

The Diary of Anne Frank

End of Act II

1. We know that Anne and Peter are both dynamic characters, and Anne most of all. Looking back through Act II, find examples of text (either dialogue or stage directions, which we have been calling “narration,”) that show Anne's maturity process and explain how they do so. Below are scenes and page numbers that have especially strong examples of her maturity in order to help you more easily locate examples. For each scene, write the quote(s) you've found **and** explain how they show her maturity. Please cite your quotes correctly, using both authors in the citation along with the page number. (This question will be scored as four separate questions.)

- Scene 1 (pgs. 387, 393):
- Scene 2 (pgs. 396-399):
- Scene 3 (pgs. 402, 404):
- Scene 4 (pgs. 406-407):

2. What are your thoughts, feelings, and reactions to the play? Did you like it? Was it emotionally powerful? Did it change how you think or feel about things? Why or why not? What specific parts of the play stick out to you and why?

3. Read the excerpts from Anne's actual diary on pages 410-411 (it's been translated into English). What are your thoughts and reactions to reading her writings? What do they make you think? Why? What specific things that she wrote (or wrote about) especially catch your attention? Why?

4. There is no evidence in Anne's diary that Mr. Van Daan stole food: the playwrights may have invented this incident for dramatic effect. In what situations, if ever, do you think it is allowable for writers to change history when turning it into a story? Explain your reasons fully by making clear the distinctions of what you find allowable and what you don't and the reasons for your opinions.

Choose to answer either number 5 or number 6.

5. Read the “Meet the Writers” section on page 409, paying special attention to the second paragraph. Knowing the process that they went through to create the play, do you feel that they succeeded in keeping the authenticity of the story despite some of the changes they made? Be sure to account how the changes made to the play affect your reasoning. (In other words, if you were Mr. Frank, would you feel that they did a good job portraying those years of your life and that of your family even though they made changes?) Why or why not?

6. Before *The Diary of Anne Frank* was first performed, Otto Frank wrote in a letter to the actor who would portray him, “Please don't play me as a 'hero.' . . . Nothing happened to me that did not happen to thousands upon thousands of other people.” While we don't know how the *actor* portrayed Mr. Frank, explain whether you feel he is portrayed as one in the *script*. Either way, first state a quality (or qualities) of a hero, and then give specific evidence from the text of how Mr. Frank does or does not exhibit that quality.

Choose to answer either number 7 or number 8. Then go on to do number 9.

7. Anne says in Act II, Scene 4 that “people are really good at heart.” This line is repeated a second time in Scene 5. Does the *play* seem to suggest that this statement is true or untrue? What evidence does the play offer either to support Anne's statement about humanity or to counter Anne's statement about humanity? Use at least two specific examples from the text to support your answer.

8. In Act I, Scene 4, Mr. Frank tells Anne, “You must build your own character” (Goodrich and Hackett 376). Has she succeeded in doing this by the play's end? Use at least two specific examples from after that scene (from Act I Scene 5 through the play's end) to support your answer.

9. We know now that the division of acts in this play help to show the maturity of Anne's character. The plot doesn't shift significantly between acts except to focus even more on the tension and difficulties of life in the Secret Annex in Act II. Recognizing these things, what do you think is the theme of this play? What message are the authors trying to convey most? Use at least two specific examples from the text to support your answer. You must include at least one example from Act II.