)—good luck; clearly, in this instance, a non-committal response
- 18 **Quack! Quack!**: The incident of the composition assignment, imposed on Anne for chattering, is recounted in the *Diary*, under the date of 12th June, 1942, where it is given a slightly different emphasis.
- 24 **liefje**: dear (Dutch)
- 26 "Every time I hear that sound, my heart stops!": The buzzer signal used by Miep and Mr. Kraler was the International Code—"V". The British Broadcasting Corporation used it first as a signal to attract listeners in Occupied Europe. Afterward, Churchill adopted the V-sign as a symbol of victory. It is not difficult to understand its appropriateness for the occupants of the annex.

Act One: Scene 3 Questions

1. "So what? And you're sixteen. Just perfect. Your father's ten years older than I am." (page 17) What does Mrs. van Daan reveal of herself when she makes this remark?
2. Point out examples of humour in Scene III.
3. What effect does the "bickering" between Mr. and Mrs. van Daan have on the atmosphere of the annex?

4. In this Scene, what characteristics of herself does Anne reveal through her speech and actions?
5. (a) Why does Mr. van Daan suggest (to his wife) that she be more guarded in her remarks in the presence and hearing of Anne?
(b) Explain the humour inherent in his suggestion.
6. In what ways does the coming of Mr. Dussel complicate life in the annex?
7. How are the character and personality of (i) Anne, (ii) Mrs. Frank, (iii) Mr. Frank, and (iv) the three van Daans revealed by their various reactions to Dussel's arrival?
8. Although they have only been in the annex for two months, the refugees are already showing the strain of close confinement. Give three instances to support this statement.
9. What dramatic purposes are served by the presentation of Anne's voice at the close of this scene?

Act One: *Scene 4*

- 34 **"Lili Marlene"**: The lyric of this song was written by the German poet, Hans Leip, in 1923. It was set to music by Norbert Schultze, in 1938. By altering the "beat", "Lili Marlene" was converted into a marching song and was very popular with the Nazi troops in the Second World War. When the Nazis took over the Belgrade radio station in 1941, they found there only three records, of which "Lili Marlene" was one. Hence it was played twice nightly. British soldiers stationed in Tobruk, North Africa, became familiar with the song from this recording, and it became very popular with them, as well.

Act One: Scene 4 Questions

QUESTIONS

1. How is the opening of Scene IV made effective?
2. (a) Describe some of the problems Anne faces as a young girl.
(b) To what extent are these problems intensified by the unnatural life she is forced to lead?
3. Define the term "pathos". Select three examples of pathos from Scene IV.
4. Show, with reference to the text, how the dramatists use humour to lighten the mood of this scene.

Act One: *Scene 5*

- 39 **Hanukkah**: Jewish festival commemorating the re-dedication of the Temple by Judas Maccabeus in 165 B.C.; popularly called the "Festival of the Lights", and held in December
- 40 **"Like our St. Nicholas' Day"**: Mr. Dussel makes a "point" of being Dutch. St. Nicholas' Day is celebrated in Holland on

December the sixth, with much the same merriment that most Canadians celebrate Christmas Day. In Holland, Christmas Day is observed as a holy day.

latkes: potato pancakes

Act One: Scene 5 Questions QUESTIONS

1. In what way is Mrs. Frank's opening prayer appropriate to the situation in which the families are now living?
2. What qualities does Anne reveal in the incident of the Hanukkah presents?
3. How is an atmosphere of suspense developed in this scene?
4. "Mr. Frank plays the role of leader admirably in this crisis." Explain.
5. How do the atmosphere and events of the first part of this scene heighten the dramatic effect of the sudden noise in the warehouse?
6. Suggest reasons why the singing of the Hanukkah song at the end of the scene is appropriate.

Act Two: Scene 1

64 **Toscanini**: Italian composer, cellist, and musical conductor; in 1898, was appointed chief conductor and artistic director at La Scala, Milan; appeared as conductor with many famous orchestras in Europe and North America. Toscanini was consistently anti-fascist, and several times refused to conduct in fascist-dominated countries. He made no public appearances as a musician after 1954, and died in 1957.

"**Ride of the Valkyries**": the Overture to Richard Wagner's opera "*Die Walküre*", composed in 1854-6

Act Two: Scene 1 Questions QUESTIONS

1. (a) How does the gift of the cake create tension in the annex?
(b) What does it reveal about the characters of Mr. and Mrs. van Daan?
2. State, in a few words, your opinion of Mr. van Daan in the matter of the fur-coat episode of this scene.
3. How does the (possible) blackmailer further complicate an already tense situation in the annex?
4. "It isn't our fault that the world is in such a mess! We weren't around when all this started." (page 61) Comment on the truth of Anne's statement.
5. Explain how the relationship between Peter and Anne is gradually developing.
6. This scene ends on a note of great tension—a tension which has

been accumulating throughout the scene. From the text, select details which substantiate this statement.

Act Two: *Scene 2*

72 **La Belle Nivernaise**: a delightful story, written in 1886 by Alphonse Daudet (1840-97); a popular choice for extensive reading in the senior grades of secondary schools in Canada. Thus, compared to the average English-speaking Canadian student, Anne was advanced in her reading of French. An entry in the *Diary* for the 8th of May 1944 states: "I'd adore to go to Paris for a year and London for a year and learn the languages. . . ."

Act Two: Scene 2 Questions

QUESTIONS

1. Contrast the attitudes of Mrs. van Daan and Mrs. Frank to the growing friendship between Peter and Anne.
2. Select details of their conversation which show that Peter and Anne are typical young people encountering normal problems as they gradually mature.
3. Why are such simple meetings, as the one described in this scene, of special importance to Peter and Anne?
4. A theatre critic has stated: "Scenes such as this between Peter and Anne are too full of sentimentality and thus falsify the portrait of Anne." With reference to the text of the play, defend (or refute) this opinion.

Act Two: *Scene 3*

79 **B.B.C.**: The British Broadcasting Corporation, London (England). During the Second World War, it performed an important service by broadcasting to people in Nazi-occupied parts of Europe information about the progress of the Allied forces.

Churchill: Sir Winston Churchill (1874—), British statesman, soldier, and author; became Prime Minister of Great Britain in 1940. His energy, stirring oratory, and stubborn refusal to make peace with Hitler were crucial points in maintaining the Allies' resistance to Germany from 1940-42.

General Eisenhower: Dwight David Eisenhower (1890—); United States general commanding the Allied forces in Europe against Nazi Germany; afterward, 34th president of the United States

D-Day: the 6th of June 1944; The "D" is an abbreviation for *day*—repetition for the sake of emphasis. "D-Day" and "H-Hour" were expressions first used in an Order of the United States army on the 7th of Sept. 1918, for the attack on the St. Mihiel area of France.

80 **Schnapps:** literally, strong Holland gin; used here with the force of the Norwegian *Skol!* or the English, "Here's looking at you!"

Locheim!: a variant of l'chaim (literally, "To life")—an Hebraic toast

81 **Gestapo:** German Secret State Police (GEheime STAats POLizei)

Act Two: Scene 3 Questions

QUESTIONS

1. "The incident of the stolen bread is an illustration of a basic defect in Mr. van Daan's character." In a short paragraph, and with reference to the text, defend or refute this statement.
2. Contrast the emotional state of the characters immediately before and immediately after they received the news of the Allied invasion of Western Europe.
3. "From the present-day reader's point of view, Anne Frank's excitement about the success of the invasion is both ironic and pathetic." Discuss in a short paragraph.
4. In what way are Mr. Dussell's remarks about the stolen radio a foreshadowing of events to come?
5. Why does Anne Frank regard writing as a necessity?
6. "I want to go on living even after my death." In what way do you consider Anne Frank's wish for immortality may have been realized?

Act Two: Scene 4

84 **Orthodox:** In the Western world, Judaism split into three branches—Orthodox, Reform, and Conservative. All three branches evolved in Germany. In general, Orthodox Judaism opposes innovation and adheres to the written law (as set forth in the Scriptures) and to the oral, or Talmudic law. (Reform Judaism demonstrates a complete severance from Talmudic restrictions; Conservative Judaism admits a continuously evolving religious culture, which can absorb foreign influences and yet maintain its distinctive culture elements.)

purgatory: a state or place of temporary punishment, expiation, or remorse. This is a Roman Catholic concept, and indicates that the Franks were not particularly observant of Jewish religious processes.

85 **Auf machen:** Open up!

Da drinnen!: You in there!

Schnell! Schnell! Schnell!: Quick! Quick! Quick!

Note that these commands are spoken in German, not in Dutch. Of what is this significant?

Act Two: Scene 4 Questions

QUESTIONS

1. "As this scene opens, the van Daans have reached an emotional breaking point." Discuss.
2. By what ways has Anne attempted to surmount the restrictions of life in the annex?
3. In what terms does Anne visualize the persecution of her race?
4. "I still believe in spite of everything that people are really good at heart." What closing impression of Anne does this statement leave?
5. Define the term "dramatic irony". Give an example of dramatic irony from this scene.

Act II: Scene 5

- 87 **Auschwitz, Belsen, Buchenwald, Mathausen:** notorious Nazi concentration camps in which millions of Jews and oppressed people of other races and religions perished in the Second World War

A recent article by Hans Beynon (*London Observer Service*) states: "The Frank family was held at an Amsterdam police station for several days before being taken to the special camp for Dutch Jews at Westerbork. During the train ride to Westerbork, Anne stared out of the window, so as not to miss any of the countryside flashing by. After three weeks at Westerbork, Auschwitz was the next stop. Here Mrs. Frank died of typhus. After Auschwitz, came, for Margot and Anne, the final destination—Bergen-Belsen. In this camp, Margot Frank fell from her bunk and died quietly. Although Anne's gallant spirit endured to the end, she died, exhausted and emaciated, late in February or early March, 1945. Of the eight persons who hid in the annex, only one is now alive—Anne's father, who lives in Switzerland."

Act Two: Scene 5 Questions

QUESTIONS

1. Explain how the eight occupants of the annex were finally discovered.
2. What is the dramatic purpose in having Anne Frank speak in this scene?
3. Discuss the suitability of Scene V as a conclusion to the play.

GENERAL QUESTIONS

1. Describe the conditions under which the Franks, van Daans, and Mr. Dussel lived for more than two years in the annex.
2. (a) Define the literary terms: suspense, surprise, pathos, conflict, satire, humour.
(b) Indicate sections of the play in which these devices have been effectively employed.
3. "In every scene, the audience is caught up in a poignant, intensely dramatic situation." Defend this statement by referring to three scenes which have appealed to you in the drama.
4. Show, by specific reference to the text, that this drama keeps the reader's interest at a high level by reason of its constantly changing emotional appeals.
5. "*The Diary of Anne Frank* is a clever mixture of seriousness and comedy." Discuss this statement with reference to specific parts of the text.
6. Discuss the effectiveness of the ending of each act of the play.
7. What purposes are served by the device of having Anne speak between each scene?
8. Of the stage adaptation of Anne's *Diary*, Mr. Frank said: "It is not a play. It is a mission". Explain.
9. The drama critic of a Berlin newspaper wrote: "When, after three hours, as if awakening from deepest embarrassment, the people in the stalls can hardly rise from their seats, will not permit applause, and leave silently and with bowed heads, that marks the greatness of a moment which must rouse the slowest hearts and which must shake the most indifferent nerves." What thoughts and emotions do you suppose were being experienced by these audiences?
10. "*The Diary of Anne Frank* is likely to enjoy a permanent popularity." Defend or refute this statement.
11. Conflict is essential to drama. Discuss three examples of conflict in this play.
12. A dramatist may describe and explain a character to his audience by contrasting that character with others in the play. Show how contrasts help to clarify the characters of (a) Anne Frank; (b) Mr. Frank.
13. "Apart from Anne, the characters in this drama are 'stock' and one-dimensional. They could easily become tiresome." Defend or refute, with reference to the text.
14. Throughout the drama, all the occupants of the annex know they are in imminent danger of extermination. Yet the van Daans and Mr. Dussel appear to be intent on creating misery.

- Discuss, with reference to the play, whether extreme adversity brings out the worst or the best in human nature.
15. In your opinion, was Anne's interest in Peter van Daan engendered mainly by circumstances, and her great need to love (and to be loved) or by a genuine emotion of love? Discuss, with reference to the text.
 16. In Act One, Scene III, Mr. Frank states: "We don't need the Nazis to destroy us. We're destroying ourselves." To what extent may Mr. Frank be considered as a symbol of intelligence or reason trying to impose order on chaos?
 17. This drama is based on material found in Anne Frank's *Diary*. Giving reasons, state which form (narrative or dramatic) is more effective in presenting Anne's experiences and changing point of view.
 18. Compare the character of Anne Frank and that of the heroine of another play or novel you have recently studied.
 19. Under the following headings, contrast *The Diary of Anne Frank* with another play you have studied recently: (a) structure (b) development of suspense (c) the use of humour (d) setting (e) irony.
 20. Name the speaker and state the significance of each of the following speeches:
 - (a) "We have nothing in common. She doesn't understand me."
 - (b) "We are all here alive. That is present enough."
 - (c) "I think some day he'll be caught and then he'll make a bargain with the Green Police . . . if they'll let him off, he'll tell them where some Jews are hiding."
 - (d) "I've just gone crazy. I think if something doesn't happen soon . . . if we don't get out of here . . . I can't stand much more of it!"
 - (e) "For the past two years we have lived in fear. Now we can live in hope."
 - (f) "There are no walls, there are no bolts, no locks that anyone can put on your mind."
 21. There was much talk about the rescue—and yet this was an external act, or would have been had it been effected. Was there not an opportunity for each member of the annex to "save himself" by an inner redemption, a washing clean by experience? By this interpretation of "rescue", which of the occupants had a chance of survival? Discuss, and state reasons for your opinions.
 22. (a) You are living in a democracy. Are you aware of racial

- discrimination in the society of which you are a part? Give reasons for your answer.
- (b) Can racial discrimination be prevented by laws, alone? Give reasons for your opinion.
 - (c) What is your position (point of view) on racial discrimination?
 - (d) What steps (public or otherwise) would you be prepared to take to defend your point of view on racial discrimination?
 - (e) Could the story of the Frank family ever be enacted in Canada? Discuss.

CHARACTER—QUESTIONNAIRES

Interpretations

A. Below you will find a character-questionnaire on Anne Frank. It is possible to *surmise* many things about Anne, but what we *know* about her is limited to a consideration of what she does and says (and by what other people say about her) in the drama. For this reason, the character-questionnaire is based on quotations drawn from the text.

- (a) Complete the questionnaire by writing (in one or two sentences) your interpretation of each quotation. (What significant thing does it tell about Anne?)
- (b) Refer to the interpretations, and write an interesting description of Anne Frank.
 1. "With all the boys in the world . . . why I had to get locked up with one like you!" (page 18)
 2. "We are now in what is known as the 'bean' cycle! . . ." (page 19)
 3. "Anne, you got an excellent in your history paper today and very good in Latin." (Mr. Frank, page 20)
 4. "It's a wonder that Miep has a life of her own, the way we make her run errands for us." (page 23)
 5. "Talk, talk, talk. I never heard such a child." (Mr. van Daan, page 23)
 6. "I'm going to be remarkable. I'm going to Paris . . . to study music and art." (page 24)
 7. "You are wild, self-willed." (Mrs. Frank, page 25)
 8. "I've got to fight things out for myself . . . make something of myself." (page 25)
 9. "Why is it that every grownup thinks he knows the way to bring up children. Particularly the grownups that never had any." (Anne, of Mr. Dussel, page 34)
 10. "I'm a terrible coward. I'm so disappointed in myself." (page 37)

11. "I can stand off and look at myself doing it and know it's cruel and yet can't stop doing it. Help me." (page 38)
 12. "I have a nicer side . . . a sweeter side." (page 38)
 13. "What's the good of thinking of misery when you're already miserable? That's stupid." (page 61)
 14. "It isn't our fault that the world is in such a mess! We weren't around when all this started!" (page 61)
 15. "Nothing can take the place of school and play and friends your own age . . ." (page 63)
 16. "Maybe there's nothing to be jealous of. Maybe he doesn't really like me." (page 67)
 17. "It's so hard to try to think what to do, when here we are with the whole world falling about our ears." (page 71)
 18. "I can shake off everything if I write . . . but will I ever be able to write well? (page 81)
 19. "You know the most wonderful part about *thinking* yourself out? You can have it anyway you like." (page 83)
 20. "Look, Peter, the sky! . . . I've gone crazy about everything to do with nature." (pages 83 and 84)
 21. "I still believe, in spite of everything, that people are really good at heart." (page 84)
- B. (a) Make up a set of quotations for one of the following characters: Mr. Frank, Mrs. Frank, Mr. van Daan, Mrs. van Daan, Peter van Daan, and Margot Frank. (b) Write down the interpretation. (c) Then write an interesting description of the person.

