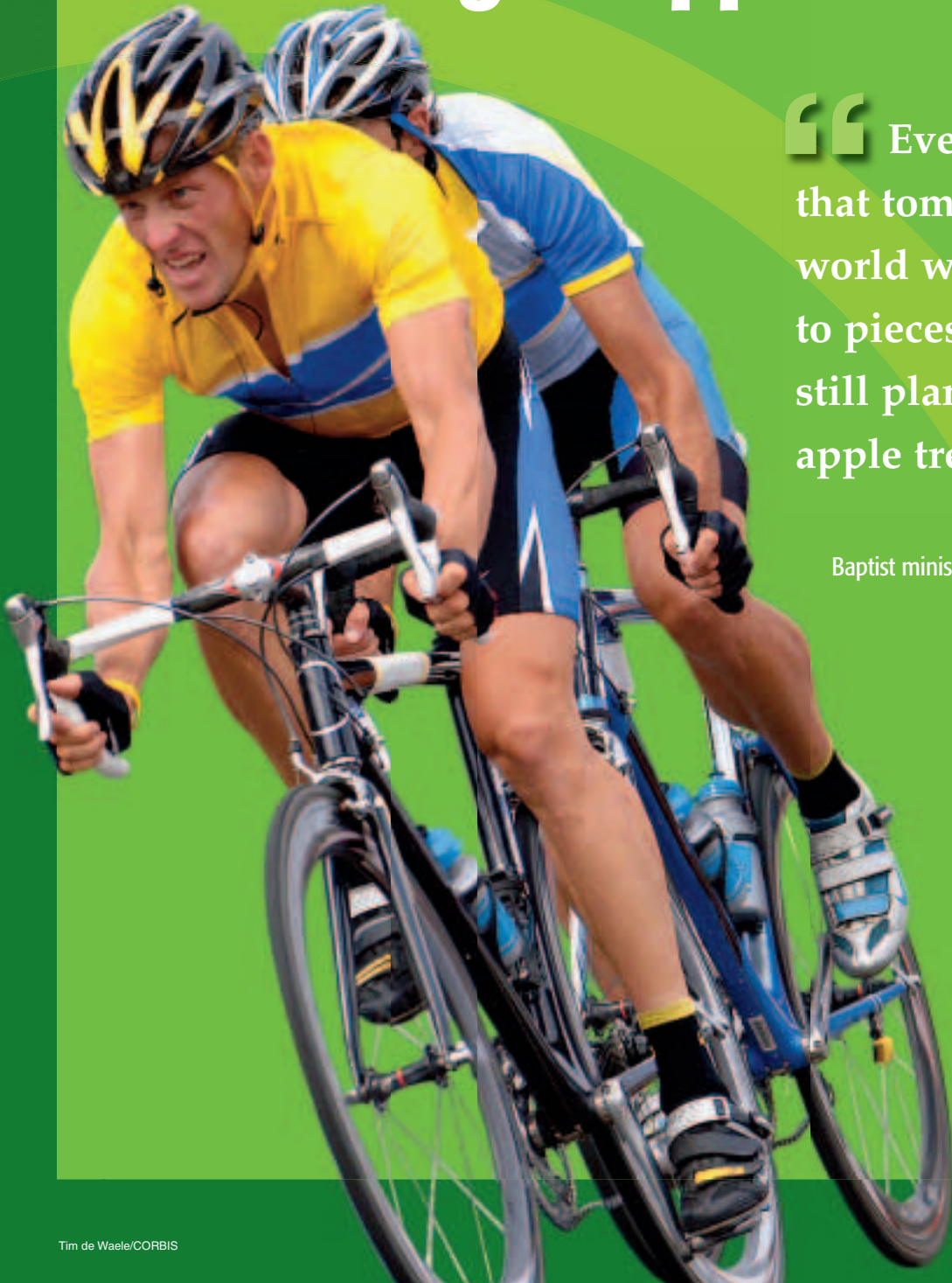


# UNIT 6



## How Do You Keep from Giving Up When Bad Things Happen?



“ Even if I knew that tomorrow the world would go to pieces, I would still plant my apple tree. ”

—Martin Luther King Jr.  
Baptist minister and Civil Rights leader  
(1929–1968)

# LOOKING AHEAD

The skill lessons and readings in this unit will help you develop your own answer to the Big Question.

## UNIT 6 WARM-UP • Connecting to the Big Question

### GENRE FOCUS: Drama

*The Diary of Anne Frank*, Act 1, Scenes 1–2 ..... 713  
by Frances Goodrich and Albert Hackett

### READING WORKSHOP 1 Skill Lesson: Drawing Conclusions

*The Diary of Anne Frank*, Act 1, Scenes 3–5 ..... 736  
by Frances Goodrich and Albert Hackett

### WRITING WORKSHOP PART 1 Dramatic Scene ..... 790

### READING WORKSHOP 2 Skill Lesson: Interpreting

*The Diary of Anne Frank*, Act 2 ..... 798  
by Frances Goodrich and Albert Hackett

### READING WORKSHOP 3 Skill Lesson: Paraphrasing and Summarizing

Bouncing Back ..... 850  
by Jan Farrington, from *Current Health*

Another Mountain ..... 856  
by Abiodun Oyewole from *Time*

Standing Tall ..... 862  
by Michael Dolan

### WRITING WORKSHOP PART 2 Dramatic Scene ..... 868

### READING WORKSHOP 4 Skill Lesson: Visualizing

and sometimes i hear this song in my head ..... 876  
by Harriet Jacobs

from *Sky* ..... 882  
by Hanneke Ippisch

### COMPARING LITERATURE WORKSHOP

Welcome ..... 893  
by Ouida Sebestyen, from *Sixteen*

Alone ..... 906  
by Maya Angelou

## UNIT 6 WRAP-UP • Answering the Big Question

# UNIT 6 WARM-UP

## Connecting to The **BIG** Question

How Do You Keep from Giving Up When Bad Things Happen?

No matter how much we prepare for the future, we can't predict what will actually happen next. Unexpected events can often cause damage and hurt. But there are things we can do to help one another when we face hard times. In this unit, you'll read about how people remain hopeful when bad things happen.

### Real Kids and the Big Question



**NAOMI** has a very close family. They've always been together on holidays, but last year Naomi's brother Kyle went away to war. This year he's still away, and Naomi is upset by the things she sees on television. She feels scared and alone. What advice would you give her?

**CHRIS** lives in a neighborhood with many families. A few days ago, a storm destroyed some of the houses on his block. Chris's house is still in good shape, but several families have no home or food. What can Chris and his family do to help the people on his block?



#### Warm-Up Activity

On your own, write a journal entry from the point of view of Naomi or Chris. Explain how you feel and why.

## You and the Big Question

Reading about how other people remain hopeful during difficult times will give you ideas that will help you answer this question.

### Plan for the Unit Challenge

At the end of the unit, you'll use notes from all your reading to complete the Unit Challenge, which will explore your answer to the Big Question.

You will choose one of the following activities:

- A. Create a Newspaper Ad** You'll work with classmates to write and design a newspaper ad in which you offer ways to help people in need.
- B. Write a Poem** Write a poem that is addressed to a person or people who have faced hard times.
- Start thinking about which activity you'd like to do so that you can focus your thoughts as you go through the unit.
  - In your Learner's Notebook, write your ideas about the activity you'd like to do. Why did you choose that activity? Have you or a person you know ever gone through a difficult time?
  - As you read each selection, take notes on how people act when they are faced with problems. In each case, think about what help or advice you would offer them.

Literature  online

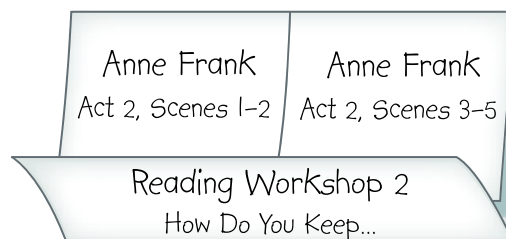
**BIG Question** Link  
to Web resources to further  
explore the Big Question at  
[www.glencoe.com](http://www.glencoe.com).

### Keep Track of Your Ideas

#### FOLDABLES™ Study Organizer

As you read, you'll make notes about the Big Question. Later, you'll use these notes to complete the Unit Challenge. See pages R8–R9 for help with making each Unit 6 Foldable. This diagram shows how each should look.

1. Make one Foldable for each workshop.  
Keep all of your Foldables for the unit in your Foldables folder.
2. On the bottom fold of your Foldable, write the workshop number and the Big Question.
3. Write the titles of the selections in the workshop on the front of the flaps—one title on each flap. For *Anne Frank*, add the act and scene numbers. (See page 709 for the titles.)
4. Open the flaps. At the very top of each flap, write **My Purpose for Reading**. Below each crease, write **The Big Question**.





# UNIT 6 GENRE FOCUS: DRAMA

A **drama** is any story performed for an audience. The word *drama* is used two ways. It can refer to (a) a serious play or (b) any kind of play—comedy or tragedy; musical or not; stage, TV, film, or Internet; long or short.

## Why Read Drama?

When you see a play performed, the characters and their actions are right in front of you. The director, actors, and designers have already made many decisions that affect your understanding and enjoyment of the drama. Reading a play is different from seeing one. For the most part, you must “hear” it through the characters’ speeches and use imagination to “see” the action. As a result, you make your own judgments.

Reading plays can help you make inferences, draw conclusions, and see how and why people grow and change. Some dramas, like *The Diary of Anne Frank*, also give you insight into historical periods and events.

## How to Read Drama

### Key Reading Skills

These reading skills are especially useful tools for reading and understanding drama. You’ll learn more about these later in this unit.

- **Drawing Conclusions** As you read, use details about characters, ideas, and events to form general ideas. (See Reading Workshop 1.)
- **Interpreting** Using what you already know about yourself and the world, ask what the author is really saying. (See Reading Workshop 2.)
- **Paraphrasing and Summarizing** To make sure that you understand what you read, retell the main points about characters, ideas, and events in logical order and in your own words. (See Reading Workshop 3.)
- **Visualizing** Picture the characters, ideas, and events in your mind. (See Reading Workshop 4.)

### Key Literary Elements

Recognizing and thinking about the following literary elements will help you understand more fully what a playwright is telling you. To learn more about them, see *The Diary of Anne Frank*.

- **Act and scene:** the major divisions of a play (See act 1, scene 3.)
- **Dialogue and monologue:** the words that the characters say to one another (See act 1, scenes 4–5.)
- **Stage directions:** descriptions of the settings, characters, sounds, and actions in a play script (See act 2, scenes 1–2.)
- **Mood:** the emotional effect a drama has on its audience (See act 2, scenes 3–5.)

### Skills Focus

- Key skills for reading a drama
- Key literary elements of dramas

### Skills Model

You will see how to use the key reading skills and literary elements as you read the first two scenes of

- *The Diary of Anne Frank*, p. 713

### Objectives (pp. 712–731)

**Reading** Read drama • Draw conclusions • Interpret • Paraphrase and summarize • Visualize

**Literature** Identify literary elements: act, scene, dialogue, monologue, stage directions, mood

# The Diary of



# Anne Frank

by Frances Goodrich  
and Albert Hackett

**CHARACTERS**

Mr. Frank	Peter Van Daan	Anne Frank
Miep	Mrs. Frank	Mr. Kraler
Mrs. Van Daan	Margot Frank	Mr. Dussel
Mr. Van Daan		

The notes in the side columns model how to use the skills and elements you read about on page 712.

**Drama**

**ACTIVE READING MODEL**

**ACT 1 — SCENE 1**

[The scene remains the same throughout the play. It is the top floor of a warehouse and office building in Amsterdam, Holland. The sharply peaked roof of the building is outlined against a sea of other rooftops, stretching away into the distance. Nearby is the belfry of a church tower, the Westertoren, whose carillon<sup>1</sup> rings out the hours. Occasionally faint sounds float up from below: the voices of children playing in the street, the tramp of marching feet, a boat whistle from the canal. ¶

The three rooms of the top floor and a small attic space above are exposed to our view. The largest of the rooms is in the center, with two small rooms, slightly raised, on either side.

On the right is a bathroom, out of sight. A narrow steep flight of stairs at the back leads up to the attic. The rooms are sparsely furnished with a few chairs, cots, a table or two. The windows are painted over, or covered with makeshift blackout curtains.<sup>2</sup> In the main room there is a sink, a gas ring for cooking and a wood-burning stove for warmth.

The room on the left is hardly more than a closet. There is a skylight in the sloping ceiling. Directly under this room is a small steep stairwell, with steps leading down to a door. This is the only entrance from the building below. When the door is opened we see that it has been concealed on the outer side by a bookcase attached to it.

The curtain rises on an empty stage. It is late afternoon, November, 1945.

The rooms are dusty, the curtains in rags. Chairs and tables are overturned.

The door at the foot of the small stairwell swings open. MR. FRANK comes up the steps into view. He is a gentle, cultured

**¶ Key Literary Element**

**Stage Directions** It's "scene 1," so there are other scenes, but the directions say "the scene remains the same." I guess that must mean that the same set is used for the whole play.

1. A **belfry** is the tower of a church or other building in which a bell is hung. A **carillon** (KAIR uh lawn) is a set of bells sounded by machinery, rather than rung manually.  
 2. **Blackout curtains** were used to hide room lights from enemy bombers.



## ACTIVE READING MODEL

European in his middle years. There is still a trace of a German accent in his speech.

He stands looking slowly around, making a supreme effort at self-control. He is weak, ill. His clothes are threadbare.<sup>3</sup>

After a second he drops his rucksack on the couch and moves slowly about. He opens the door to one of the smaller rooms, and then abruptly closes it again, turning away. He goes to the window at the back, looking off at the Westertoren as its carillon strikes the hour of six, then he moves restlessly on. From the street below we hear the sound of a barrel organ and children's voices at play. There is a many-colored scarf hanging from a nail. MR. FRANK takes it, putting it around his neck. As he starts back for his rucksack, his eye is caught by something lying on the floor. It is a woman's white glove. He holds it in his hand and suddenly all of his self-control is gone. He breaks down, crying.

We hear footsteps on the stairs. MIEP GIES<sup>4</sup> comes up, looking for MR. FRANK. MIEP is a Dutch girl of about twenty-two. She wears a coat and hat, ready to go home. She is pregnant. Her attitude toward MR. FRANK is protective, compassionate.] 2 3

MIEP. Are you all right, Mr. Frank?

MR. FRANK. [Quickly controlling himself.] Yes, Miep, yes.

MIEP. Everyone in the office has gone home . . . It's after six. [Then pleading.] Don't stay up here, Mr. Frank. What's the use of torturing yourself like this?

MR. FRANK. I've come to say good-bye . . . I'm leaving here, Miep. 4

MIEP. What do you mean? Where are you going? Where?

MR. FRANK. I don't know yet. I haven't decided.

MIEP. Mr. Frank, you can't leave here! This is your home! Amsterdam is your home. Your business is here, waiting for you . . . You're needed here . . . Now that the war is over, there are things that . . .

## 2 Key Reading Skill

**Interpreting** *Mr. Frank is really upset by this place and by the glove. Maybe it belongs to his wife or to Anne, but why does it make him sad?*

## 3 Key Literary Element

**Stage Directions** *The whole section in italics is stage directions. They give really good descriptions, especially of the rooms and Mr. Frank. I didn't know stage directions would be so detailed, even about sounds.*

## 4 Key Literary Element

**Dialogue and Monologue** *I see. Dialogue is like conversation in a short story, but the speeches don't have quotation marks. It's clear who's speaking because the speaker is identified at the beginning of each speech.*

3. Clothes that are **threadbare** are so old or worn that the threads can be seen.

4. **Miep Gies** (meep gees)



MR. FRANK. I can't stay in Amsterdam, Miep. It has too many memories for me. Everywhere there's something . . . the house we lived in . . . the school . . . that street organ playing out there . . . I'm not the person you used to know, Miep. I'm a bitter old man. *[Breaking off.]* Forgive me. I shouldn't speak to you like this . . . after all that you did for us . . . the suffering . . .

MIEP. No. No. It wasn't suffering. You can't say we suffered.

*[As she speaks, she straightens a chair which is overturned.]*

MR. FRANK. I know what you went through, you and Mr. Kraler.<sup>5</sup> I'll remember it as long as I live. *[He gives one last look around.]* Come, Miep.

*[He starts for the steps, then remembers his rucksack, going back to get it.]*

MIEP. *[Hurrying up to a cupboard.]* Mr. Frank, did you see? There are some of your papers here. *[She brings a bundle of papers to him.]* We found them in a heap of rubbish on the floor after . . . after you left.

MR. FRANK. Burn them. **5**

*[He opens his rucksack to put the glove in it.]*

MIEP. But, Mr. Frank, there are letters, notes . . .

MR. FRANK. Burn them. All of them.

MIEP. Burn this?

*[She hands him a paperbound notebook.]*

MR. FRANK. *[Quietly.]* Anne's diary. *[He opens the diary and begins to read.]* "Monday, the sixth of July, nineteen forty-two." *[To MIEP.]* Nineteen forty-two. Is it possible, Miep? . . . Only three years ago. *[As he continues his reading, he sits down on the couch.]* "Dear Diary, since you and I are going to be great friends, I will start by telling you about myself. My name is Anne Frank. I am thirteen years old. I

### **5** Key Reading Skill

#### **Drawing Conclusions**

*The war is over, and Mr. Frank is upset by memories that have to do with this place.*

**5.** *Kraler* (KRAW lur)

was born in Germany the twelfth of June, nineteen twenty-nine. As my family is Jewish, we emigrated to Holland when Hitler came to power.<sup>6</sup>”

[As MR. FRANK reads on, another voice joins his, as if coming from the air. It is ANNE’S VOICE.]

MR. FRANK AND ANNE. “My father started a business, importing spice and herbs. Things went well for us until nineteen forty. Then the war came, and the Dutch capitulation, followed by the arrival of the Germans.<sup>7</sup> Then things got very bad for the Jews.”

[MR. FRANK’S voice dies out. ANNE’S VOICE continues alone. The lights dim slowly to darkness. The curtain falls on the scene.] **6**

ANNE’S VOICE. You could not do this and you could not do that. They forced Father out of his business. We had to wear yellow stars.<sup>8</sup> I had to turn in my bike. I couldn’t go to a Dutch school any more. I couldn’t go to the movies, or ride in an automobile, or even on a streetcar, and a million other things. But somehow we children still managed to have fun. Yesterday Father told me we were going into hiding. Where, he wouldn’t say. At five o’clock this morning Mother woke me and told me to hurry and get dressed. I was to put on as many clothes as I could. It would look too suspicious if we walked along carrying suitcases. It wasn’t until we were on our way that I learned where we were going. Our hiding place was to be upstairs in the building where Father used to have his business. Three other people were coming in with us . . . the Van Daans and their son Peter . . . Father knew the Van Daans but we had never met them . . .

[During the last lines the curtain rises on the scene. The lights dim on. ANNE’S VOICE fades out.] **7**

## ACTIVE READING MODEL

**6 Key Literary Elements**

**Stage Directions; Act and Scene** There are three reasons for having Anne’s voice heard in darkness. First, it gives the actors and crew time to prepare the new scene. Second, a “blackout” often signals a time change, just as in a movie. Third, the blackout forces the audience to focus on Anne’s words.

**7 Key Reading Skill**

**Paraphrasing and Summarizing** *Let’s see if I can summarize this scene. Mr. Frank is in the place where his family hid during the war. The Franks are Jews who moved to Holland because of Hitler. When Hitler took over Holland too, things got worse. Mr. Frank’s friend Miep finds a notebook. It’s the diary that Mr. Frank’s daughter Anne started when the family came here three years ago.*

- 6.** Thousands of German Jews left the country after Adolf **Hitler** became the head of government in 1933.
- 7.** Germany began its invasion of the Netherlands on May 10, 1940, and, within a few days, forced the Dutch army’s surrender, or **capitulation** (kuh pich uh LAY shun).
- 8.** The Nazis ordered Jews to wear **yellow stars** at all times for easy identification. The six-pointed Star of David is a religious symbol of the Jewish people.



Anne Frank, 1942.

**Analyzing the Photo** In her handwritten note, Anne mentions her desire to go to Hollywood. As you read, think about how Anne’s dreams are similar to or different from your own.

## SCENE 2

*[It is early morning, July, 1942. The rooms are bare, as before, but they are now clean and orderly.]*

MR. VAN DAAN, a tall, portly man in his late forties, is in the main room, pacing up and down, nervously smoking a cigarette. His clothes and overcoat are expensive and well cut.

MRS. VAN DAAN sits on the couch, clutching her possessions, a hatbox, bags, etc. She is a pretty woman in her early forties. She wears a fur coat over her other clothes.

PETER VAN DAAN is standing at the window of the room on the right, looking down at the street below. He is a shy, awkward boy of sixteen. He wears a cap, a raincoat, and long Dutch trousers, like “plus fours.”<sup>9</sup> At his feet is a black case, a carrier for his cat. **8**

### ACTIVE READING MODEL

#### **8** Key Literary Element

**Stage Directions** So we went back in time from November 1945 to July 1942. And there are new characters.

**9.** Dutch trousers and plus fours are pants that end at or a few inches below the knees.

## ACTIVE READING MODEL

*The yellow Star of David is conspicuous<sup>10</sup> on all of their clothes.]*

MRS. VAN DAAN. [*Rising, nervous, excited.*] Something's happened to them! I know it!

MR. VAN DAAN. Now, Kerli!

MRS. VAN DAAN. Mr. Frank said they'd be here at seven o'clock. He said . . .

MR. VAN DAAN. They have two miles to walk. You can't expect . . .

MRS. VAN DAAN. They've been picked up. That's what's happened. They've been taken . . . 9

[MR. VAN DAAN indicates that he hears someone coming.]

MR. VAN DAAN. You see?

[PETER takes up his carrier and his schoolbag, etc., and goes into the main room as MR. FRANK comes up the stairwell from below. MR. FRANK looks much younger now. His movements are brisk, his manner confident. He wears an overcoat and carries his hat and a small cardboard box. He crosses to the VAN DAANS, shaking hands with each of them.]

MR. FRANK. Mrs. Van Daan, Mr. Van Daan, Peter. [*Then, in explanation of their lateness.*] There were too many of the Green Police<sup>11</sup> on the streets . . . we had to take the long way around.

[Up the steps come MARGOT FRANK, MRS. FRANK, MIEP (not pregnant now), and MR. KRALER. All of them carry bags, packages, and so forth. The Star of David is conspicuous on all of the FRANKS' clothing. MARGOT is eighteen, beautiful, quiet, shy. MRS. FRANK is a young mother, gently bred, reserved. She, like MR. FRANK, has a slight German accent. MR. KRALER is a Dutchman, dependable, kindly. As MR. KRALER and MIEP go upstage<sup>12</sup> to put down their parcels, MRS. FRANK turns back to call ANNE.]

## 9 Key Literary Element

**Mood** *It's hard to get the mood of this scene yet, but the Van Daans make me nervous for some reason.*

10. Something that is **conspicuous** (kun SPIK yoo us) stands out in an obvious way.
11. One branch of the Nazi police force was called the **Green Police** because its members wore green uniforms.
12. **Upstage** is toward the back of the stage; **downstage** is the front, near the audience.



MRS. FRANK. Anne?

[ANNE comes running up the stairs. She is thirteen, quick in her movements, interested in everything, mercurial<sup>13</sup> in her emotions. She wears a cape, long wool socks and carries a schoolbag.]

MR. FRANK. [Introducing them.] My wife, Edith. Mr. and Mrs. Van Daan [MRS. FRANK hurries over, shaking hands with them.] . . . their son, Peter . . . my daughters, Margot and Anne.

[ANNE gives a polite little curtsy as she shakes MR. VAN DAAN's hand. Then she immediately starts off on a tour of investigation of her new home, going upstairs to the attic room. MIEP and MR. KRALER are putting the various things they have brought on the shelves.]

MR. KRALER. I'm sorry there is still so much confusion. **10**

MR. FRANK. Please. Don't think of it. After all, we'll have plenty of leisure to arrange everything ourselves.

MIEP. [To MRS. FRANK.] We put the stores of food you sent in here. Your drugs are here . . . soap, linen here.

MRS. FRANK. Thank you, Miep.

MIEP. I made up the beds . . . the way Mr. Frank and Mr. Kraler said. [She starts out.] Forgive me. I have to hurry. I've got to go to the other side of town to get some ration books<sup>14</sup> for you.

MRS. VAN DAAN. Ration books? If they see our names on ration books, they'll know we're here.

MR. KRALER. There isn't anything . . .

MIEP. Don't worry. Your names won't be on them. [As she hurries out.] I'll be up later.

MR. FRANK. Thank you, Miep.

### **10** Key Literary Element

**Mood** *The mood is still pretty confused too, but I guess that's natural with everyone coming and going and unpacking.*

**13.** Anne is described as *mercurial* (mur KYUR ee ul) because her emotions change quickly and unpredictably, like the mercury in a thermometer.

**14.** *Ration books* contain coupons that people use to buy a limited amount of food and supplies.

## ACTIVE READING MODEL

MRS. FRANK. [To MR. KRALER.] It's illegal, then, the ration books? We've never done anything illegal.

MR. FRANK. We won't be living here exactly according to regulations.

[As MR. KRALER reassures MRS. FRANK, he takes various small things, such as matches, soap, etc., from his pockets, handing them to her.]

MR. KRALER. This isn't the black market, Mrs. Frank. This is what we call the white market<sup>15</sup> . . . helping all of the hundreds and hundreds who are hiding out in Amsterdam. **11**

[The carillon is heard playing the quarter-hour before eight. MR. KRALER looks at his watch. ANNE stops at the window as she comes down the stairs.]

ANNE. It's the Westertoren!

MR. KRALER. I must go. I must be out of here and downstairs in the office before the workmen get here. [He starts for the stairs leading out.] Miep or I, or both of us, will be up each day to bring you food and news and find out what your needs are. Tomorrow I'll get you a better bolt for the door at the foot of the stairs. It needs a bolt that you can throw yourself and open only at our signal. [To MR. FRANK.] Oh . . . You'll tell them about the noise?

MR. FRANK. I'll tell them.

MR. KRALER. Good-bye then for the moment. I'll come up again, after the workmen leave.

**11 Key Reading Skill**

**Drawing Conclusions** Who is helping the hundreds of others in hiding? Miep and Mr. Kraler can't look out for them all, but they must know some of the other helpers.



Miep Gies, 1931.

**Analyzing the Photo** This is Miep eleven years before she helped the Franks hide. What can you tell about her from this portrait?

**15.** In the **black market**, goods were sold illegally, usually at very high prices. In the **white market**, which also violated Nazi laws, goods were donated by people who wanted to help the Jews.

MR. FRANK. Good-bye, Mr. Kraler.

MRS. FRANK. [*Shaking his hand.*] How can we thank you?

[*The others murmur their good-byes.*]

MR. KRALER. I never thought I'd live to see the day when a man like Mr. Frank would have to go into hiding. When you think— **12**

[*He breaks off, going out. MR. FRANK follows him down the steps, bolting the door after him. In the interval before he returns, PETER goes over to MARGOT, shaking hands with her. As MR. FRANK comes back up the steps, MRS. FRANK questions him anxiously.*]

MRS. FRANK. What did he mean, about the noise?

MR. FRANK. First let us take off some of these clothes.

[*They all start to take off garment after garment. On each of their coats, sweaters, blouses, suits, dresses, is another yellow Star of David. MR. and MRS. FRANK are underdressed quite simply. The others wear several things, sweaters, extra dresses, bathrobes, aprons, nightgowns, etc.*]

MR. VAN DAAN. It's a wonder we weren't arrested, walking along the streets . . . Petronella with a fur coat in July . . . and that cat of Peter's crying all the way.

ANNE. [*As she is removing a pair of panties.*] A cat?

MRS. FRANK. [*Shocked.*] Anne, please!

ANNE. It's all right. I've got on three more.

[*She pulls off two more. Finally, as they have all removed their surplus clothes, they look to MR. FRANK, waiting for him to speak.*]

MR. FRANK. Now. About the noise. While the men are in the building below, we must have complete quiet. Every sound can be heard down there, not only in the workrooms, but in the offices too. The men come at about eight-thirty, and leave at about five-thirty. So, to be perfectly safe, from eight in the morning until six in the

## **12** Key Reading Skill

### Drawing Conclusions

*Mr. Kraler has a very good opinion of Mr. Frank. I think Mr. Kraler must be a good man to take the risk of hiding these people.*

## ACTIVE READING MODEL

evening we must move only when it is necessary, and then in stockinged feet. We must not speak above a whisper. We must not run any water. We cannot use the sink, or even, forgive me, the w.c.<sup>16</sup> The pipes go down through the workrooms. It would be heard. No trash . . . [MR. FRANK stops abruptly as he hears the sound of marching feet from the street below. Everyone is motionless, paralyzed with fear. MR. FRANK goes quietly into the room on the right to look down out of the window. ANNE runs after him, peering out with him. The tramping feet pass without stopping. The tension is relieved. MR. FRANK, followed by ANNE, returns to the main room and resumes his instructions to the group.] . . . No trash must ever be thrown out which might reveal that someone is living up here . . . not even a potato paring. We must burn everything in the stove at night. This is the way we must live until it is over, if we are to survive. **13 14**

[There is silence for a second.]

MRS. FRANK. Until it is over.

MR. FRANK. [Reassuringly.] After six we can move about . . . we can talk and laugh and have our supper and read and play games . . . just as we would at home. [He looks at his watch.] And now I think it would be wise if we all went to our rooms, and were settled before eight o'clock. Mrs. Van Daan, you and your husband will be upstairs. I regret that there's no place up there for Peter. But he will be here, near us. This will be our common room, where we'll meet to talk and eat and read, like one family. **15**

MR. VAN DAAN. And where do you and Mrs. Frank sleep?

MR. FRANK. This room is also our bedroom.

MRS. VAN DAAN. That isn't right. We'll sleep here and you take the room upstairs. } Together

MR. VAN DAAN. It's your place. }

**13 Key Literary Element****Dialogue and Monologue**

Dialogue consists of the back-and-forth speeches between two or more people. One long speech by one character is a monologue, even when it's part of a dialogue.

**14 Key Reading Skill**

**Drawing Conclusions** *If they have to be this quiet and careful, it means there's a big risk that a worker downstairs would report them to the Nazis. I guess not all Dutch people wanted to help like Miep and Mr. Kraler.*

**15 Key Literary Element**

**Mood** *The mood lightens a little from Mr. Frank's previous, very serious speech. He makes it sound like they'll all be one happy family.*

**16.** Short for "water closet," the w.c. is a bathroom.



MR. FRANK. Please. I've thought this out for weeks. It's the best arrangement. The only arrangement.

MRS. VAN DAAN. [*To MR. FRANK.*] Never, never can we thank you. [*Then to MRS. FRANK.*] I don't know what would have happened to us, if it hadn't been for Mr. Frank.

MR. FRANK. You don't know how your husband helped me when I came to this country . . . knowing no one . . . not able to speak the language. I can never repay him for that. [*Going to VAN DAAN.*] May I help you with your things?

MR. VAN DAAN. No. No. [*To MRS. VAN DAAN.*] Come along, *liefje*.<sup>17</sup>

MRS. VAN DAAN. You'll be all right, Peter? You're not afraid?

PETER. [*Embarrassed.*] Please, Mother.

[*They start up the stairs to the attic room above. MR. FRANK turns to MRS. FRANK.*] **16**

MR. FRANK. You too must have some rest, Edith. You didn't close your eyes last night. Nor you, Margot.

ANNE. I slept, Father. Wasn't that funny? I knew it was the last night in my own bed, and yet I slept soundly.

MR. FRANK. I'm glad, Anne. Now you'll be able to help me straighten things in here. [*To MRS. FRANK and MARGOT.*] Come with me . . . You and Margot rest in this room for the time being.

[*He picks up their clothes, starting for the room on the right.*]

MRS. FRANK. You're sure . . . ? I could help . . . And Anne hasn't had her milk . . .

MR. FRANK. I'll give it to her. [*To ANNE and PETER.*] Anne, Peter . . . it's best that you take off your shoes now, before you forget.

[*He leads the way to the room, followed by MARGOT.*]

### 16 Key Literary Element

**Stage Directions** *If I read all the stage directions, I can imagine how the people move around the apartment.*

17. *Liefje* (LEEF yuh) is Dutch for "darling."

## ACTIVE READING MODEL

MRS. FRANK. You're sure you're not tired, Anne?

ANNE. I feel fine. I'm going to help Father.

MRS. FRANK. Peter, I'm glad you are to be with us.

PETER. Yes, Mrs. Frank.

[MRS. FRANK goes to join MR. FRANK and MARGOT.

*During the following scene MR. FRANK helps MARGOT and MRS. FRANK to hang up their clothes. Then he persuades them both to lie down and rest. The VAN DAANS in their room above settle themselves. In the main room ANNE and PETER remove their shoes. PETER takes his cat out of the carrier.]*

ANNE. What's your cat's name?

PETER. Mouschi.<sup>18</sup>

ANNE. Mouschi! Mouschi! Mouschi! [She picks up the cat, walking away with it. To PETER.] I love cats. I have one . . . a darling little cat. But they made me leave her behind. I left some food and a note for the neighbors to take care of her . . . I'm going to miss her terribly. What is yours? A him or a her? **17**

PETER. He's a tom. He doesn't like strangers.

[He takes the cat from her, putting it back in its carrier.] **18**

ANNE. [Unabashed.<sup>19</sup>] Then I'll have to stop being a stranger, won't I? Is he fixed?

PETER. [Startled.] Huh?

ANNE. Did you have him fixed?

PETER. No.

ANNE. Oh, you ought to have him fixed—to keep him from—you know, fighting. Where did you go to school?

PETER. Jewish Secondary.

**17 Key Reading Skill**

**Visualizing** The stage directions and dialogue make it easy to imagine Anne and Peter handling his cat. I can even see her as she leaves her own cat at home.

**18 Key Reading Skill**

**Interpreting** Ouch! Maybe it's Peter who doesn't like strangers! He's not being very nice to Anne.

**18.** *Mouschi* (MOOS kee)

**19.** *Unabashed* means "not ashamed; bold."

ANNE. But that's where Margot and I go! I never saw you around.

PETER. I used to see you . . . sometimes . . .

ANNE. You did?

PETER. . . . in the school yard. You were always in the middle of a bunch of kids.

*[He takes a penknife from his pocket.]*

ANNE. Why didn't you ever come over?

PETER. I'm sort of a lone wolf.

*[He starts to rip off his Star of David.]*

ANNE. What are you doing?

PETER. Taking it off.

ANNE. But you can't do that. They'll arrest you if you go out without your star.

*[He tosses his knife on the table.]*

PETER. Who's going out?

ANNE. Why, of course! You're right! Of course we don't need them any more. *[She picks up his knife and starts to take her star off.]* I wonder what our friends will think when we don't show up today? **19**

PETER. I didn't have any dates with anyone.

ANNE. Oh, I did. I had a date with Jopie to go and play ping-pong at her house. Do you know Jopie de Waal?

PETER. No.

ANNE. Jopie's my best friend. I wonder what she'll think when she telephones and there's no answer? . . . Probably she'll go over to the house . . . I wonder what she'll think . . . we left everything as if we'd suddenly been called away . . . breakfast dishes in the sink . . . beds not made . . .

**19 Key Reading Skill**

**Interpreting** I know that the Star of David is a symbol of the Jewish religion. I think it's very important that Anne takes off the star. I'm not sure why she takes it off, so I'll think about it as I read.

## ACTIVE READING MODEL

[As she pulls off her star, the cloth underneath shows clearly the color and form of the star.] Look! It's still there! [PETER goes over to the stove with his star.] What're you going to do with yours?

PETER. Burn it.

ANNE. [She starts to throw hers in, and cannot.] It's funny, I can't throw mine away. I don't know why.

PETER. You can't throw . . . ? Something they branded you with . . . ? That they made you wear so they could spit on you?

ANNE. I know. I know. But after all, it is the Star of David, isn't it? **20**

[In the bedroom, right, MARGOT and MRS. FRANK are lying down. MR. FRANK starts quietly out.]

PETER. Maybe it's different for a girl.

[MR. FRANK comes into the main room.]

MR. FRANK. Forgive me, Peter. Now let me see. We must find a bed for your cat. [He goes to a cupboard.] I'm glad you brought your cat. Anne was feeling so badly about hers. [Getting a used small washtub.] Here we are. Will it be comfortable in that?

PETER. [Gathering up his things.] Thanks.

**20** Key Reading Skill

**Drawing Conclusions** The Nazis forced Jews to wear the Star of David to identify them as Jews. Peter is eager to burn the star as a symbol of evil, but Anne sees it as a symbol of Judaism as well. How important is his Jewish heritage to Peter? How important is her Jewish heritage to Anne?



Margot, Otto, Anne, and Edith Frank (left to right), 1941.

**Analyzing the Photo** How would you describe the family here? Are they happy? relaxed? upset?



MR. FRANK. [*Opening the door of the room on the left.*] And here is your room. But I warn you, Peter, you can't grow any more. Not an inch, or you'll have to sleep with your feet out of the skylight. Are you hungry?

PETER. No.

MR. FRANK. We have some bread and butter.

PETER. No, thank you.

MR. FRANK. You can have it for luncheon then. And tonight we will have a real supper . . . our first supper together.

PETER. Thanks. Thanks.

*[He goes into his room. During the following scene he arranges his possessions in his new room.]*

MR. FRANK. That's a nice boy, Peter.

ANNE. He's awfully shy, isn't he?

MR. FRANK. You'll like him, I know.

ANNE. I certainly hope so, since he's the only boy I'm likely to see for months and months. **21**

*[MR. FRANK sits down, taking off his shoes.]*

MR. FRANK. Annele,<sup>20</sup> there's a box there. Will you open it?

*[He indicates a carton on the couch. ANNE brings it to the center table. In the street below there is the sound of children playing.]*

ANNE. [*As she opens the carton.*] You know the way I'm going to think of it here? I'm going to think of it as a boarding house.<sup>21</sup> A very peculiar summer boarding house, like the one that we—*[She breaks off as she pulls out*

### **21** Key Reading Skill

**Interpreting** Anne doesn't sound too thrilled. She's used to having lots of friends around. I'd have a hard time too if I had only one person near my age to talk to.

**20.** Both *Annele* (AWN uh luh) and *Anneke*, which is used later, are affectionate nicknames.

**21.** A *boarding house* is like a small hotel in a private home. The owner provides rooms and meals to people who pay a weekly or monthly rent.

## ACTIVE READING MODEL

*some photographs.*] Father! My movie stars! I was wondering where they were! I was looking for them this morning . . . and Queen Wilhelmina!<sup>22</sup> How wonderful!

MR. FRANK. There's something more. Go on. Look further.

*[He goes over to the sink, pouring a glass of milk from a thermos bottle.]*

ANNE. *[Pulling out a pasteboard-bound book.]* A diary! *[She throws her arms around her father.]* I've never had a diary. And I've always longed for one. *[She looks around the room.]* Pencil, pencil, pencil, pencil. *[She starts down the stairs.]* I'm going down to the office to get a pencil.

MR. FRANK. Anne! No!

*[He goes after her, catching her by the arm and pulling her back.]*

ANNE. *[Startled.]* But there's no one in the building now.

MR. FRANK. It doesn't matter. I don't want you ever to go beyond that door.

ANNE. *[Sobered.]* Never . . . ? Not even at nighttime, when everyone is gone? Or on Sundays? Can't I go down to listen to the radio?

MR. FRANK. Never. I am sorry, Anneke. It isn't safe. No, you must never go beyond that door.

*[For the first time ANNE realizes what "going into hiding" means.]* **22**

ANNE. I see.

MR. FRANK. It'll be hard, I know. But always remember this, Anneke. There are no walls, there are no bolts, no locks that anyone can put on your mind. Miep will bring us books. We will read history, poetry, mythology. *[He gives her the glass of milk.]* Here's your milk. *[With his arm about her, they go over to the couch, sitting down side by side.]*

**22 Key Reading Skill****Drawing Conclusions**

*It seems to me that Anne jumps into action without thinking about the possible results.*

**22. Wilhelmina** (wil hel MEE nuh) was queen of the Netherlands from 1890 to 1948. She and her family escaped to England and then Canada at the time of the German invasion.

As a matter of fact, between us, Anne, being here has certain advantages for you. For instance, you remember the battle you had with your mother the other day on the subject of overshoes? You said you'd rather die than wear overshoes? But in the end you had to wear them? Well now, you see, for as long as we are here you will never have to wear overshoes! Isn't that good? And the coat that you inherited from Margot, you won't have to wear that any more. And the piano! You won't have to practice on the piano. I tell you, this is going to be a fine life for you! **23**

[ANNE'S panic is gone. PETER appears in the doorway of his room, with a saucer in his hand. He is carrying his cat.]

PETER. I . . . I . . . I thought I'd better get some water for Mouschi before . . .

MR. FRANK. Of course.

[As he starts toward the sink the carillon begins to chime the hour of eight. He tiptoes to the window at the back and looks down at the street below. He turns to PETER, indicating in pantomime<sup>23</sup> that it is too late. PETER starts back for his room. He steps on a creaking board. The three of them are frozen for a minute in fear. As PETER starts away again, ANNE tiptoes over to him and pours some of the milk from her glass into the saucer for the cat. PETER squats on the floor, putting the milk before the cat. MR. FRANK gives ANNE his fountain pen, and then goes into the room at the right. For a second ANNE watches the cat, then she goes over to the center table, and opens her diary.

In the room at the right, MRS. FRANK has sat up quickly at the sound of the carillon. MR. FRANK comes in and sits down beside her on the settee, his arm comfortingly around her. Upstairs, in the attic room, MR. and MRS. VAN DAAN have hung their clothes in the closet and are now seated on the iron bed. MRS. VAN DAAN leans back exhausted. MR. VAN DAAN fans her with a newspaper.

ANNE starts to write in her diary. The lights dim out, the curtain falls.

### **23** Key Reading Skill

**Drawing Conclusions** Anne's father emphasizes positive things about their situation, but she's going to have a tough time ahead. She's too young and lively to be happy living like an animal in a cage.

**23.** Here, *in pantomime* (PANT uh mym) means in silent gestures instead of in words.

*In the darkness ANNE'S VOICE comes to us again, faintly at first, and then with growing strength.]* 24 25

ANNE'S VOICE. I expect I should be describing what it feels like to go into hiding. But I really don't know yet myself. I only know it's funny never to be able to go outdoors . . . never to breathe fresh air . . . never to run and shout and jump. It's the silence in the nights that frightens me most. Every time I hear a creak in the house, or a step on the street outside, I'm sure they're coming for us. The days aren't so bad. At least we know that Miep and Mr. Kraler are down there below us in the office. Our protectors, we call them. I asked Father what would happen to them if the Nazis found out they were hiding us. Pim<sup>24</sup> said that they would suffer the same fate that we would . . . Imagine! They know this, and yet when they come up here, they're always cheerful and gay as if there were nothing in the world to bother them . . . Friday, the twenty-first of August, nineteen forty-two. Today I'm going to tell you our general news. Mother is unbearable. She insists on treating me like a baby, which I loathe.<sup>25</sup> Otherwise things are going better. The weather is . . .

*[As ANNE'S VOICE is fading out, the curtain rises on the scene.]*

24. **Pim** is Anne's nickname for her father.

25. To **loathe** (lohth) is to regard with extreme disgust or hatred.

**Write to Learn** Anne decides to think of her time in hiding as if it were nothing more than an odd vacation. Think of a time when you used your imagination to make it easier to get through a difficult time. In your Learner's Notebook, write about what you did and whether or not it helped.

### ACTIVE READING MODEL

#### 24 Key Literary Element

**Stage Directions** Often, the stage directions in a published script are a record of what happened in the play's first production. In their original script, Goodrich and Hackett probably did not give such detailed descriptions of characters' actions.

#### 25 Key Literary Element

**Mood** *It's almost as if it's nighttime, and everyone is getting ready for bed. Anne's diary isn't exactly a bedtime story, but the mood here is like that—calm and kind of ordinary.*



**Study Central** Visit [www.glencoe.com](http://www.glencoe.com) and click on Study Central to review drama.



# READING WORKSHOP 1

## Skills Focus

You will practice using these skills when you read the following selections:

- *The Diary of Anne Frank*, Act 1, Scene 3, p. 736
- *The Diary of Anne Frank*, Act 1, Scenes 4–5, p. 766

### Reading

- Drawing conclusions

### Literature

- Understanding act and scene
- Understanding dialogue and monologue

### Vocabulary

- Understanding historical influences on English
- Recognizing word parts

### Writing/Grammar

- Using commas in series and with direct address and direct quotations

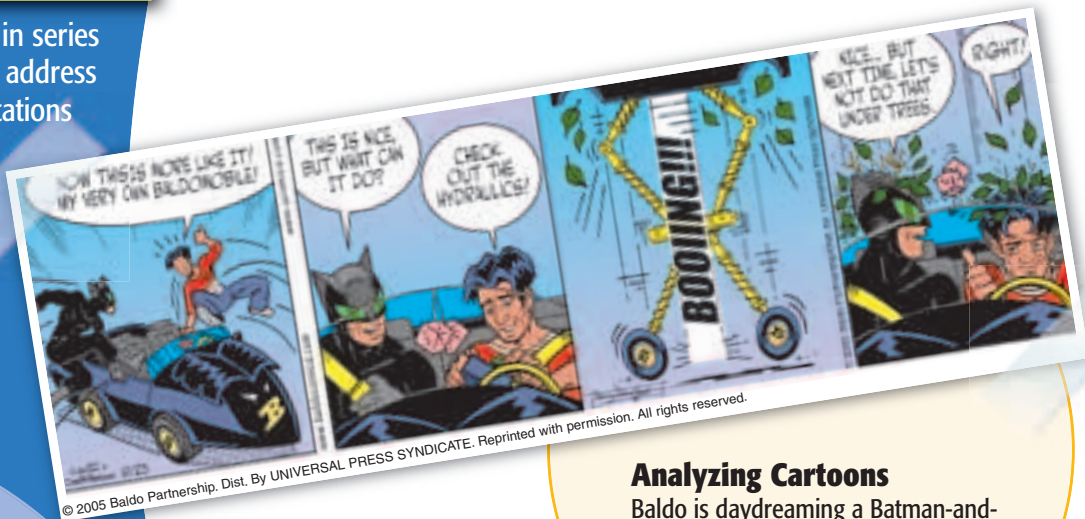
## Skill Lesson

# Drawing Conclusions

## Learn It!

**What Is It?** A **conclusion** is a judgment you've made. **Drawing conclusions** means using a number of pieces of information to form a general idea of or make a general statement about people, places, ideas, or events.

Suppose, for example, that you notice that your dog has a slight limp and doesn't have much interest in eating or playing. You might—and should—draw the conclusion that your dog is sick or hurt and needs to see the vet.



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## Analyzing Cartoons

Baldo is daydreaming a Batman-and-Robin adventure. “Batman” quickly draws the conclusion that using the hydraulics under a tree is a bad idea.

**Objectives** (pp. 732–733)

**Reading** Draw conclusions

**Why Is It Important?** By drawing conclusions, you make connections between ideas and events that help you see the “big picture.” Noticing details is important in itself, but drawing conclusions helps you *do* something with those details.

**How Do I Do It?** As you read, observe details about characters, ideas, and events. If there are illustrations or photos, check them for clues. Then make a general statement on the basis of these details. Be careful, though! Make sure you have enough information to draw a reasonable and proper conclusion. Here’s how one student used details from *Harriet Tubman: Conductor on the Underground Railroad* to draw conclusions.

The masters kept hearing whispers about the man named Moses. At first they did not believe in his existence. The stories about him were fantastic, unbelievable. Yet they watched for him. They offered rewards for his capture.

They never saw him. Now and then they heard whispered rumors to the effect that he was in the neighborhood. The woods were searched. The roads were watched. But there was never anything to indicate his whereabouts.

*Everyone hears amazing stories about this “Moses,” but no one ever sees him. There are rewards for anyone who captures him, and people try. I conclude that Moses is either very clever or very lucky.*



**Study Central** Visit [www.glencoe.com](http://www.glencoe.com) and click on Study Central to review drawing conclusions.

## Practice It!

Use clues from the paragraph below and your own knowledge and experience to draw all the conclusions you can.

Manuel walked quickly but quietly. If only he could find it before anyone else got there! He didn’t bother to check behind the pictures on the wall. He went directly to the dresser. He ignored the little jewelry box and the two small drawers, instead opening the large top drawer first.

## Use It!

Remember to practice drawing conclusions as you continue to read *The Diary of Anne Frank*.

# Before You Read *The Diary of Anne Frank, Act 1, Scene 3*



Goodrich and Hackett

## Meet the Authors

Frances Goodrich and her husband, Albert Hackett, spent two years writing their play, inspired by *Anne Frank: The Diary of a Young Girl*. They met with Anne's father and visited the building in which the Franks had hidden. The finished play won the Pulitzer Prize and many other awards after it was first presented in 1955. See page R2 of the Author Files for more on these playwrights.



**Author Search** For more about Goodrich and Hackett, go to [www.glencoe.com](http://www.glencoe.com).

**Objectives** (pp. 734–761)

**Reading** Draw conclusions • Make connections from text to self

**Literature** Identify literary elements: act, scene

**Vocabulary** Identify word parts

## Vocabulary Preview

**self-conscious** (self KON shus) *adj.* too aware of one's own appearance and actions (p. 737) *Peter blushes and becomes self-conscious as a result of Anne's teasing.*

**absurd** (ub SURD) *adj.* not making sense; very silly (p. 741) *Mrs. Frank's fear might have been absurd in ordinary times, but now it made sense.*

**vile** (vyl) *adj.* very bad; extremely unpleasant (p. 742) *Anne had a very low opinion of math; she thought it was vile.*

**mimics** (MIM icks) *v.* makes fun of by imitating or copying; form of the verb *mimic* (p. 743) *Mr. Van Daan mimics his wife, showing that he's heard her tell the story many times before.*

**aggravating** (AG ruh vay ting) *adj.* irritating; annoying (p. 748) *Mr. Van Daan sees Anne as aggravating and spoiled.*

**bickering** (BIK ur ing) *n.* a quarrel or argument, especially about minor details (p. 751) *The Van Daans' endless bickering over every little thing begins to get on Mrs. Frank's nerves.*

**meticulous** (muh TIK yuh lus) *adj.* careful about small details (p. 755) *Dussel is meticulous about his appearance and his habits.*

**Partner Talk** With a partner, choose one of the vocabulary words and talk about all the situations you can think of in which you could use it.

## English Language Coach

**Word Parts** In the last unit you learned about base words, roots, prefixes, and suffixes. Together, these word parts shape the meanings of many different words in the English language. For example, add a prefix to a root word, and you'll get a word that means something slightly different from the root. Look at the roots and their meanings in the following chart.

Root	Meaning	Word Example
<i>cred</i>	believe	incredible
<i>graph</i>	write	autograph
<i>port</i>	carry	portable
<i>fort</i>	strong	fortress

**Partner Talk** Review the word examples above. With a partner, discuss how adding prefixes and suffixes changes the meaning of the roots.

## Skills Preview

### Key Reading Skill: Drawing Conclusions

Drawing conclusions is similar to making inferences. You combine clues from the writing with your own knowledge and experience to figure out what the writer is saying. One meaning of *conclusion* is “the final part of something.” When you draw a conclusion, you make a “final” statement that you can explain logically and with supporting details.

Try not to draw a conclusion until you have solid facts and details to support it. And don’t be afraid to change a conclusion when new information comes in.

**Write to Learn** What conclusion(s) can you draw about Mr. Frank, based on what you’ve read so far? Write your answer in your Learner’s Notebook.

### Key Literary Element: Act and Scene

An **act** is a division of a play, which may be divided into two or more acts. An act may be divided into two or more **scenes**. *The Diary of Anne Frank* has two acts, with five scenes in each. Act 1, scene 1 introduces the setting, situation, and two characters. The remaining characters appear in scene 2.

As you read, use these tips to understand how acts and scenes work:

- Each scene usually presents action in one time and place or in one situation. The setting may change from scene to scene or stay the same throughout an entire play.
- Plays are meant to be performed. Try to imagine how an act or scene break might affect you if you were in an audience watching the play. Between scenes, you and other audience members would stay seated. At the intermission, between acts, you could get up and move around.



**Interactive Literary Elements Handbook**  
To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Get Ready to Read

### Connect to Reading

Have you ever had to share a very small space with several people? What was that like? For more than two years, Anne Frank, her parents, her sister, and four other people lived together in a few small rooms.

**Partner Talk** With a partner, list what you’d have to give up if you shared a tiny house or apartment with others and had to be quiet most of the time.

### Build Background

During World War II, many Jews in Europe were forced into hiding to avoid German labor and death camps. Most hideouts were tiny and uncomfortable—a barn, an attic, a basement, even the space under a floor.

- Anne Frank was born in 1929. She was a young girl when she and her family moved to the Netherlands after the Nazis gained power in Germany.
- When the Germans invaded the Netherlands, the Franks and four other Jews hid in the attic of an office building for 25 months. Sympathetic non-Jews brought them food, news, and other necessities.
- Anne “disguised” the identities of people in her diary. Those she called Van Daan were, in real life, named Herman, Auguste, and Peter van Pels. The man she calls Dr. Albert Dussel (who appears in scene 3 of the play) was actually Fritz Pfeffer.

### Set Purposes for Reading

**BIG Question** Read the rest of act 1 to find out how Anne and the others find ways to go on despite enormous pressures and difficulties.

**Set Your Own Purpose** What would you like to learn from the play to help you answer the Big Question? Write your own purpose on the Workshop 1 Foldable for Unit 6.

## Keep Moving

Use these skills as you read the following selection.



SCENE 3

[It is a little after six o'clock in the evening, two months later. 1 MARGOT is in the bedroom at the right, studying. MR. VAN DAAN is lying down in the attic room above. The rest of the "family" is in the main room. ANNE and PETER sit opposite each other at the center table, where they have been doing their lessons. MRS. FRANK is on the couch. MRS. VAN DAAN is seated with her fur coat, on which she has been sewing, in her lap. None of them are wearing their shoes. Their eyes are on MR. FRANK, waiting for him to give them the signal which will release them from their day-long quiet. MR. FRANK, his shoes in his hand, stands looking down out of the window at the back, watching to be sure that all of the workmen have left the building below. After a few seconds of motionless silence, MR. FRANK turns from the window.]

MR. FRANK. [Quietly, to the group.] It's safe now. The last workman has left.

[There is an immediate stir of relief.]

ANNE. [Her pent-up energy explodes.] WHEE!

MRS. FRANK. [Startled, amused.] Anne!

MRS. VAN DAAN. I'm first for the w.c.

[She hurries off to the bathroom. MRS. FRANK puts on her shoes and starts up to the sink to prepare supper. ANNE sneaks PETER's shoes from under the table and hides them behind her back. MR. FRANK goes into MARGOT's room.]

MR. FRANK. [To MARGOT.] Six o'clock. School's over. 2

[MARGOT gets up, stretching. MR. FRANK sits down to put on his shoes. In the main room PETER tries to find his.]

PETER. [To ANNE.] Have you seen my shoes?

ANNE. [Innocently.] Your shoes?

PETER. You've taken them, haven't you?

ANNE. I don't know what you're talking about.

Practice the Skills

1 Key Literary Element

**Act and Scene** A new scene often signals the passage of time or a change in setting. Is there a change at the beginning of scene 3? If so, what is it?

2 BIG Question

What do Anne and the others do to make life seem more normal? Do these efforts help them keep from giving up? Explain your answers on the Workshop 1 Foldable for Unit 6.

PETER. You're going to be sorry!

ANNE. Am I?

[PETER goes after her. ANNE, with his shoes in her hand, runs from him, dodging behind her mother.]

MRS. FRANK. [Protesting.] Anne, dear!

PETER. Wait till I get you!

ANNE. I'm waiting! [PETER makes a lunge for her. They both fall to the floor. PETER pins her down, wrestling with her to get the shoes.]  
Don't! Don't! Peter, stop it. Ouch!

MRS. FRANK. Anne! . . . Peter!

[Suddenly PETER becomes **self-conscious**. He grabs his shoes roughly and starts for his room.]

ANNE. [Following him.] Peter, where are you going? Come dance with me.

PETER. I tell you I don't know how.

ANNE. I'll teach you.

PETER. I'm going to give Mouschi his dinner.

ANNE. Can I watch?

PETER. He doesn't like people around while he eats.

ANNE. Peter, please.

PETER. No!

[He goes into his room. ANNE slams his door after him.] 3

MRS. FRANK. Anne, dear, I think you shouldn't play like that with Peter. It's not dignified.<sup>1</sup>

1. **Dignified** (DIG nuh fyd) means "behaving in a calm, proper way."

### Vocabulary

**self-conscious** (self KON shus) *adj.* too aware of one's own appearance and actions



**Analyzing the Photo** It's hard to tell what Peter is doing, but what can you learn about him from this photo?

### Practice the Skills

#### 3 Reviewing Skills

##### Activating Prior Knowledge

In your experience, what does it mean when a teenage girl teases a teenage boy?

ANNE. Who cares if it's dignified? I don't want to be dignified.

[MR. FRANK and MARGOT come from the room on the right. MARGOT goes to help her mother. MR. FRANK starts for the center table to correct MARGOT's school papers.]

MRS. FRANK. [To ANNE.] You complain that I don't treat you like a grown-up. But when I do, you resent it.

ANNE. I only want some fun . . . someone to laugh and clown with . . . After you've sat still all day and hardly moved, you've got to have some fun. I don't know what's the matter with that boy.

MR. FRANK. He isn't used to girls. Give him a little time.

ANNE. Time? Isn't two months time? I could cry. [Catching hold of MARGOT.] Come on, Margot . . . dance with me. Come on, please.

MARGOT. I have to help with supper.

ANNE. You know we're going to forget how to dance . . . When we get out we won't remember a thing.

[She starts to sing and dance by herself. MR. FRANK takes her in his arms, waltzing with her. MRS. VAN DAAN comes in from the bathroom.] 4

MRS. VAN DAAN. Next? [She looks around as she starts putting on her shoes.] Where's Peter?

ANNE. [As they are dancing.] Where would he be!

MRS. VAN DAAN. He hasn't finished his lessons, has he? His father'll kill him if he catches him in there with that cat and his work not done. [MR. FRANK and ANNE finish their dance. They bow to each other with extravagant formality.<sup>2</sup>] Anne, get him out of there, will you?

ANNE. [At PETER'S door.] Peter? Peter?

PETER. [Opening the door a crack.] What is it?

ANNE. Your mother says to come out.

2. In showing **extravagant formality**, Anne and her father make deep, formal bows, exaggerating the custom of bowing to one's partner at the end of a dance.

## Practice the Skills

### 4 Key Reading Skill

**Drawing Conclusions** Why does Mr. Frank dance with Anne?

Practice the Skills

PETER. I'm giving Mouschi his dinner.

MRS. VAN DAAN. You know what your father says.

*[She sits on the couch, sewing on the lining of her fur coat.]*

PETER. For heaven's sake, I haven't even looked at him since lunch.

MRS. VAN DAAN. I'm just telling you, that's all.

ANNE. I'll feed him.

PETER. I don't want you in there.

MRS. VAN DAAN. Peter!

PETER. *[To ANNE.]* Then give him his dinner and come right out, you hear?

*[He comes back to the table. ANNE shuts the door of PETER's room after her and disappears behind the curtain covering his closet.]*

MRS. VAN DAAN. *[To PETER.]* Now is that any way to talk to your little girlfriend?

PETER. Mother . . . for heaven's sake . . . will you please stop saying that?

MRS. VAN DAAN. Look at him blush! Look at him!

PETER. Please! I'm not . . . anyway . . . let me alone, will you?

MRS. VAN DAAN. He acts like it was something to be ashamed of. It's nothing to be ashamed of, to have a little girlfriend. **5**

PETER. You're crazy. She's only thirteen.

MRS. VAN DAAN. So what? And you're sixteen. Just perfect. Your father's ten years older than I am. *[To MR. FRANK.]* I warn you, Mr. Frank, if this war lasts much longer, we're going to be related and then . . .

MR. FRANK. *Mazel tov!*<sup>3</sup>

MRS. FRANK. *[Deliberately changing the conversation.]* I wonder where Miep is. She's usually so prompt. **6**

**3.** *Mazel tov* (MAW zul taww) means "congratulations" or "best wishes" in Hebrew.

**5** Reviewing Skills

**Analyzing** Using what you've read so far in the play, describe the relationship between Peter and his mother.

**6** Key Reading Skill

**Drawing Conclusions** Why does Mrs. Frank change the subject?

[Suddenly everything else is forgotten as they hear the sound of an automobile coming to a screeching stop in the street below. They are tense, motionless in their terror. The car starts away. A wave of relief sweeps over them. They pick up their occupations again. ANNE flings open the door of PETER's room, making a dramatic entrance. She is dressed in PETER's clothes. PETER looks at her in fury. The others are amused.]

ANNE. Good evening, everyone. Forgive me if I don't stay. [She jumps up on a chair.] I have a friend waiting for me in there. My friend Tom. Tom Cat. Some people say that we look alike. But Tom has the most beautiful whiskers, and I have only a little fuzz. I am hoping . . . in time . . .

PETER. All right, Mrs. Quack Quack!

ANNE. [Outraged—jumping down.] Peter!

PETER. I heard about you . . . How you talked so much in class they called you Mrs. Quack Quack. How Mr. Smitter made you write a composition . . . " 'Quack, quack,' said Mrs. Quack Quack."

ANNE. Well, go on. Tell them the rest. How it was so good he read it out loud to the class and then read it to all his other classes!

PETER. Quack! Quack! Quack . . . Quack . . . Quack . . .

[ANNE pulls off the coat and trousers.]

ANNE. You are the most **intolerable**, **insufferable**<sup>4</sup> boy I've ever met! **7**

[She throws the clothes down the stairwell. PETER goes down after them.]

PETER. Quack, quack, quack!

MRS. VAN DAAN. [To ANNE.] That's right, Anneke! Give it to him!

ANNE. With all the boys in the world . . . Why I had to get locked up with one like you! . . .

## Practice the Skills

### **7** English Language Coach

**Word Parts** The base words *tolerate* and *suffer* mean "to put up with (something unpleasant)." Here, *in-* means "not," and *-able* means "worthy of." If you put these exact meanings together in order, they make no sense: "not to put up with worthy of." So you juggle them a little: "not worth putting up with." And that's a good definition for both **intolerable** and **insufferable**.

4. Both **intolerable** and **insufferable** mean "unbearable."



PETER. Quack, quack, quack, and from now on stay out of my room! 8

[As PETER passes her, ANNE puts out her foot, tripping him. He picks himself up, and goes on into his room.]

MRS. FRANK. [Quietly.] Anne, dear . . . your hair. [She feels ANNE'S forehead.] You're warm. Are you feeling all right?

ANNE. Please, Mother.

[She goes over to the center table, slipping into her shoes.]

MRS. FRANK. [Following her.] You haven't a fever, have you?

ANNE. [Pulling away.] No. No.

MRS. FRANK. You know we can't call a doctor here, ever. There's only one thing to do . . . watch carefully. Prevent an illness before it comes. Let me see your tongue.

ANNE. Mother, this is perfectly **absurd**.

MRS. FRANK. Anne, dear, don't be such a baby. Let me see your tongue. [As ANNE refuses, MRS. FRANK appeals to MR. FRANK.] Otto . . . ?

MR. FRANK. You hear your mother, Anne.

[ANNE flicks out her tongue for a second, then turns away.]

MRS. FRANK. Come on—open up! [As ANNE opens her mouth very wide.] You seem all right . . . but perhaps an aspirin . . .

MRS. VAN DAAN. For heaven's sake, don't give that child any pills. I waited for fifteen minutes this morning for her to come out of the w.c.

ANNE. I was washing my hair!

MR. FRANK. I think there's nothing the matter with our Anne that a ride on her bike, or a visit with her friend Jopie de Waal wouldn't cure. Isn't that so, Anne? 9

**Vocabulary**

**absurd** (ub SURD) *adj.* not making sense; very silly

**Practice the Skills**

**8 Reviewing Skills**

**Connecting** In anger, Peter tries to mock and embarrass Anne. Have you ever done such a thing? What good did it do?

**9 Key Reading Skill**

**Drawing Conclusions** Why is Mrs. Frank so concerned? Why is it so important to prevent illness? What does Mr. Frank think is wrong with Anne?

[MR. VAN DAAN comes down into the room. From outside we hear faint sounds of bombers going over and a burst of ack-ack.<sup>5</sup>] 10

MR. VAN DAAN. Miep not come yet?

MRS. VAN DAAN. The workmen just left, a little while ago.

MR. VAN DAAN. What's for dinner tonight?

MRS. VAN DAAN. Beans.

MR. VAN DAAN. Not again!

MRS. VAN DAAN. Poor Putti! I know. But what can we do? That's all that Miep brought us.

[MR. VAN DAAN starts to pace, his hands behind his back. ANNE follows behind him, imitating him.]

ANNE. We are now in what is known as the "bean cycle." Beans boiled, beans *en casserole*, beans with strings, beans without strings . . . 11

[PETER has come out of his room. He slides into his place at the table, becoming immediately absorbed in his studies.]

MR. VAN DAAN. [To PETER.] I saw you . . . in there, playing with your cat.

MRS. VAN DAAN. He just went in for a second, putting his coat away. He's been out here all the time, doing his lessons.

MR. FRANK. [Looking up from the papers.] Anne, you got an excellent in your history paper today . . . and very good in Latin.

ANNE. [Sitting beside him.] How about algebra?

MR. FRANK. I'll have to make a confession. Up until now I've managed to stay ahead of you in algebra. Today you caught up with me. We'll leave it to Margot to correct.

ANNE. Isn't algebra vile, Pim!

5. *Ack-ack* was the slang name for antiaircraft gunfire. It was the Allies who were bombing Nazi-controlled Netherlands.

## Practice the Skills

### 10 Key Reading Skill

**Drawing Conclusions** Earlier in the scene, everyone stopped in fear when he or she heard a car. Here, no one pays much attention to the bombers and antiaircraft fire. What accounts for the different reactions? Explain.

### 11 Reviewing Skills

**Connecting** There's probably some kind of food that you get tired of eating, meal after meal. How do you express your feelings about it?

## Vocabulary

**vile** (vyl) *adj.* very bad; extremely unpleasant

Practice the Skills

MR. FRANK. Vile!

MARGOT. [*To MR. FRANK.*] How did I do?

ANNE. [*Getting up.*] Excellent, excellent, excellent, excellent!

MR. FRANK. [*To MARGOT.*] You should have used the subjunctive<sup>6</sup> here . . .

MARGOT. Should I? . . . I thought . . . look here . . . I didn't use it here . . .

[*The two become absorbed in the papers.*]

ANNE. Mrs. Van Daan, may I try on your coat?

MRS. FRANK. No, Anne.

MRS. VAN DAAN. [*Giving it to ANNE.*] It's all right . . . but careful with it. [*ANNE puts it on and struts with it.*] My father gave me that the year before he died. He always bought the best that money could buy.

ANNE. Mrs. Van Daan, did you have a lot of boyfriends before you were married? **12**

MRS. FRANK. Anne, that's a personal question. It's not courteous to ask personal questions.

MRS. VAN DAAN. Oh I don't mind. [*To ANNE.*] Our house was always swarming with boys. When I was a girl we had . . .

MR. VAN DAAN. Oh, God. Not again!

MRS. VAN DAAN. [*Good-humored.*] Shut up! [*Without a pause, to ANNE.* MR. VAN DAAN **mimics** MRS. VAN DAAN, speaking the first few words in unison with her.] One summer we had a big house in Hilversum. The boys came buzzing round like bees around a jam pot. And when I was sixteen! . . . We were wearing our skirts very short those days and I had good-looking legs. [*She pulls up her skirt, going to MR. FRANK.*] I still have 'em. I may not

6. The **subjunctive** (sub JUNK tiv) is the verb form used to express wishes, possibilities, or things that are opposed to fact. In the sentence, "If I were you, I wouldn't go," *were* is the subjunctive form of *to be*.

Vocabulary

**mimics** (MIM iks) *v.* makes fun of by imitating or copying

**12 Key Reading Skill**

**Drawing Conclusions** Anne jokes about beans and algebra and asks Mrs. Van Daan about boyfriends she had before she was married. What conclusions can you draw about Anne from these comments?

be as pretty as I used to be, but I still have my legs. How about it, Mr. Frank? **13**

MR. VAN DAAN. All right. All right. We see them.

MRS. VAN DAAN. I'm not asking you. I'm asking Mr. Frank.

PETER. Mother, for heaven's sake.

MRS. VAN DAAN. Oh, I embarrass you, do I? Well, I just hope the girl you marry has as good. [*Then to ANNE.*] My father used to worry about me, with so many boys hanging round. He told me, if any of them gets fresh, you say to him . . . "Remember, Mr. So-and-So, remember I'm a lady."

ANNE. "Remember, Mr. So-and-So, remember I'm a lady." **14**

[*She gives MRS. VAN DAAN her coat.*]

MR. VAN DAAN. Look at you, talking that way in front of her! Don't you know she puts it all down in that diary?

MRS. VAN DAAN. So, if she does? I'm only telling the truth!

[*ANNE stretches out, putting her ear to the floor, listening to what is going on below. The sound of the bombers fades away.*]

MRS. FRANK. [*Setting the table.*] Would you mind, Peter, if I moved you over to the couch?

ANNE. [*Listening.*] Miep must have the radio on.

[*PETER picks up his papers, going over to the couch beside MRS. VAN DAAN.*]

MR. VAN DAAN. [*Accusingly, to PETER.*] Haven't you finished yet?

PETER. No.

MR. VAN DAAN. You ought to be ashamed of yourself.

PETER. All right. All right. I'm a dunce. I'm a hopeless case. Why do I go on?

MRS. VAN DAAN. You're not hopeless. Don't talk that way. It's just that you haven't anyone to help you, like the girls have. [*To MR. FRANK.*] Maybe you could help him, Mr. Frank?

## Practice the Skills

### 13 Key Reading Skill

**Drawing Conclusions** What does Mrs. Van Daan want the others—especially Mr. Frank—to get from her story? What do her story and her behavior tell you about her?

### 14 Key Reading Skill

**Drawing Conclusions** Why does Anne repeat these words? (Hint: See Mr. Van Daan's next speech.)

MR. FRANK. I'm sure that his father . . . ?

MR. VAN DAAN. Not me. I can't do anything with him. He won't listen to me. You go ahead . . . if you want.

MR. FRANK. [*Going to PETER.*] What about it, Peter? Shall we make our school coeducational?<sup>7</sup>

MRS. VAN DAAN. [*Kissing MR. FRANK.*] You're an angel, Mr. Frank. An angel. I don't know why I didn't meet you before I met that one there. Here, sit down, Mr. Frank . . . [*She forces him down on the couch beside PETER.*] Now, Peter, you listen to Mr. Frank. **15**

MR. FRANK. It might be better for us to go into Peter's room.

[*PETER jumps up eagerly, leading the way.*]

MRS. VAN DAAN. That's right. You go in there, Peter. You listen to Mr. Frank. Mr. Frank is a highly educated man.

[*As MR. FRANK is about to follow PETER into his room, MRS. FRANK stops him and wipes the lipstick from his lips. Then she closes the door after them.*]

**15 Key Reading Skill**

**Drawing Conclusions** What conclusions can you draw about Mrs. Van Daan, Peter, and Mr. Frank from this dialogue? Explain.

Auguste and Herman van Pels (Van Daan), around 1940.

**Analyzing the Photo**

Two years before going into hiding, the van Pels enjoy a walk outdoors. In real life, the van Pels and Franks were long-time friends.



7. A **coeducational** school has both male and female students.



ANNE. [*On the floor, listening.*] Shh! I can hear a man's voice talking.

MR. VAN DAAN. [*To ANNE.*] Isn't it bad enough here without your sprawling all over the place?

[*ANNE sits up.*]

MRS. VAN DAAN. [*To MR. VAN DAAN.*] If you didn't smoke so much, you wouldn't be so bad-tempered.

MR. VAN DAAN. Am I smoking? Do you see me smoking?

MRS. VAN DAAN. Don't tell me you've used up all those cigarettes.

MR. VAN DAAN. One package. Miep only brought me one package.

MRS. VAN DAAN. It's a filthy habit anyway. It's a good time to break yourself.

MR. VAN DAAN. Oh, stop it, please.

MRS. VAN DAAN. You're smoking up all our money. You know that, don't you?

MR. VAN DAAN. Will you shut up? [*During this, MRS. FRANK and MARGOT have studiously kept their eyes down. But ANNE, seated on the floor, has been following the discussion interestedly. MR. VAN DAAN turns to see her staring up at him.*] And what are you staring at? **16**

ANNE. I never heard grown-ups quarrel before. I thought only children quarreled.

MR. VAN DAAN. This isn't a quarrel! It's a discussion. And I never heard children so rude before.

ANNE. [*Rising, indignantly.*<sup>8</sup>] I, rude!

MR. VAN DAAN. Yes!

MRS. FRANK. [*Quickly.*] Anne, will you get me my knitting? [*ANNE goes to get it.*] I must remember, when Miep comes, to ask her to bring me some more wool. **17**

**8. Indignantly** (in DIG nunt lee) means "with anger in response to an insult or injustice."

## Practice the Skills

### 16 Reviewing Skills

**Predicting** Which character seems to be having the most trouble being cooped up? Could you predict anything about this character?

### 17 Reviewing Skills

**Analyzing** Mrs. Frank steps in again to change the subject. Why does she do that?

Practice the Skills

MARGOT. [*Going to her room.*] I need some hairpins and some soap. I made a list.

[*She goes into her bedroom to get the list.*]

MRS. FRANK. [*To ANNE.*] Have you some library books for Miep when she comes?

ANNE. It's a wonder that Miep has a life of her own, the way we make her run errands for us. Please, Miep, get me some starch. Please take my hair out and have it cut. Tell me all the latest news, Miep. [*She goes over, kneeling on the couch beside MRS. VAN DAAN.*] Did you know she was engaged? His name is Dirk, and Miep's afraid the Nazis will ship him off to Germany to work in one of their war plants. That's what they're doing with some of the young Dutchmen . . . they pick them up off the streets—

MR. VAN DAAN. [*Interrupting.*] Don't you ever get tired of talking? Suppose you try keeping still for five minutes. Just five minutes. **18**

[*He starts to pace again. Again ANNE follows him, mimicking him. MRS. FRANK jumps up and takes her by the arm up to the sink, and gives her a glass of milk.*]

MRS. FRANK. Come here, Anne. It's time for your glass of milk.

MR. VAN DAAN. Talk, talk, talk. I never heard such a child. Where is my . . . ? Every evening it's the same, talk, talk, talk. [*He looks around.*] Where is my . . . ?

MRS. VAN DAAN. What're you looking for?

MR. VAN DAAN. My pipe. Have you seen my pipe?

MRS. VAN DAAN. What good's a pipe? You haven't got any tobacco.

MR. VAN DAAN. At least I'll have something to hold in my mouth! [*Opening MARGOT's bedroom door.*] Margot, have you seen my pipe?

MARGOT. It was on the table last night.

[*ANNE puts her glass of milk on the table and picks up his pipe, hiding it behind her back.*]

**18** Key Reading Skill

**Drawing Conclusions** Why does Mr. Van Daan become so irritated? Is it only Anne's talking, or is something else bothering him?

MR. VAN DAAN. I know. I know. Anne, did you see my pipe?  
... Anne!

MRS. FRANK. Anne, Mr. Van Daan is speaking to you.

ANNE. Am I allowed to talk now?

MR. VAN DAAN. You're the most **aggravating** ... The trouble with you is, you've been spoiled. What you need is a good old-fashioned spanking.

ANNE. [*Mimicking MRS. VAN DAAN.*] "Remember, Mr. So-and-So, remember I'm a lady."

[*She thrusts the pipe into his mouth, then picks up her glass of milk.*]

MR. VAN DAAN. [*Restraining himself with difficulty.*] Why aren't you nice and quiet like your sister Margot? Why do you have to show off all the time? Let me give you a little advice, young lady. Men don't like that kind of thing in a girl. You know that? A man likes a girl who'll listen to him once in a while ... a domestic<sup>9</sup> girl, who'll keep her house shining for her husband ... who loves to cook and sew and ...

ANNE. I'd cut my throat first! I'd open my veins! I'm going to be **remarkable!** I'm going to Paris ... **19**

MR. VAN DAAN. [*Scoffingly.*] Paris!

ANNE. ... to study music and art.

MR. VAN DAAN. Yeah! Yeah!

ANNE. I'm going to be a famous dancer or singer ... or something wonderful. **20**

[*She makes a wide gesture, spilling the glass of milk on the fur coat in MRS. VAN DAAN's lap. MARGOT rushes quickly over with a towel. ANNE tries to brush the milk off with her skirt.*]

9. To be **domestic** (duh MES tik) is to enjoy cooking, cleaning, and caring for the family.

## Practice the Skills

### 19 English Language Coach

**Word Parts** The root *mark* means "notice." What prefix and suffix are added to *mark* to make the word **remarkable**? What does *remarkable* mean?

### 20 Reviewing Skills

#### Comparing and Contrasting

How does Mr. Van Daan's description of the type of girl "a man likes" differ from Anne's vision of herself?

## Vocabulary

**aggravating** (AG ruh vay ting) *adj.* irritating; annoying

Practice the Skills

MRS. VAN DAAN. Now look what you've done . . . you clumsy little fool! My beautiful fur coat my father gave me . . .

ANNE. I'm so sorry.

MRS. VAN DAAN. What do you care? It isn't yours . . . So go on, ruin it! Do you know what that coat cost? Do you? And now look at it! Look at it!

ANNE. I'm very, very sorry.

MRS. VAN DAAN. I could kill you for this. I could just kill you!

[MRS. VAN DAAN goes up the stairs, clutching the coat. MR. VAN DAAN starts after her.]

MR. VAN DAAN. Petronella . . . *liefje! Liefje!* . . . Come back . . . the supper . . . come back!

MRS. FRANK. Anne, you must not behave in that way.

ANNE. It was an accident. Anyone can have an accident.

MRS. FRANK. I don't mean that. I mean the answering back. You must not answer back. They are our guests. We must always show the greatest courtesy to them. We're all living under terrible tension. [She stops as MARGOT indicates that VAN DAAN can hear. When he is gone, she continues.] That's why we must control ourselves . . . You don't hear Margot getting into arguments with them, do you? Watch Margot. She's always courteous with them. Never familiar. She keeps her distance. And they respect her for it. Try to be like Margot.

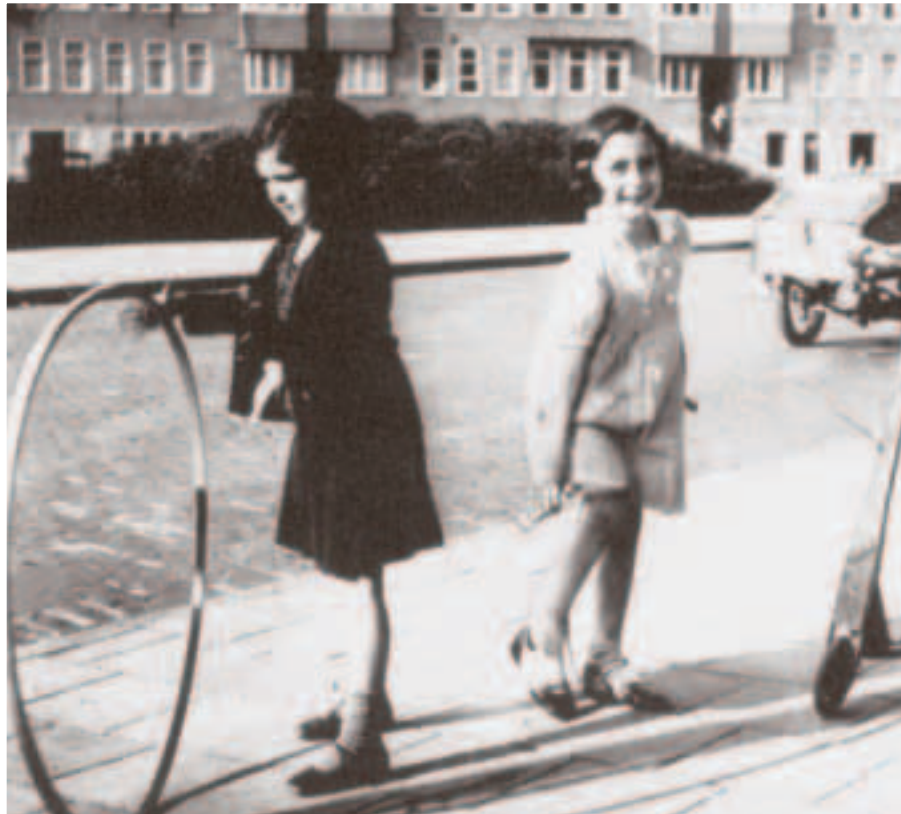
ANNE. And have them walk all over me, the way they do her? No, thanks!

MRS. FRANK. I'm not afraid that anyone is going to walk all over you, Anne. I'm afraid for other people, that you'll walk on them. I don't know what happens to you, Anne. You are wild, self-willed. If I had ever talked to my mother as you talk to me . . .

ANNE. Things have changed. People aren't like that any more. "Yes, Mother." "No, Mother." "Anything you say, Mother." I've got to fight things out for myself! Make something of myself! **21**

**21** **BIG Question**

How would you describe Anne's attitude? How is it related to her determination to survive? Write your answer on the Workshop 1 Foldable for Unit 6.



Anne (right) and a friend, playing near the Franks' apartment in Amsterdam, 1930s.

MRS. FRANK. It isn't necessary to fight to do it. Margot doesn't fight, and isn't she . . . ?

ANNE. [*Violently rebellious.*] Margot! Margot! Margot! That's all I hear from everyone . . . how wonderful Margot is . . . "Why aren't you like Margot?"

MARGOT. [*Protesting.*] Oh, come on, Anne, don't be so . . .

ANNE. [*Paying no attention.*] Everything she does is right, and everything I do is wrong! I'm the goat<sup>10</sup> around here! . . . You're all against me! . . . And you worst of all! **22**

[*She rushes off into her room and throws herself down on the settee, stifling<sup>11</sup> her sobs. MRS. FRANK sighs and starts toward the stove.*]

MRS. FRANK. [*To MARGOT.*] Let's put the soup on the stove . . . if there's anyone who cares to eat. Margot, will you take the

10. A **goat** (or scapegoat) is one who is blamed or punished for other people's mistakes.

11. **Stifling** means "smothering; holding back."

**22 Key Reading Skill**

**Drawing Conclusions** Review Anne's dialogue on pages 748–750. Can you draw any new conclusions about the type of person she is? Why or why not?



Practice the Skills

bread out? [MARGOT gets the bread from the cupboard.] I don't know how we can go on living this way . . . I can't say a word to Anne . . . she flies at me . . .

MARGOT. You know Anne. In half an hour she'll be out here, laughing and joking.

MRS. FRANK. And . . . [She makes a motion upwards, indicating the VAN DAANS.] . . . I told your father it wouldn't work . . . but no . . . no . . . he had to ask them, he said . . . he owed it to him, he said. Well, he knows now that I was right! These quarrels! . . . This **bickering!** 23

MARGOT. [With a warning look.] Shush. Shush.

[The buzzer for the door sounds. MRS. FRANK gasps, startled.]

MRS. FRANK. Every time I hear that sound, my heart stops!

MARGOT. [Starting for PETER'S door.] It's Miep. [She knocks at the door.] Father?

[MR. FRANK comes quickly from PETER'S room.]

MR. FRANK. Thank you, Margot. [As he goes down the steps to open the outer door.] Has everyone his list?

MARGOT. I'll get my books. [Giving her mother a list.] Here's your list. [MARGOT goes into her and ANNE'S bedroom on the right. ANNE sits up, hiding her tears, as MARGOT comes in.] Miep's here.

[MARGOT picks up her books and goes back. ANNE hurries over to the mirror, smoothing her hair.]

MR. VAN DAAN. [Coming down the stairs.] Is it Miep?

MARGOT. Yes. Father's gone down to let her in.

MR. VAN DAAN. At last I'll have some cigarettes!

MRS. FRANK. [To MR. VAN DAAN.] I can't tell you how unhappy I am about Mrs. Van Daan's coat. Anne should never have touched it.

MR. VAN DAAN. She'll be all right.

Vocabulary

**bickering** (BIK ur ing) *n.* a quarrel or argument, especially about minor details

23 Key Reading Skill

**Drawing Conclusions** Both Mrs. Frank and Margot try to act as peacemaker at various times. Have they been successful in that role? Explain.

MRS. FRANK. Is there anything I can do?

MR. VAN DAAN. Don't worry.

*[He turns to meet MIEP. But it is not MIEP who comes up the steps. It is MR. KRALER, followed by MR. FRANK. Their faces are grave.<sup>12</sup> ANNE comes from the bedroom. PETER comes from his room.]* 24

MRS. FRANK. Mr. Kraler!

MR. VAN DAAN. How are you, Mr. Kraler?

MARGOT. This is a surprise.

MRS. FRANK. When Mr. Kraler comes, the sun begins to shine.

MR. VAN DAAN. Miep is coming?

MR. KRALER. Not tonight.

*[KRALER goes to MARGOT and MRS. FRANK and ANNE, shaking hands with them.]*

MRS. FRANK. Wouldn't you like a cup of coffee? . . . Or, better still, will you have supper with us?

MR. FRANK. Mr. Kraler has something to talk over with us. Something has happened, he says, which demands an immediate decision.

MRS. FRANK. *[Fearful.]* What is it?

*[MR. KRALER sits down on the couch. As he talks he takes bread, cabbages, milk, etc., from his briefcase, giving them to MARGOT and ANNE to put away.]*

MR. KRALER. Usually, when I come up here, I try to bring you some bit of good news. What's the use of telling you the bad news when there's nothing that you can do about it? But today something has happened . . . Dirk . . . Miep's Dirk, you know, came to me just now. He tells me that he has a Jewish friend living near him. A dentist. He says he's in trouble. He begged me, could I do anything for this man? Could I find him a hiding place? . . . So I've come to you . . . I know it's a terrible thing to ask of you, living as you are, but would you take him in with you?

## Practice the Skills

### 24 Key Literary Element

**Act and Scene** There is no actual scene break here, but notice the change in the "atmosphere" when Mr. Kraler makes a surprise visit.

12. Their faces are very serious and concerned (*grave*).

Practice the Skills

MR. FRANK. Of course we will. **25**

MR. KRALER. [*Rising.*] It'll be just for a night or two . . . until I find some other place. This happened so suddenly that I didn't know where to turn.

MR. FRANK. Where is he?

MR. KRALER. Downstairs in the office.

MR. FRANK. Good. Bring him up.

MR. KRALER. His name is Dussel . . . Jan Dussel.<sup>13</sup>

MR. FRANK. Dussel . . . I think I know him.

MR. KRALER. I'll get him.

*[He goes quickly down the steps and out. MR. FRANK suddenly becomes conscious of the others.]*

MR. FRANK. Forgive me. I spoke without consulting you. But I knew you'd feel as I do.

MR. VAN DAAN. There's no reason for you to consult anyone. This is your place. You have a right to do exactly as you please. The only thing I feel . . . there's so little food as it is . . . and to take in another person . . . **26**

*[PETER turns away, ashamed of his father.]*

MR. FRANK. We can stretch the food a little. It's only for a few days.

MR. VAN DAAN. You want to make a bet?

MRS. FRANK. I think it's fine to have him. But, Otto, where are you going to put him? Where?

PETER. He can have my bed. I can sleep on the floor. I wouldn't mind.

MR. FRANK. That's good of you, Peter. But your room's too small . . . even for *you*.

**25** Key Reading Skill

**Drawing Conclusions** What does Mr. Frank's response show about his character?

**26** Key Reading Skill

**Drawing Conclusions** What does Mr. Van Daan's response show about his character?

13. *Jan Dussel* (yawn DOOS ul)

ANNE. I have a much better idea. I'll come in here with you and Mother, and Margot can take Peter's room and Peter can go in our room with Mr. Dussel.

MARGOT. That's right. We could do that.

MR. FRANK. No, Margot. You mustn't sleep in that room . . . neither you nor Anne. Mouschi has caught some rats in there. Peter's brave. He doesn't mind.

ANNE. Then how about this? I'll come in here with you and Mother, and Mr. Dussel can have my bed.

MRS. FRANK. No. No. No! Margot will come in here with us and he can have her bed. It's the only way. Margot, bring your things in here. Help her, Anne.

[MARGOT hurries into her room to get her things.]

ANNE. [To her mother.] Why Margot? Why can't I come in here?

MRS. FRANK. Because it wouldn't be proper for Margot to sleep with a . . . Please, Anne. Don't argue. Please.

[ANNE starts slowly away.]

MR. FRANK. [To ANNE.] You don't mind sharing your room with Mr. Dussel, do you, Anne?

ANNE. No. No, of course not. **27**

MR. FRANK. Good. [ANNE goes off into her bedroom, helping MARGOT. MR. FRANK starts to search in the cupboards.] Where's the cognac?<sup>14</sup>

MRS. FRANK. It's there. But, Otto, I was saving it in case of illness.

MR. FRANK. I think we couldn't find a better time to use it. Peter, will you get five glasses for me?

[PETER goes for the glasses. MARGOT comes out of her bedroom, carrying her possessions, which she hangs behind a curtain in the main room. MR. FRANK finds the cognac and pours it into the five

## Practice the Skills

### 27 **BIG Question**

Think about the words and behavior of Peter and the four Franks in this part of the scene. How does their behavior relate to the Big Question? Write your answer on the Workshop 1 Foldable for Unit 6.

14. **Cognac** (KOHN yak) is an alcoholic drink.

Practice the Skills

*glasses that PETER brings him. MR. VAN DAAN stands looking on sourly. MRS. VAN DAAN comes downstairs and looks around at all the bustle.]*

MRS. VAN DAAN. What's happening? What's going on?

MR. VAN DAAN. Someone's moving in with us.

MRS. VAN DAAN. In here? You're joking.

MARGOT. It's only for a night or two . . . until Mr. Kraler finds him another place.

MR. VAN DAAN. Yeah! Yeah!

*[MR. FRANK hurries over as MR. KRALER and DUSSEL come up. DUSSEL is a man in his late fifties, meticulous, finicky . . . bewildered<sup>15</sup> now. He wears a raincoat. He carries a briefcase, stuffed full, and a small medicine case.]*

MR. FRANK. Come in, Mr. Dussel.

MR. KRALER. This is Mr. Frank.

DUSSEL. Mr. Otto Frank?

MR. FRANK. Yes. Let me take your things. *[He takes the hat and briefcase, but DUSSEL clings to his medicine case.]* This is my wife Edith . . . Mr. and Mrs. Van Daan . . . their son, Peter . . . and my daughters, Margot and Anne.

*[DUSSEL shakes hands with everyone.]*

MR. KRALER. Thank you, Mr. Frank. Thank you all. Mr. Dussel, I leave you in good hands. Oh . . . Dirk's coat.

*[DUSSEL hurriedly takes off the raincoat, giving it to MR. KRALER. Underneath is his white dentist's jacket, with a yellow Star of David on it.]* **28**

DUSSEL. *[To MR. KRALER.]* What can I say to thank you . . . ?

**28** Key Reading Skill

**Drawing Conclusions** Why was Dussel wearing someone else's coat?

**15. Bewildered** (buh WIL durd) means "confused."

Vocabulary

**meticulous** (muh TIK yuh lus) *adj.* careful about small details



MRS. FRANK. [*To DUSSEL.*] Mr. Kraler and Miep . . . They're our life line. Without them we couldn't live.

MR. KRALER. Please. Please. You make us seem very heroic. It isn't that at all. We simply don't like the Nazis. [*To MR. FRANK, who offers him a drink.*] No, thanks. [*Then going on.*] We don't like their methods. We don't like . . .

MR. FRANK. [*Smiling.*] I know. I know. "No one's going to tell us Dutchmen what to do with our damn Jews!"

MR. KRALER. [*To DUSSEL.*] Pay no attention to Mr. Frank. I'll be up tomorrow to see that they're treating you right. [*To MR. FRANK.*] Don't trouble to come down again. Peter will bolt the door after me, won't you, Peter? **29**

PETER. Yes, sir.

MR. FRANK. Thank you, Peter. I'll do it.

MR. KRALER. Good night. Good night.

GROUP. Good night, Mr. Kraler.

We'll see you tomorrow, etc., etc.

[*MR. KRALER goes out with MR. FRANK. MRS. FRANK gives each one of the "grown-ups" a glass of cognac.*]

MRS. FRANK. Please, Mr. Dussel, sit down.

[*MR. DUSSEL sinks into a chair. MRS. FRANK gives him a glass of cognac.*]

DUSSEL. I'm dreaming. I know it. I can't believe my eyes. Mr. Otto Frank here! [*To MRS. FRANK.*] You're not in Switzerland then? A woman told me . . . She said she'd gone to your house . . . the door was open, everything was in disorder, dishes in the sink. She said she found a piece of paper in the wastebasket with an address scribbled on it . . . an address in Zurich.<sup>16</sup> She said you must have escaped to Zurich.

ANNE. Father put that there purposely . . . just so people would think that very thing!

DUSSEL. And you've been *here* all the time?

## Practice the Skills

### 29 Reviewing Skills

**Analyzing** Why does Mr. Frank make a joke at this point? How does Mr. Kraler respond to it? (Notice the remark about treating Dussel right. Is Mr. Kraler serious or making his own joke?)

**16. Zurich** (ZOR ik) is a city in Switzerland, a nation that remained neutral during the war.

Practice the Skills

MRS. FRANK. All the time . . . ever since July.

[ANNE speaks to her father as he comes back.]

ANNE. It worked, Pim . . . the address you left! Mr. Dussel says that people believe we escaped to Switzerland.

MR. FRANK. I'm glad. . . . And now let's have a little drink to welcome Mr. Dussel. [Before they can drink, MR. DUSSEL bolts his drink. MR. FRANK smiles and raises his glass.] To Mr. Dussel. Welcome. We're very honored to have you with us.

MRS. FRANK. To Mr. Dussel, welcome.

[The VAN DAANS murmur a welcome. The "grown-ups" drink.]

MRS. VAN DAAN. Um. That was good.

MR. VAN DAAN. Did Mr. Kraler warn you that you won't get much to eat here? You can imagine . . . three ration books among the seven of us . . . and now you make eight.

[PETER walks away, humiliated.<sup>17</sup> Outside a street organ is heard dimly.]

DUSSEL. [Rising.] Mr. Van Daan, you don't realize what is happening outside that you should warn me of a thing like that. You don't realize what's going on . . . [As MR. VAN DAAN starts his characteristic pacing, DUSSEL turns to speak to the others.] Right here in Amsterdam every day hundreds of Jews disappear . . . They surround a block and search house by house. Children come home from school to find their parents gone. Hundreds are being **deported** . . . people that you and I know . . . the Hallensteins . . . the Wessels . . . **30**

MRS. FRANK. [In tears.] Oh, no. No!

DUSSEL. They get their call-up notice . . . come to the Jewish theater on such and such a day and hour . . . bring only what



Fritz Pfeffer (Albert Dussel), 1930s.

**30 English Language Coach**

**Word Parts** The word **deport** includes the root *port* and the prefix *de-*, meaning "away." What does it mean?

17. Peter is greatly embarrassed and ashamed (**humiliated**).

you can carry in a rucksack. And if you refuse the call-up notice, then they come and drag you from your home and ship you off to Mauthausen.<sup>18</sup> The death camp! 31

MRS. FRANK. We didn't know that things had got so much worse.

DUSSEL. Forgive me for speaking so.

ANNE. [*Coming to DUSSEL.*] Do you know the de Waals? . . . What's become of them? Their daughter Jopie and I are in the same class. Jopie's my best friend.

DUSSEL. They are gone.

ANNE. Gone?

DUSSEL. With all the others.

ANNE. Oh, no. Not Jopie!

[*She turns away, in tears. MRS. FRANK motions to MARGOT to comfort her. MARGOT goes to ANNE, putting her arms comfortingly around her.*]

MRS. VAN DAAN. There were some people called Wagner. They lived near us . . . ?

MR. FRANK. [*Interrupting, with a glance at ANNE.*] I think we should put this off until later. We all have many questions we want to ask . . . But I'm sure that Mr. Dussel would like to get settled before supper. 32

DUSSEL. Thank you. I would. I brought very little with me.

MR. FRANK. [*Giving him his hat and briefcase.*] I'm sorry we can't give you a room alone. But I hope you won't be too uncomfortable. We've had to make strict rules here . . . a schedule of hours . . . We'll tell you after supper. Anne, would you like to take Mr. Dussel to his room?

ANNE. [*Controlling her tears.*] If you'll come with me, Mr. Dussel?

[*She starts for her room.*]

## Practice the Skills

### 31 Reviewing Skills

#### Comparing and Contrasting

How do problems inside the attic compare with the problems Jews on the outside are facing?

### 32 Key Reading Skill

#### Drawing Conclusions

This time it's Mr. Frank who changes the subject. Why does he want to end this conversation?

18. *Mauthausen* (MOWT how zun) was a Nazi camp in Austria.

Practice the Skills

DUSSEL. [*Shaking hands with each in turn.*] Forgive me if I haven't really expressed my gratitude to all of you. This has been such a shock to me. I'd always thought of myself as Dutch. I was born in Holland. My father was born in Holland, and my grandfather. And now . . . after all these years . . . [*He breaks off.*] If you'll excuse me.

[*DUSSEL gives a little bow and hurries off after ANNE. MR. FRANK and the others are subdued.*]

ANNE. [*Turning on the light.*] Well, here we are.

[*DUSSEL looks around the room. In the main room MARGOT speaks to her mother.*]

MARGOT. The news sounds pretty bad, doesn't it? It's so different from what Mr. Kraler tells us. Mr. Kraler says things are improving.

MR. VAN DAAN. I like it better the way Kraler tells it.

[*They resume their occupations, quietly. PETER goes off into his room. In ANNE's room, ANNE turns to DUSSEL.*]

ANNE. You're going to share the room with me.

DUSSEL. I'm a man who's always lived alone. I haven't had to adjust myself to others. I hope you'll bear with me until I learn. ☹☹

ANNE. Let me help you. [*She takes his briefcase.*] Do you always live all alone? Have you no family at all?

DUSSEL. No one.

[*He opens his medicine case and spreads his bottles on the dressing table.*]

ANNE. How dreadful. You must be terribly lonely.

DUSSEL. I'm used to it.

ANNE. I don't think I could ever get used to it. Didn't you even have a pet? A cat, or a dog?

DUSSEL. I have an allergy for fur-bearing animals. They give me asthma.

33 Key Reading Skill

**Drawing Conclusions** Will Dussel be a good roommate? Why or why not?

ANNE. Oh, dear. Peter has a cat.

DUSSEL. Here? He has it here?

ANNE. Yes. But we hardly ever see it. He keeps it in his room all the time. I'm sure it will be all right.

DUSSEL. Let us hope so.

[*He takes some pills to **fortify** himself.*] **34**

ANNE. That's Margot's bed, where you're going to sleep. I sleep on the sofa there. [*Indicating the clothes hooks on the wall.*] We cleared these off for your things. [*She goes over to the window.*] The best part about this room . . . you can look down and see a bit of the street and the canal. There's a houseboat . . . you can see the end of it . . . a bargeman lives there with his family . . . They have a baby and he's just beginning to walk and I'm so afraid he's going to fall into the canal some day. I watch him. . . . **35**

DUSSEL. [*Interrupting.*] Your father spoke of a schedule.

ANNE. [*Coming away from the window.*] Oh, yes. It's mostly about the times we have to be quiet. And times for the w.c. You can use it now if you like.

DUSSEL. [*Stiffly.*] No, thank you.

ANNE. I suppose you think it's awful, my talking about a thing like that. But you don't know how important it can get to be, especially when you're frightened . . . About this room, the way Margot and I did . . . she had it to herself in the afternoons for studying, reading . . . lessons, you know . . . and I took the mornings. Would that be all right with you?

DUSSEL. I'm not at my best in the morning.

ANNE. You stay here in the mornings then. I'll take the room in the afternoons.

DUSSEL. Tell me, when you're in here, what happens to me? Where am I spending my time? In there, with all the people?

ANNE. Yes.

## Practice the Skills

### 34 English Language Coach

**Word Parts** The suffix *-ify* means "to make or cause to be." Look at the chart of roots to see the meaning of *fort*.

### 35 BIG Question

What, for Anne, is the "best part" about the room? How does it help her? Write your answer on the Workshop 1 Foldable for Unit 6. Your response will help you complete the Unit Challenge later.



Practice the Skills

DUSSEL. I see. I see.

ANNE. We have supper at half past six.

DUSSEL. [*Going over to the sofa.*] Then, if you don't mind . . . I like to lie down quietly for ten minutes before eating. I find it helps the digestion.

ANNE. Of course. I hope I'm not going to be too much of a bother to you. I seem to be able to get everyone's back up.

[*DUSSEL lies down on the sofa, curled up, his back to her.*]

DUSSEL. I always get along very well with children. My patients all bring their children to me, because they know I get on well with them. So don't you worry about that. **36**

[*ANNE leans over him, taking his hand and shaking it gratefully.*]

ANNE. Thank you. Thank you, Mr. Dussel.

[*The lights dim to darkness. The curtain falls on the scene. ANNE'S VOICE comes to us faintly at first, and then with increasing power.*] **37**

ANNE'S VOICE. . . . And yesterday I finished Cissy Van Marxvelt's latest book. I think she is a first-class writer. I shall definitely let my children read her. Monday the twenty-first of September, nineteen forty-two. Mr. Dussel and I had another battle yesterday. Yes, Mr. Dussel! According to him, nothing, I repeat . . . nothing, is right about me . . . my appearance, my character, my manners. While he was going on at me I thought . . . sometime I'll give you such a smack that you'll fly right up to the ceiling! Why is it that every grown-up thinks he knows the way to bring up children? Particularly the grown-ups that never had any. I keep wishing that Peter was a girl instead of a boy. Then I would have someone to talk to. Margot's a darling, but she takes everything too seriously. To pause for a moment on the subject of Mrs. Van Daan. I must tell you that her attempts to flirt with father are getting her nowhere. Pim, thank goodness, won't play.

[*As she is saying the last lines, the curtain rises on the darkened scene. ANNE'S VOICE fades out.*]

**36** Reviewing Skills

**Comparing and Contrasting**

Describe ways in which Anne and Dussel are different from one another. Do you see any similarities?

**37** Key Literary Element

**Act and Scene** Each between-scenes reading provides helpful information. Sometimes, as in this one, there are details that don't relate to the action but tell us about Anne or another character. In each reading, Anne gives a date, which is the date of the next scene. Often, there's a summary of things that happened since the last scene. Why do the playwrights provide so much information in these readings?

# After You Read

## *The Diary of Anne Frank,* Act 1, Scene 3



### Answering the **BIG Question**

1. What problems, challenges, and dangers do the characters face?
2. **Recall** Why does Peter call Anne “Mrs. Quack Quack”?  
**TIP** Right There
3. **Describe** Tell what happened to Mrs. Van Daan’s fur coat and how she reacted.  
**TIP** Think and Search

### Critical Thinking

4. **Analyze** In addition to the problems that come with hiding, Anne has to grow up with no friends her own age. What are some of the things she does to keep herself going?  
**TIP** Think and Search
5. **Analyze** Identify one thing each of these characters does to keep from giving up: Mr. Frank, Mrs. Frank, Margot, Peter, and Mr. Kraler.  
**TIP** Think and Search
6. **Infer** How does Peter feel about his parents? How does he feel about Anne? Explain.  
**TIP** Author and Me
7. **Predict** Dussel describes terrible things going on in Amsterdam. How do you think this information will affect the Franks and the Van Daans?  
**TIP** Author and Me
8. **Analyze** Review Mr. Van Daan’s ideas about the kind of girl men like (p. 748). Would you say that his wife fits this description? Explain.
9. **Evaluate** Do you think Mrs. Frank and Mr. Frank would like Anne to be more like Margot? Explain.  
**TIP** Author and Me

### Talk About Your Reading

**Literature Discussion** Throughout the play so far, Anne shows more interest in the outside world than the other characters do. With a small group, find examples of this contrast between Anne and the other characters in the first three scenes. Then discuss possible reasons that Anne has for her interest and that the others have for not showing similar interest.

**Objectives** (pp. 762–763)

**Reading** Draw conclusions

**Literature** Identify literary elements: act, scene

**Vocabulary** Identify word parts

**Grammar** Use punctuation: commas in a series

## Skills Review

### Key Reading Skill: Drawing Conclusions

- By now, you should have drawn a lot of conclusions about the people living in the Annex, as well as the people who are helping them. Choose one of the characters and explain some things you have concluded about that character.
- Do you think drawing conclusions about the people in the play helps you predict what will come next? Why or why not?

### Key Literary Element: Act and Scene

- Why do you think the play has two acts, instead of going nonstop from beginning to end?
- In this play so far, what is the one thing that always changes when a scene changes? Explain.

### Reviewing Skills: Analyzing; Comparing and Contrasting

- Mr. Kraler's news of the "outside world" is somewhat different from Dussel's. What reasons would Mr. Kraler have for saying things are improving?
- Compare the two sets of parents, noting at least one way they're alike as well as ways they're not.

## Vocabulary Check

Match the vocabulary words with their best synonyms.

self-conscious    absurd    vile    mimics  
aggravating    bickering    meticulous

- |                |                   |
|----------------|-------------------|
| 16. nasty      | 20. annoying      |
| 17. arguing    | 21. imitates      |
| 18. ridiculous | 22. uncomfortable |
| 19. fussy      |                   |
23. **English Language Coach** What is the root of the word *demand*? (You may look it up.) What's another English word from the same root?

## Grammar Link: Commas in a Series

A comma is used to separate a series of three or more words, phrases, or clauses. Place commas between items in the series.

- Clams, shrimp, and crabs are types of shellfish.
- Cioppino is a stew made with fish, clams, crabs, scallops, and a flavorful tomato-based broth.
- We collected 11 boxes of crackers, 30 cans of vegetables, and 15 cans of soup for the shelter.
- I looked in the car, outside the house, and under the deck for my bat.
- Study your lines for the play when you're in study hall, while you walk home, and after you finish dinner.

The comma before the last item in a series may be left out unless it is necessary to make the meaning clear.

**Unclear:** I ate salad, grilled cheese and cake.

**Clear:** I ate salad, grilled cheese, and cake.

You do not need commas in a series when a coordinating conjunction is repeated between items.

- The deer and the birds and the rabbits all seemed to know that a storm was coming.

### Grammar Practice

Copy the paragraph below, adding three commas in the appropriate places.

Our flight is booked the suitcases are packed and we're ready to leave for Florida. I want to taste fresh grapefruits oranges, and lemons. I love the sand and rolling waves and salt air.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).

# Before You Read *The Diary of Anne Frank, Act 1, Scenes 4–5*



## Vocabulary Preview

**makeshift** (MAYK shift) *adj.* used in place of the normal or proper thing (p. 766) *The couch in the main room served as a makeshift bed for Mr. and Mrs. Frank.*

**wallow** (WAH loh) *v.* to take selfish pleasure in comfort (p. 772) *Anne wanted to wallow in a tub full of warm, soapy water.*

**sustenance** (SUS tuh nuns) *n.* food and other necessities of life (p. 773) *Miep provided as much sustenance for the families as she could; she was their lifeline.*

**jubilation** (joo buh LAY shun) *n.* great joy and excitement (p. 780) *They all tried to show the usual holiday jubilation, despite their terrible situation.*

**uncertainty** (un SUR tun tee) *n.* the state of being unsure or not knowing (p. 783) *Even worse than being cut off from the outside world was their uncertainty about their future in that world.*

**Write to Learn** Use each vocabulary word correctly in a sentence about some part of your life. The sentences do not have to relate to one another.

## English Language Coach

**Historical Influences on English** In the history of civilization, English is a fairly new language. As a new kid on the block, English has been influenced by many other languages.

Many English words have roots in Latin, Greek, and Anglo-Saxon. The following roots and their meanings can help you figure out the definitions of many words. (Sometimes the spellings of the roots change.)

Root	Origin	Meaning	Word Example
<i>sanct</i>	Latin	holy	sanctuary
<i>cycle</i>	Greek	circle	bicycle
<i>knack</i>	Anglo-Saxon	strike	knocking
<i>logue</i>	Greek	speech, word	dialogue

In literature, a dialogue (DY uh log) is a conversation between characters. The Greek prefix *dia-* means “through” or “across.” A monologue (MON uh log) is a long, uninterrupted speech by one character. The Greek prefix *mono-* means “single” or “alone.”

**Partner Talk** With a partner, talk about other word examples that come from the roots above.

**Objectives** (pp. 764–787)

**Reading** Draw conclusions • Make connections from text to self

**Literature** Identify literary elements: dialogue, monologue

**Vocabulary** Identify historical influences on English



## Skills Preview

### Key Reading Skill: Drawing Conclusions

One of the most important steps in drawing conclusions is to read carefully. Good readers train themselves to notice details in a story. Then they think about whether those details mean more than the author is telling them. As you read further in “The Diary of Anne Frank,” use these questions to help you pay attention to the details you need to draw conclusions.

- What is important to each character?
- Is anyone hiding anything?
- Does the news from outside change?

**Write to Learn** Who would you say is having the hardest time adjusting to life in hiding? Write your answer in a paragraph in your Learner’s Notebook. Use details from the play to support your choice.

### Key Literary Element: Dialogue and Monologue

**Dialogue** is conversation between characters.

**Monologue** is a long, uninterrupted speech by one character. Like conversation in a story, dialogue and monologue in a drama provide important information about characters, events, and ideas. In a story, each speaker’s part of a dialogue is enclosed in quotation marks. Since all or most of a drama is conversation, quotation marks are not used in a play script. Instead, as you’ve seen, the speaker’s name is always given before his or her speech.

You’ve already read quite a lot of dialogue, of course. You’ve also read a few monologues. In scene 2, for example, Mr. Frank goes on for a long time about the need to avoid making noise.

At the end of each scene, Anne’s voice reads from her diary. These readings represent a different sort of monologue. In them, Anne expresses thoughts and feelings that she can’t or won’t tell other people in conversation. These speeches also give the audience (and readers) a flavor of Anne Frank’s actual diary.

**Partner Work** With a partner, locate every monologue spoken by a character in scene 3. (Not everyone has one in that scene.)

## Get Ready to Read

### Connect to the Reading

Think about a time when you had to get along with difficult people. Was it a struggle? Did you want to give up? Anne Frank knew that her hope for the future depended on her ability to get along with the other people. As you read scenes 4 and 5, think about what you might have done in her place.

**Write to Learn** Briefly describe a time when you had trouble getting along with someone else. Explain how you acted and why.

### Build Background

Anne Frank’s diary shows the awful events of the day through the eyes of a teenager.

- The diary covers the period from June 12, 1942, to August 1, 1944.
- After the war the diary was translated into more than sixty languages, making Anne one of the most memorable figures to emerge from World War II.

### Set Purposes for Reading

**BIG Question** Read act 1, scenes 4–5, of *The Diary of Anne Frank* to discover how Anne manages to keep from giving up during hard times.

**Set Your Own Purpose** What would you like to learn from the play to help you answer the Big Question? Write your own purpose on the Reading Workshop 1 Foldable for Unit 6.

Literatureonline

#### Interactive Literary Elements Handbook

To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Keep Moving

Use these skills as you read the following selection.



SCENE 4

Practice the Skills

[It is the middle of the night, several months later. The stage is dark except for a little light which comes through the skylight in PETER'S room.]

Everyone is in bed. MR. and MRS. FRANK lie on the couch in the main room, which has been pulled out to serve as a makeshift double bed.

MARGOT is sleeping on a mattress on the floor in the main room, behind a curtain stretched across for privacy. The others are all in their accustomed rooms.

From outside we hear two drunken soldiers singing "Lili Marlene." A girl's high giggle is heard. The sound of running feet is heard coming closer and then fading in the distance. Throughout the scene there is the distant sound of airplanes passing overhead. A match suddenly flares up in the attic. We dimly see MR. VAN DAAN. He is getting his bearings.<sup>1</sup> He comes quickly down the stairs, and goes to the cupboard where the food is stored. Again the match flares up, and is as quickly blown out. The dim figure is seen to steal back up the stairs. [

There is quiet for a second or two, broken only by the sound of airplanes, and running feet on the street below.

Suddenly, out of the silence and the dark, we hear ANNE scream.]

ANNE. [Screaming.] No! No! Don't . . . don't take me!

[She moans, tossing and crying in her sleep. The other people wake, terrified. DUSSEL sits up in bed, furious.]

DUSSEL. Shush! Anne! Anne, for God's sake, shush!

ANNE. [Still in her nightmare.] Save me! Save me!

[She screams and screams. DUSSEL gets out of bed, going over to her, trying to wake her.]

**1 Key Reading Skill**

**Drawing Conclusions** There isn't enough solid information to draw a conclusion about what Mr. Van Daan is doing. For now, remember this part; it'll be useful in act 2.

1. When Mr. Van Daan is **getting his bearings**, he's figuring out his position in the dimly lit room and deciding where to go.

**Vocabulary**

**makeshift** (MAYK shift) *adj.* used in place of the normal or proper thing



Margot (left) and Anne, 1933.

DUSSEL. For God's sake! Quiet! Quiet! You want someone to hear? **2**

*[In the main room MRS. FRANK grabs a shawl and pulls it around her. She rushes in to ANNE, taking her in her arms. MR. FRANK hurriedly gets up, putting on his overcoat. MARGOT sits up, terrified. PETER's light goes on in his room.]*

**2 Key Reading Skill**

**Drawing Conclusions** What does Dussel's reaction to Anne's cries tell you about him?

MRS. FRANK. [*To anne, in her room.*] Hush, darling, hush. It's all right. It's all right. [*Over her shoulder to dussel.*] Will you be kind enough to turn on the light, Mr. Dussel? [*Back to anne.*] It's nothing, my darling. It was just a dream.

[*DUSSEL turns on the light in the bedroom. MRS. FRANK holds ANNE in her arms. Gradually ANNE comes out of her nightmare, still trembling with horror. MR. FRANK comes into the room, and goes quickly to the window, looking out to be sure that no one outside has heard ANNE'S screams. MRS. FRANK holds ANNE, talking softly to her. In the main room MARGOT stands on a chair, turning on the center hanging lamp. A light goes on in the VAN DAANS' room overhead. PETER puts his robe on, coming out of his room.*]

DUSSEL. [*To mrs. frank, blowing his nose.*] Something must be done about that child, Mrs. Frank. Yelling like that! Who knows but there's somebody on the streets? She's endangering all our lives.

MRS. FRANK. Anne, darling.

DUSSEL. Every night she twists and turns. I don't sleep. I spend half my night shushing her. And now it's nightmares! ❸

[*MARGOT comes to the door of ANNE'S room, followed by PETER. MR. FRANK goes to them, indicating that everything is all right. PETER takes MARGOT back.*]

MRS. FRANK. [*To anne.*] You're here, safe, you see? Nothing has happened. [*To dussel.*] Please, Mr. Dussel, go back to bed. She'll be herself in a minute or two. Won't you, Anne?

DUSSEL. [*Picking up a book and a pillow.*] Thank you, but I'm going to the w.c. The one place where there's peace!

[*He stalks out. MR. VAN DAAN, in underwear and trousers, comes down the stairs.*]

MR. VAN DAAN. [*To dussel.*] What is it? What happened?

DUSSEL. A nightmare. She was having a nightmare!

## Practice the Skills

### ❸ Key Reading Skill

**Drawing Conclusions** Why is Anne having nightmares now? Do you think there's a specific cause, or is it the situation in general?

Practice the Skills

MR. VAN DAAN. I thought someone was murdering her.

DUSSEL. Unfortunately, no.

*[He goes into the bathroom. MR. VAN DAAN goes back up the stairs. MR. FRANK, in the main room, sends PETER back to his own bedroom.]*

MR. FRANK. Thank you, Peter. Go back to bed.

*[PETER goes back to his room. MR. FRANK follows him, turning out the light and looking out the window. Then he goes back to the main room, and gets up on a chair, turning out the center hanging lamp.]*

MRS. FRANK. *[To anne.]* Would you like some water? *[ANNE SHAKES HER HEAD.]* Was it a very bad dream? Perhaps if you told me . . . ?

ANNE. I'd rather not talk about it.

MRS. FRANK. Poor darling. Try to sleep then. I'll sit right here beside you until you fall asleep.

*[She brings a stool over, sitting there.]*

ANNE. You don't have to.

MRS. FRANK. But I'd like to stay with you . . . very much. Really.

ANNE. I'd rather you didn't.

MRS. FRANK. Good night, then. *[She leans down to kiss anne. anne throws her arm up over her face, turning away. mrs. frank, hiding her hurt, kisses anne's arm.]* You'll be all right? There's nothing that you want?

ANNE. Will you please ask Father to come. **4**

MRS. FRANK. *[After a second.]* Of course, Anne dear. *[She hurries out into the other room. mr. frank comes to her as she comes in.]* Sie verlangt nach Dir!

MR. FRANK. *[Sensing her hurt.]* Edith, Liebe, schau . . .

MRS. FRANK. Es macht nichts! Ich danke dem lieben Herrgott, dass sie sich wenigstens an Dich wendet, wenn sie Trost

**4 Key Reading Skill**

**Drawing Conclusions** Why does Anne respond to her mother as she does here? How do you suppose this makes Mrs. Frank feel?

braucht! Geh hinein, Otto, sie ist ganz hysterisch vor Angst. [As *mr. frank* hesitates.] Geh zu ihr.<sup>2</sup> [He looks at her for a second and then goes to get a cup of water for *anne*. *mrs. frank* sinks down on the bed, her face in her hands, trying to keep from sobbing aloud. *margot* comes over to her, putting her arms around her.] She wants nothing of me. She pulled away when I leaned down to kiss her. 5

MARGOT. It's a phase . . . You heard Father . . . Most girls go through it . . . they turn to their fathers at this age . . . they give all their love to their fathers.

MRS. FRANK. You weren't like this. You didn't shut me out.

MARGOT. She'll get over it . . .

[She smooths the bed for MRS. FRANK and sits beside her a moment as MRS. FRANK lies down. In ANNE'S room MR. FRANK comes in, sitting down by ANNE. ANNE flings her arms around him, clinging to him. In the distance we hear the sound of ack-ack.]

ANNE. Oh, Pim. I dreamed that they came to get us! The Green Police! They broke down the door and grabbed me and started to drag me out the way they did Jopie.

MR. FRANK. I want you to take this pill.

ANNE. What is it?

MR. FRANK. Something to quiet you.

[She takes it and drinks the water. In the main room MARGOT turns out the light and goes back to her bed.]

MR. FRANK. [To *anne*.] Do you want me to read to you for a while?

ANNE. No. Just sit with me for a minute. Was I awful? Did I yell terribly loud? Do you think anyone outside could have heard?

MR. FRANK. No. No. Lie quietly now. Try to sleep.

2. The Franks' conversation in German translates as follows: MRS. FRANK. "She wanted to see you!" MR. FRANK. "Edith, dear, look . . ." MRS. FRANK. "It's all right! Thank God that at least she turns to you when she is in need of comfort. Go in, Otto, she is hysterical with fear. Go to her."

## Practice the Skills

### 5 Key Literary Element

#### Dialogue and Monologue

Why did the playwrights have Mr. and Mrs. Frank speak in German here? How could theatergoers who don't know German (and don't have a foot-noted translation) get the ideas expressed in this conversation?



Practice the Skills

ANNE. I'm a terrible coward. I'm so disappointed in myself. I think I've conquered my fear . . . I think I'm really grown-up . . . and then something happens . . . and I run to you like a baby . . . I love you, Father. I don't love anyone but you. 6

MR. FRANK. [*Reproachfully.*] Annele!

ANNE. It's true. I've been thinking about it for a long time. You're the only one I love.

MR. FRANK. It's fine to hear you tell me that you love me. But I'd be happier if you said you loved your mother as well . . . She needs your help so much . . . your love . . .

ANNE. We have nothing in common. She doesn't understand me. Whenever I try to explain my views on life to her she asks me if I'm constipated.

MR. FRANK. You hurt her very much just now. She's crying. She's in there crying.

ANNE. I can't help it. I only told the truth. I didn't want her here . . . [*Then, with sudden change.*] Oh, Pim, I was horrible, wasn't I? And the worst of it is, I can stand off and look at myself doing it and know it's cruel and yet I can't stop doing it. What's the matter with me? Tell me. Don't say it's just a phase! Help me.

MR. FRANK. There is so little that we parents can do to help our children. We can only try to set a good example . . . point the way. The rest you must do yourself. You must build your own character.

ANNE. I'm trying. Really I am. Every night I think back over all of the things I did that day that were wrong . . . like putting the wet mop in Mr. Dussel's bed . . . and this thing now with Mother. I say to myself, that was wrong. I make up my mind, I'm never going to do that again. Never! Of course I may do something worse . . . but at least I'll never do *that* again! . . . I have a nicer side, Father . . . a sweeter, nicer side. But I'm scared to show it. I'm afraid that people are going to laugh at me if I'm serious. So the mean Anne comes to the outside and the good Anne stays on the inside, and I keep on trying to switch them around and have the good Anne

6 Reviewing Skills

**Connecting** It's been several months since Anne heard about her friend, but the nightmare suggests that she's more upset than she realized. Do you think that makes her a "terrible coward"? How would you react to similar news?

outside and the bad Anne inside and be what I'd like to be . . . and might be . . . if only . . . only . . . 7

[She is asleep. MR. FRANK watches her for a moment and then turns off the light, and starts out. The lights dim out. The curtain falls on the scene. ANNE'S VOICE is heard dimly at first, and then with growing strength.]

ANNE'S VOICE. . . The air raids are getting worse. They come over day and night. The noise is terrifying. Pim says it should be music to our ears. The more planes, the sooner will come the end of the war. Mrs. Van Daan pretends to be a fatalist.<sup>3</sup> What will be, will be. But when the planes come over, who is the most frightened? No one else but Petronella! . . . 8 Monday, the ninth of November, nineteen forty-two. Wonderful news! The Allies have landed in Africa. Pim says that we can look for an early finish to the war. Just for fun he asked each of us what was the first thing we wanted to do when we got out of here. Mrs. Van Daan longs to be home with her own things, her needle-point chairs, the Beckstein piano her father gave her . . . the best that money could buy. Peter would like to go to a movie. Mr. Dussel wants to get back to his dentist's drill. He's afraid he is losing his touch. For myself, there are so many things . . . to ride a bike again . . . to laugh till my belly aches . . . to have new clothes from the skin out . . . to have a hot tub filled to overflowing and **wallow** in it for hours . . . to be back in school with my friends . . . 9

[As the last lines are being said, the curtain rises on the scene. The lights dim on as ANNE'S VOICE fades away.]

3. A **fatalist** (FAY tul ist) is someone who believes that fate controls everything that happens.

Vocabulary

**wallow** (WAH loh) *v.* to take selfish pleasure in comfort

Practice the Skills

7 Key Literary Element

**Dialogue and Monologue** A monologue often reveals a great deal about the speaker. Why, do you think, is Anne so open and honest about herself here?

8 Key Reading Skill

**Drawing Conclusions** Judging from the first few lines of this speech, who is conducting these air raids—the Allies or Germany? Why does Mr. Frank say their noise should be “music to our ears”?

9 Key Reading Skill

**Drawing Conclusions** What do the responses to Mr. Frank's question tell you about these characters?

SCENE 5

Practice the Skills

[It is the first night of the Hanukkah celebration. MR. FRANK is standing at the head of the table on which is the Menorah. He lights the Shamos, or servant candle, and holds it as he says the blessing. Seated listening is all of the “family,” dressed in their best. The men wear hats, PETER wears his cap.<sup>4</sup>]

MR. FRANK. [Reading from a prayer book.] “Praised be Thou, oh Lord our God, Ruler of the universe, who has **sanctified** us



**Visual Vocabulary**  
The **Menorah** (muh NOR uh) is a candlestick with nine branches.

with Thy commandments and bidden us kindle the Hanukkah lights. **10** Praised be Thou, oh Lord our God, Ruler of the universe, who has wrought wondrous deliverances for our fathers in days of old. Praised be Thou, oh Lord our God, Ruler of the universe, that Thou has given us life and **sustenance** and brought us to this happy season.” [MR. FRANK LIGHTS THE ONE

CANDLE OF THE MENORAH AS HE CONTINUES.] “We kindle this Hanukkah light to celebrate the great and wonderful deeds wrought through the zeal with which God filled the hearts of the heroic Maccabees, two thousand years ago. They fought against indifference, against tyranny and oppression, and they restored our Temple to us.<sup>5</sup> May these lights remind us that we should ever look to God, whence cometh our help.” Amen. [Pronounced O-mayn.]

ALL. Amen.

[MR. FRANK hands MRS. FRANK the prayer book.]

**10 English Language Coach**

**Historical Influences** Look at the word **sanctified**. It’s a form of the verb *sanctify*. The suffix *-ify* can mean “to give a certain quality.” Review the chart on page 764 to remember the meaning of the root *sanct*. What do you think *sanctify* means?

4. The eight-day Jewish holiday **Hanukkah** (HAW nuh kuh) is celebrated in December. It honors the Jews’ victory over Syrian enemies in 165 B.C. One candle of the Menorah is called the **Shamos** (SHAW mus), or **servant candle**, because it’s used to light the others. Jewish males wear some sort of hat during religious services and ceremonies. In the next few speeches, Mr. and Mrs. Frank read traditional Hanukkah blessings and prayers.

5. It was the **Maccabees**, a family of Jewish patriots, who led the Jews in their fight against the Syrians’ cruel and unjust use of power (**tyranny and oppression**).

**Vocabulary**

**sustenance** (SUS tuh nuns) *n.* food and other necessities of life

MRS. FRANK. [*Reading.*] "I lift up mine eyes unto the mountains, from whence cometh my help. My help cometh from the Lord who made heaven and earth. He will not suffer thy foot to be moved. He that keepeth thee will not slumber. He that keepeth Israel doth neither slumber nor sleep. The Lord is thy keeper. The Lord is thy shade upon thy right hand. The sun shall not smite thee by day, nor the moon by night. The Lord shall keep thee from all evil. He shall keep thy soul. The Lord shall guard thy going out and thy coming in, from this time forth and forevermore." Amen. **11**

ALL. Amen.

[MRS. FRANK puts down the prayer book and goes to get the food and wine. MARGOT helps her. MR. FRANK takes the men's hats and puts them aside.]

DUSSEL. [*Rising.*] That was very moving.

ANNE. [*Pulling him back.*] It isn't over yet!

MRS. VAN DAAN. Sit down! Sit down!

ANNE. There's a lot more, songs and presents.

DUSSEL. Presents?

MRS. FRANK. Not this year, unfortunately.

MRS. VAN DAAN. But always on Hanukkah everyone gives presents . . . everyone!

DUSSEL. Like our St. Nicholas' Day.<sup>6</sup>

[*There is a chorus of "no's" from the group.*]

MRS. VAN DAAN. No! Not like St. Nicholas! What kind of a Jew are you that you don't know Hanukkah? **12**

MRS. FRANK. [*As she brings the food.*] I remember particularly the candles . . . First one, as we have tonight. Then the second night you light two candles, the next night three . . . and so on until you have eight candles burning. When there are eight candles it is truly beautiful.

## Practice the Skills

### 11 Reviewing Skills

#### Monitoring Comprehension

After reading formal and difficult language, it's a good idea to monitor your comprehension. Ask yourself whether you understand what the prayers say.

### 12 Key Reading Skill

**Drawing Conclusions** What can you conclude from Dussel's questions and comments about his knowledge of Judaism?

6. In the Netherlands, Christian children receive gifts from *St. Nicholas* on December 6.

MRS. VAN DAAN. And the potato pancakes.

MR. VAN DAAN. Don't talk about them!

MRS. VAN DAAN. I make the best *latkes*<sup>7</sup> you ever tasted!

MRS. FRANK. Invite us all next year . . . in your own home.

MR. FRANK. God willing!

MRS. VAN DAAN. God willing.

MARGOT. What I remember best is the presents we used to get when we were little . . . eight days of presents . . . and each day they got better and better.

MRS. FRANK. [*Sitting down.*] We are all here, alive. That is present enough. **13**

ANNE. No, it isn't. I've got something . . .

*[She rushes into her room, hurriedly puts on a little hat improvised from the lamp shade, grabs a satchel bulging with parcels and comes running back.]*

MRS. FRANK. What is it?

ANNE. Presents!

MRS. VAN DAAN. Presents!

DUSSEL. Look!

MR. VAN DAAN. What's she got on her head?

PETER. A lamp shade!

ANNE. [*She picks out one at random.*] This is for Margot. [*She hands it to Margot, pulling her to her feet.*] Read it out loud.

MARGOT. [*Reading.*]

"You have never lost your temper.

You never will, I fear,

You are so good.

But if you should,

Put all your cross words here." **14**

**7. Latkes** (LOT kuz) are potato pancakes.

## Practice the Skills

### 13 **BIG Question**

Do you think the characters should be celebrating Hanukkah despite their situation? What value do religion and tradition have in helping people through hard times? Write your thoughts on the Workshop 1 Foldable for Unit 6. Your response will help you complete the Unit Challenge later.

### 14 **Reviewing Skills**

**Analyzing** Anne's poem pokes fun at Margot's "perfect" behavior. What does it tell you about Anne?



[*She tears open the package.*] A new crossword puzzle book!  
Where did you get it?

ANNE. It isn't new. It's one that you've done. But I rubbed it all out, and if you wait a little and forget, you can do it all over again.

MARGOT. [*Sitting.*] It's wonderful, Anne. Thank you. You'd never know it wasn't new.

[*From outside we hear the sound of a streetcar passing.*]

ANNE. [*With another gift.*] Mrs. Van Daan.

MRS. VAN DAAN. [*Taking it.*] This is awful . . . I haven't anything for anyone . . . I never thought . . .

MR. FRANK. This is all Anne's idea. **15**

MRS. VAN DAAN. [*Holding up a bottle.*] What is it?

ANNE. It's hair shampoo. I took all the odds and ends of soap and mixed them with the last of my toilet water.<sup>8</sup>

MRS. VAN DAAN. Oh, Anneke!

ANNE. I wanted to write a poem for all of them, but I didn't have time. [*Offering a large box to mr. van daan.*] Yours, Mr. Van Daan, is really something . . . something you want more than anything. [*As she waits for him to open it.*] Look! Cigarettes!

MR. VAN DAAN. Cigarettes!

ANNE. Two of them! Pim found some old pipe tobacco in the pocket lining of his coat . . . and we made them . . . or rather, Pim did.

MRS. VAN DAAN. Let me see . . . Well, look at that! Light it, Putti! Light it.

[*MR. VAN DAAN hesitates.*]

ANNE. It's tobacco, really it is! There's a little fluff in it, but not much. **16**

## Practice the Skills

### 15 Key Reading Skill

**Drawing Conclusions** Why does Mr. Frank make a point of saying this?

### 16 Key Literary Element

**Dialogue and Monologue** In good dialogue, the characters speak in ways that suit their personalities. For example, Anne talks often, at length, and with strong feeling. How do those things match her personality? As you read, notice how the other characters speak and imagine how they sound.

8. **Toilet water** is a lightly scented liquid used as a perfume.

Practice the Skills

*[Everyone watches intently as MR. VAN DAAN cautiously lights it. The cigarette flares up. Everyone laughs.]*

PETER. It works!

MRS. VAN DAAN. Look at him.

MR. VAN DAAN. *[Spluttering.]* Thank you, Anne. Thank you.

*[ANNE rushes back to her satchel for another present.]*

ANNE. *[Handing her mother a piece of paper.]* For Mother, Hanukkah greeting.

*[She pulls her mother to her feet.]*

MRS. FRANK. *[She reads.]* “Here’s an I.O.U. that I promise to pay. Ten hours of doing whatever you say. Signed, Anne Frank.”

*[MRS. FRANK, touched, takes ANNE in her arms, holding her close.]*

DUSSEL. *[To anne.]* Ten hours of doing what you’re told? Anything you’re told?

ANNE. That’s right.

DUSSEL. You wouldn’t want to sell that, Mrs. Frank?

MRS. FRANK. Never! This is the most precious gift I’ve ever had! **17**

*[She sits, showing her present to the others. ANNE hurries back to the satchel and pulls out a scarf, the scarf that MR. FRANK found in the first scene.]*

ANNE. *[Offering it to her father.]* For Pim.

MR. FRANK. Anneke . . . I wasn’t supposed to have a present!

*[He takes it, unfolding it and showing it to the others.]*

ANNE. It’s a muffler . . . to put round your neck . . . like an ascot, you know. I made it myself out of odds and ends . . . I knitted it in the dark each night, after I’d gone to bed. I’m afraid it looks better in the dark!

MR. FRANK. *[Putting it on.]* It’s fine. It fits me perfectly. Thank you, Annele.

**17 Key Reading Skill**

**Drawing Conclusions** Why is Anne’s gift to her mother particularly important and touching? Explain.

[ANNE hands PETER a ball of paper, with a string attached to it.]

ANNE. That's for Mouschi.

PETER. [Rising to bow.] On behalf of Mouschi, I thank you.

ANNE. [Hesitant, handing him a gift.] And . . . this is yours . . . from Mrs. Quack Quack. [As he holds it gingerly<sup>9</sup> in his hands.] Well . . . open it . . . Aren't you going to open it?

PETER. I'm scared to. I know something's going to jump out and hit me.

ANNE. No. It's nothing like that, really.

MRS. VAN DAAN. [As he is opening it.] What is it, Peter? Go on. Show it.

ANNE. [Excitedly.] It's a safety razor!

DUSSEL. A what?

ANNE. A razor!

MRS. VAN DAAN. [Looking at it.] You didn't make that out of odds and ends.

ANNE. [To Peter.] Miep got it for me. It's not new. It's second-hand. But you really do need a razor now.

DUSSEL. For what?

ANNE. Look on his upper lip . . . you can see the beginning of a mustache. **18**

DUSSEL. He wants to get rid of that? Put a little milk on it and let the cat lick it off.

PETER. [Starting for his room.] Think you're funny, don't you?

DUSSEL. Look! He can't wait! He's going in to try it!

PETER. I'm going to give Mouschi his present!

[He goes into his room, slamming the door behind him.]

MR. VAN DAAN. [Disgustedly.] Mouschi, Mouschi, Mouschi. **19**

## Practice the Skills

### **18** Key Reading Skill

**Drawing Conclusions** In scene 3, Anne made fun of Peter's "little fuzz." Why does she now give him a razor? Is she mocking him again?

### **19** Reviewing Skills

**Analyzing** Why do you think Mr. Van Daan is always so disgusted about Peter and his cat?

9. *Gingerly* (JIN jur lee) means "lightly; cautiously."

Practice the Skills

[In the distance we hear a dog persistently barking. ANNE brings a gift to DUSSEL.]

ANNE. And last but never least, my roommate, Mr. Dussel.

DUSSEL. For me? You have something for me?

[He opens the small box she gives him.]

ANNE. I made them myself.

DUSSEL. [Puzzled.] **Capsules!** Two capsules! **20**

ANNE. They're ear-plugs!

DUSSEL. Ear-plugs?

ANNE. To put in your ears so you won't hear me when I thrash around at night. I saw them advertised in a magazine. They're not real ones . . . I made them out of cotton and candle wax. Try them . . . See if they don't work . . . see if you can hear me talk . . .

DUSSEL. [Putting them in his ears.] Wait now until I get them in . . . SO.

ANNE. Are you ready?

DUSSEL. Huh?

ANNE. Are you ready?

DUSSEL. Good God! They've gone inside! I can't get them out! [They laugh as mr. dussel jumps about, trying to shake the plugs out of his ears. Finally he gets them out. Putting them away.] Thank you, Anne! Thank you!

MR. VAN DAAN. A real Hanukkah!

MRS. VAN DAAN. Wasn't it cute of her?

MRS. FRANK. I don't know when she did it.

MARGOT. I love my present. **21**

} Together

ANNE. [Sitting at the table.] And now let's have the song, Father . . . please . . . [To dussel.] Have you heard the Hanukkah song, Mr. Dussel? The song is the whole thing! [She sings.] "Oh, Hanukkah! Oh Hanukkah! The sweet celebration . . ."

**20 English Language Coach**

**Historical Influences** The word **capsule** came to English through French; the original Latin word meant "box or case."

**21 Key Reading Skill**

**Drawing Conclusions** Is Anne's gift-giving a success, particularly with those she's had conflicts with?

MR. FRANK. [*Quieting her.*] I'm afraid, Anne, we shouldn't sing that song tonight. [*To Dussel.*] It's a song of **jubilation**, of rejoicing. One is apt to become too enthusiastic.

ANNE. Oh, please, please. Let's sing the song. I promise not to shout!

MR. FRANK. Very well. But quietly now . . . I'll keep an eye on you and when . . .

[*As ANNE starts to sing, she is interrupted by DUSSEL, who is snorting and wheezing.*]

DUSSEL. [*Pointing to Peter.*] You . . . You! [*PETER IS COMING FROM HIS BEDROOM, OSTENTATIALLY<sup>10</sup> holding a bulge in his coat as if he were holding his cat, and dangling Anne's present before it.*] How many times . . . I told you . . . Out! Out!

MR. VAN DAAN. [*Going to Peter.*] What's the matter with you? Haven't you any sense? Get that cat out of here.

PETER. [*Innocently.*] Cat?

MR. VAN DAAN. You heard me. Get it out of here!

PETER. I have no cat. **22**

[*Delighted with his joke, he opens his coat and pulls out a bath towel. The group at the table laugh, enjoying the joke.*]

DUSSEL. [*Still wheezing.*] It doesn't need to be the cat . . . his clothes are enough . . . when he comes out of that room . . .

MR. VAN DAAN. Don't worry. You won't be bothered any more. We're getting rid of it.

DUSSEL. At last you listen to me.

[*He goes off into his bedroom.*]

Practice the Skills

**22** Key Reading Skill

**Drawing Conclusions** Why does Peter take joy in teasing Dussel? What does Peter's prank reveal about Dussel?

**10.** When Peter holds his coat **ostentatiously** (aw sten TAY shus lee), he does it in a showy way that's meant to attract attention.

Vocabulary

**jubilation** (joo buh LAY shun) *n.* great joy and excitement



Practice the Skills

MR. VAN DAAN. [*Calling after him.*] I'm not doing it for you. That's all in your mind . . . all of it! [*He starts back to his place at the table.*] I'm doing it because I'm sick of seeing that cat eat all our food.

PETER. That's not true! I only give him bones . . . scraps . . .

MR. VAN DAAN. Don't tell me! He gets fatter every day! Damn cat looks better than any of us. Out he goes tonight!

PETER. No! No!

ANNE. Mr. Van Daan, you can't do that! That's Peter's cat. Peter loves that cat.

MRS. FRANK. [*Quietly.*] Anne.

PETER. [*To mr. van daan.*] If he goes, I go.

MR. VAN DAAN. Go! Go!

MRS. VAN DAAN. You're not going and the cat's not going! Now please . . . this is Hanukkah . . . Hanukkah . . . this is the time to celebrate . . . What's the matter with all of you? Come on, Anne. Let's have the song.

ANNE. [*Singing.*] "Oh, Hanukkah! Oh, Hanukkah! The sweet celebration."

MR. FRANK. [*Rising.*] I think we should first blow out the candle . . . then we'll have something for tomorrow night.

MARGOT. But, Father, you're supposed to let it burn itself out.

MR. FRANK. I'm sure that God understands shortages. [*Before blowing it out.*] "Praised be Thou, oh Lord our God, who hast sustained us and **permitted** us to celebrate this joyous festival." 23

*[He is about to blow out the candle when suddenly there is a crash of something falling below. They all freeze in horror, motionless. For a few seconds there is complete silence. MR. FRANK slips off his shoes. The others noiselessly follow his example. MR. FRANK turns out a light near him. He motions to PETER to turn off the center lamp. PETER tries to reach it, realizes he cannot and gets up on a chair. Just as he is touching the lamp he loses his balance. The chair goes out from under him. He falls. The iron lamp shade*

23 English Language Coach

**Historical Influences** The word **permitted** contains the Latin root *mit*, which means "send." What other words do we get from *mit*? (No, *mitt* and *mitten* are not from this root.)

*crashes to the floor. There is a sound of feet below, running down the stairs.]*

MR. VAN DAAN. [*Under his breath.*] God Almighty! [*The only light left comes from the Hanukkah candle. dussel comes from his room. mr. frank creeps over to the stairwell and stands listening. The dog is heard barking excitedly.*] Do you hear anything? **24**

MR. FRANK. [*In a whisper.*] No. I think they've gone.

MRS. VAN DAAN. It's the Green Police. They've found us.

MR. FRANK. If they had, they wouldn't have left. They'd be up here by now.

MRS. VAN DAAN. I know it's the Green Police. They've gone to get help. That's all. They'll be back!

MR. VAN DAAN. Or it may have been the Gestapo,<sup>11</sup> looking for papers . . .

MR. FRANK. [*Interrupting.*] Or a thief, looking for money.

MRS. VAN DAAN. We've got to do something . . . Quick! Quick! Before they come back.

MR. VAN DAAN. There isn't anything to do. Just wait.

*[MR. FRANK holds up his hand for them to be quiet. He is listening intently. There is complete silence as they all strain to hear any sound from below. Suddenly ANNE begins to sway. With a low cry she falls to the floor in a faint. MRS. FRANK goes to her quickly, sitting beside her on the floor and taking her in her arms.]* **25**

MRS. FRANK. Get some water, please! Get some water!

*[MARGOT starts for the sink.]*

MR. VAN DAAN. [*Grabbing margo t.*] No! No! No one's going to run water!

MR. FRANK. If they've found us, they've found us. Get the water. [*MARGOT STARTS AGAIN FOR THE SINK. MR. FRANK, GETTING A FLASHLIGHT.*] I'm going down.

## Practice the Skills

### 24 Reviewing Skills

**Analyzing** This is the second mention of the dog. (See the stage directions at the top of p. 779.) What might it mean to hear barking, silence, a crash on a floor below, then barking?

### 25 Key Reading Skill

**Drawing Conclusions** Why does Anne, of all people, faint? (Recall the beginning of scene 4.)

11. The **Gestapo** (guh STAH poh) were the Nazi secret police.

[MARGOT rushes to him, clinging to him. ANNE struggles to consciousness.] 26

MARGOT. No, Father, no! There may be someone there, waiting . . . It may be a trap!

MR. FRANK. This is Saturday. There is no way for us to know what has happened until Miep or Mr. Kraler comes on Monday morning. We cannot live with this **uncertainty**.

MARGOT. Don't go, Father!

MRS. FRANK. Hush, darling, hush. [MR. FRANK SIPS QUIETLY OUT, DOWN THE STEPS, AND OUT THROUGH THE DOOR BELOW.] Margot! Stay close to me.

[MARGOT goes to her mother.]

MR. VAN DAAN. Shush! Shush!

[MRS. FRANK whispers to MARGOT to get the water. MARGOT goes for it.]

MRS. VAN DAAN. Putti, where's our money? Get our money. I hear you can buy the Green Police off, so much a head. Go upstairs quick! Get the money!

MR. VAN DAAN. Keep still!

MRS. VAN DAAN. [Kneeling before him, pleading.] Do you want to be dragged off to a concentration camp? Are you going to stand there and wait for them to come up and get you? Do something, I tell you!

MR. VAN DAAN. [Pushing her aside.] Will you keep still!

[He goes over to the stairwell to listen. PETER goes to his mother, helping her up onto the sofa. There is a second of silence, then ANNE can stand it no longer.]

ANNE. Someone go after Father! Make Father come back!

PETER. [Starting for the door.] I'll go.

MR. VAN DAAN. Haven't you done enough?

### Vocabulary

**uncertainty** (un SUR tun tee) *n.* the state of being unsure or not knowing

## Practice the Skills

### 26 English Language Coach

**Historical Influences** The Latin root *scientia* means "know." The words *science* and **consciousness** come from this root.



Otto and Anne (both in light-colored coats) and friends, July 1941

*[He pushes PETER roughly away. In his anger against his father PETER grabs a chair as if to hit him with it, then puts it down, burying his face in his hands. MRS. FRANK begins to pray softly.]*

ANNE. Please, please, Mr. Van Daan. Get Father.

MR. VAN DAAN. Quiet! Quiet! **27**

*[ANNE is shocked into silence. MRS. FRANK pulls her closer, holding her protectively in her arms.]*

MRS. FRANK. *[Softly, praying.]* "I lift up mine eyes unto the mountains, from whence cometh my help. My help cometh from the Lord who made heaven and earth. He will not suffer thy foot to be moved . . . He that keepeth thee will not slumber . . ."

## Practice the Skills

### **27** Reviewing Skills

**Comparing and Contrasting**  
Compare Peter and his father as they wait for Mr. Frank to return.

Practice the Skills

[*She stops as she hears someone coming. They all watch the door tensely. MR. FRANK comes quietly in. ANNE rushes to him, holding him tight.*]

MR. FRANK. It was a thief. That noise must have scared him away.

MRS. VAN DAAN. Thank God.

MR. FRANK. He took the cash box. And the radio. He ran away in such a hurry that he didn't stop to shut the street door. It was swinging wide open. [*A breath of relief sweeps over them.*] I think it would be good to have some light.

MARGOT. Are you sure it's all right?

MR. FRANK. The danger has passed. [*MARGOT GOES TO LIGHT THE SMALL LAMP.*] Don't be so terrified, Anne. We're safe.

DUSSEL. Who says the danger has passed? Don't you realize we are in greater danger than ever? **28**

MR. FRANK. Mr. Dussel, will you be still!

[*MR. FRANK takes ANNE back to the table, making her sit down with him, trying to calm her.*]

DUSSEL. [*Pointing to Peter.*] Thanks to this clumsy fool, there's someone now who knows we're up here! Someone now knows we're up here, hiding!

MRS. VAN DAAN. [*Going to Dussel.*] Someone knows we're here, yes. But who is the someone? A thief! A thief! You think a thief is going to go to the Green Police and say . . . I was robbing a place the other night and I heard a noise up over my head? You think a thief is going to do that?

DUSSEL. Yes. I think he will.

MRS. VAN DAAN. [*Hysterically.*] You're crazy!

[*She stumbles back to her seat at the table. PETER follows protectively, pushing DUSSEL aside.*]

DUSSEL. 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!

**28** Key Reading Skill

**Drawing Conclusions** Do you agree with Dussel? Explain.



[He goes off into the bedroom. There is a second of appalled silence.]

MR. VAN DAAN. He's right.

ANNE. Father, let's get out of here! We can't stay here now . . . Let's go . . .

MR. VAN DAAN. Go! Where?

MRS. FRANK. [*Sinking into her chair at the table.*] Yes. Where?

MR. FRANK. [*Rising, to them all.*] Have we lost all faith? All courage? A moment ago we thought that they'd come for us. We were sure it was the end. But it wasn't the end. We're alive, safe. [MR. VAN DAAN GOES TO THE TABLE AND SITS. MR. FRANK PRAYS.] "We thank Thee, oh Lord our God, that in Thy infinite mercy Thou hast again seen fit to spare us." [*He blows out the candle, then turns to anne.*] Come on, Anne. The song! Let's have the song! [*He starts to sing. anne finally starts falteringly to sing, as mr. frank urges her on. Her voice is hardly audible at first.*] **29**

ANNE. [*Singing.*]

"Oh, Hanukkah! Oh, Hanukkah!  
The sweet . . . celebration . . ."

[*As she goes on singing, the others gradually join in, their voices still shaking with fear. MRS. VAN DAAN sobs as she sings.*]

GROUP. "Around the feast . . . we . . . gather  
In complete . . . jubilation . . .  
Happiest of sea . . . sons  
Now is here.  
Many are the reasons for good cheer."

[*DUSSEL comes from the bedroom. He comes over to the table, standing beside MARGOT, listening to them as they sing.*]

"Together  
We'll weather  
Whatever tomorrow may bring."

[*As they sing on with growing courage, the lights start to dim.*]

## Practice the Skills

### **29** English Language Coach

**Historical Influences** The Latin root *aud* is the basis of many words, including *audio* and *auditorium*. What does *aud* mean? What word in this paragraph can help you figure out the root's meaning?

“So hear us rejoicing  
And merrily voicing  
The Hanukkah song that we sing.  
Hoy!”

[*The lights are out. The curtain starts slowly to fall.*]

“Hear us rejoicing  
And merrily voicing  
The Hanukkah song that we sing.” 30

[*They are still singing, as the curtain falls.*]

30 **BIG Question**

How does Mr. Frank respond to the others’ doubts and fears? Does it work? Write your answer on the Workshop 1 Foldable for Unit 6. Your response will help you complete the Unit Challenge later.



Anne in the Franks’ Amsterdam apartment, 1941.

**Analyzing the Photo** At age twelve, Anne is still too small for the desk and sits on a cushion to write. Notice the picture’s torn corner. Most of the photos of the Franks came from the family album or from Anne’s own scrapbook.

# After You Read

## *The Diary of Anne Frank,* Act 1, Scenes 4–5



### Answering the **BIG** Question

1. In scene 5, traditions and religious faith lift the characters' spirits—until things take a very bad turn. Would they be better off at the end of the scene if they had *not* celebrated Hanukkah?
2. **Recall** What happens in the nightmare that wakes Anne?  
**TIP** Right There
3. **Recall** Why does Mr. Van Daan say he wants to get rid of Peter's cat?  
**TIP** Right There
4. **Summarize** In a paragraph, tell what Anne goes through in scenes 4 and 5. Which one event or experience do you think affects her the most?  
**TIP** Think and Search

### Critical Thinking

5. **Interpret** What do you learn about the characters from their reactions to the thief downstairs? Explain.  
**TIP** Think and Search
6. **Infer** Hanukkah is a celebration of freedom. How does the group's celebration of the holiday add to the meaning of the play?  
**TIP** Author and Me
7. **Evaluate** How do you think Anne affects the lives of the others?  
**TIP** Author and Me
8. **Interpret** From your experience, is Anne's conflict with her mother normal? Explain.  
**TIP** Author and Me

### Write About Your Reading

**Written Response** At the end of scene 4, Anne's voice says that Mr. Frank asked everyone "the first thing we wanted to do when we got out of here." She then lists four responses, but there are eight main characters. She does not tell what the other four wanted. Write a sentence or two answering Mr. Frank's question for each of the following:

- Mr. Van Daan
- Mrs. Frank
- Mr. Frank
- Margot

**Objectives** (pp. 788–789)

**Reading** Draw conclusions • Make connections from text to self

**Literature** Identify literary elements: dialogue, monologue

**Vocabulary** Identify historical influences on English

**Writing** Respond to literature

**Grammar** Use punctuation: direct quotations

## Skills Review

### Key Reading Skill: Drawing Conclusions

9. Mrs. Van Daan asks Dussel “what kind of a Jew” he is. Based on the fact that he’s in hiding, what can you conclude about the “kind of a Jew” the Nazis were sending to concentration camps?

### Key Literary Element: Dialogue and Monologue

10. Describe one character, based on his or her part of the dialogue. Think about how often the character speaks, how much or little he or she says, and what vocabulary he or she uses.
11. Find two monologues in scene 5. For each, list the page number and identify the speaker. Then briefly tell one thing you learned about the speaker from this monologue.

### Reviewing Skills: Analyzing

12. Scene 5 begins with good feelings and a sense of togetherness. What things occur during the scene to produce bad feelings in the group?

## Vocabulary Check

Rewrite each sentence, filling in the blank with the best word from the list.

**makeshift   wallow   sustenance  
jubilant   uncertainty**

13. Waiting to hear from the doctor after Jason’s surgery was a time of terrible \_\_\_\_.
14. Many hungry and homeless people depend on food pantries for \_\_\_\_.
15. We love to \_\_\_\_ on the couch, watching the Sunday football games and eating pizza.
16. You’ve never seen such \_\_\_\_ as when we won the state championship.
17. Made from a torn-up shirt, the \_\_\_\_ bandages would have to do until they could reach a hospital.
18. **English Language Coach** Identify the roots in *recycling*, *reversible*, and *science*.

## Grammar Link: Commas with Direct Quotations

Use a comma and quotation marks to set off a direct quotation. A **direct quotation** gives a speaker’s exact words. If it *follows* the speaker’s name, place the comma directly before the opening quotation mark.

- Tito replied, “Peru is in South America.”

If the quotation comes *before* the speaker’s name, place the comma after the last quoted word and before the closing quotation mark.

- “Peru is in South America,” Tito replied.

If the speaker’s name divides the quotation, place one comma after the first part and a second comma just before the next opening quotation mark.

- “Peru,” Tito replied, “is in South America.”

### Grammar Practice

Rewrite the sentences below, inserting commas where they are needed.

19. “This is going to be fun” she said.
20. Martina yelled “Goodbye!”
21. “Don’t forget” she said “that tomorrow is Sunday.”
22. Ms. DeLonga said “Unfortunately, it’s too rainy for us to go on the field trip to the nature reserve.”
23. “The cardboard chewing gum was a great April Fool’s trick” Salina and Janine said as they giggled.
24. “Digger,” Ty yelled at his dog “stop digging up the yard! It’s already full of your buried bones!”

**Writing Application** Review your Write About Your Reading activity. If you used any direct quotations, make sure that you used commas correctly.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).



# WRITING WORKSHOP PART 1

## Dramatic Scene Prewriting and Drafting

**ASSIGNMENT** Adapt a scene from a story and write it like a play

**Purpose:** To write an interesting scene about a person who doesn't give up when something bad happens

**Audience:** Your teacher and your classmates

### Writing Rubric

As you write you should

- describe a setting
- create dialogue
- write stage directions
- develop characters

**Objectives** (pp. 790–793)

**Writing** Use the writing process: prewrite, draft • Write a dramatic scene • Use literary elements: setting, dialogue, stage direction, character • Write with fluency and clarity

**Grammar** Use sentence elements correctly: introductory word, phrases, clauses

When you go to the movies, turn on a TV show, or see a play in a theater, you're watching people act out a story.

A play is a story performed for an audience. Actors take the roles of different characters. The stage is set up like the place where the action occurs. Often, that's a single room, but it can be any place—a farmhouse, a crater on Mars, or the Grand Canyon. And it can be as many places as the playwright wants.

A **dramatic scene** is a group of related actions or conversations that happen in a particular time and place.

In this Writing Workshop, you'll choose part of a story about what happens to someone when the going gets tough. You'll turn that story scene into a dramatic scene. You'll use the same elements you would use to write a whole play. However, you're adapting another writer's work. That means you need to try to be faithful to his or her original purpose and ideas.

### Prewriting

## Get Ready to Write

### Choose a Story and Scene

Before you begin to write, you need to choose the story to use as the basis of your dramatic scene. Find a scene from one of the stories you've read in this book. Look for a character facing a big problem, because that's who and what your dramatic scene will be about. This checklist can help you choose. The more questions that you answer with a "yes," the better your choice will be.

Selection Checklist	Yes	No
Does the story contain a clear conflict?		
Can this conflict be acted out on a stage?		
Does the conflict occur in one particular place?		
Is it a problem that you feel strongly about?		
Is it a problem that will interest your audience?		
Does the story have characters you can use?		
Does the scene have fewer than six important characters?		
Does the story have dialogue, or can you write dialogue that will explain what is happening?		



After deciding on a story scene, reread it and focus on the main conflict. Your dramatic scene can't include every detail from the story.

## The Script

A play is written in a special form called a **script**. It includes these elements:

- **Characters** A script usually provides a simple list of characters in the order they first appear onstage. Some playwrights add short descriptions, including information such as age, occupation, or physical appearance. Minor characters don't necessarily need proper names but may be given descriptive titles such as "Nurse," "Man 1," "Man 2," or "Happy Woman."
- **Setting** A script often begins with a statement of the time and place. This can be simple ("The present. A room.") or detailed ("May 4, 1921, noon, the steps in front of the Virginia County Courthouse").
- **Stage directions** These describe what the sets, lights, sound effects, and music are like, as well as how characters look, move, and sound.
- **Dialogue** This will be *most* of a script. Right before each piece of dialogue is the name of the character who will say it. Like real-life conversation, well-written dialogue can tell the audience a great deal about a character's background, personality, and motives.

### Drafting

## Start Writing!

It's time to start writing! Think like a playwright. Imagine how each character looks, moves, and talks. The more details you can imagine, the easier it will be to write them. (You may decide to cut some of them out later.) Also, don't get carried away with stage directions; a good playwright leaves room for the actors, designers, and directors to make creative choices too.

## First Draft

Every writer begins with a first draft. That means you shouldn't worry about how things look on the page right now. You can fix it all later on. Since you're adapting a story that already exists, do the easy parts first—the character list and setting. That will help you start thinking about the harder parts.

## Characters

First list every character in the story scene. If that includes a "cast of thousands," you'll have to figure out whom to keep and whom to cut. Sometimes it's possible to combine two less important characters into one. If you were adapting a story about Harriet Tubman, your list might look like this:

*Harriet Tubman*  
*Harriet's brother*  
*John, a slave*  
*Ten other slaves*

Literatureonline

**Writing Models** For models and other writing activities, go to [www.glencoe.com](http://www.glencoe.com).

**Writing Tip**

**Audience** Plays are meant to be performed for an audience. Imagine that you are the audience and “watch” the play in your imagination.

**Setting**

Start by explaining the setting in the simplest, most general terms. Then add descriptive details for the benefit of the actors and director. In your final script, this information—and any other words that aren’t dialogue—should be inside brackets. But now is not the time to worry about how the script looks. Now is the time to get ideas on paper. Here’s a sample description:

*[The 1850s. Maryland. It’s a cold, dark night on the eastern shore. Except for an occasional owl, it’s quiet.]*

**Stage Directions: Character Descriptions**

Briefly describe the characters who are onstage at the beginning. Give information to help the actors (and audience) understand why these characters are part of the scene. Putting characters’ names in capital letters makes it easier for actors. Indenting the stage directions makes them look different from the dialogue.

*[HARRIET TUBMAN appears from a cluster of trees. A few of the people she is helping escape can be seen looking from behind the trees. She is in dark clothing that she pulls close for warmth and to make it easier to travel through the thick brush. Her face is alert and filled with fierce determination. She is clearly in charge of the group.]*

Use directions to describe characters’ important movement and actions.

*[TUBMAN peers ahead, then motions for the others to follow.]*

**Writing Tip**

**Conflict** Discuss the scene with a friend. Ask whether the conflict is clear and, if not, what you could do to make it clearer.

**Dialogue**

At the beginning of each new speech, write the character’s name in capital letters. This makes it easier to see and separates it from what the person says; but don’t use all capitals for names in the speeches. Try to write dialogue that matches the character’s personality.

*TUBMAN. Follow me. Don’t make any noise.*

*JOHN. Are we there yet? It’ll be light soon, and we’re getting tired. My wife can’t keep walking much longer.*

*WIFE. [Quietly] I’m fine, John. Don’t worry about me.*

**Writing Tip**

**Dialogue** Write dialogue that explains the plot and action of the play. Listen to how people talk to one another to learn how to write better dialogue.

**Stage Directions: Action**

Add directions mainly when the characters should make important movements. This will help the actors understand what to do, especially if the dialogue doesn’t suggest what’s going on. Keep writing directions and dialogue until your scene does what you want it to.

*[JOHN steps toward the trees. A sudden, sharp sound makes him stop suddenly. The others are frozen in shock.]*

## Grammar Link

### Commas with Introductory Words, Phrases, and Clauses

An **introductory word** introduces a sentence. It may be an interjection, an adverb, or a present participle (a verb that ends in *-ing*).

- Well, it certainly took you a long time to get here!
- Fortunately, I found the five dollars I dropped.
- Singing, she went about her chores.

An **introductory phrase** begins with a preposition or a participle and introduces the sentence.

- Under the maple tree, Sal dozed in the hammock. (prepositional phrase)
- Singing to herself, she went about her chores. (participial phrase)

An **introductory clause** is a dependent clause that answers the questions *How? When? Where?*

- Before the lesson began, the swimming instructor checked the chlorine levels in the pool.
- Whenever it thunders, my dog hides.

### Why Are Commas Important?

Using a comma after an introductory word, phrase, or clause clarifies meaning and prevents misreading. The comma tells the reader where to pause before reading the rest of the sentence.

**Wrong:** Wherever you stop Joe will begin reading.

**Right:** Wherever you stop, Joe will begin reading.

### How Do I Do It?

Use a comma after an introductory word to introduce a sentence. A *mild* interjection must be followed by a comma. Always use a comma after an introductory participle. Use a comma after an adverb to introduce a sentence unless the meaning is clear without it. Then you can omit the comma.

- Yes, I know the answer. (interjection)
- Giggling, Jose threw the fake frog at his sister. (participle)
- Clearly, the field won't dry in time for the game. (adverb)
- Today I will finish my project. (adverb)

Some introductory phrases, such as participial phrases, require commas.

- Wondering what to do, she raised her hand.

Always use a comma after two or more introductory prepositional phrases or after a single long prepositional phrase.

- By the end of the week, I will have run 25 miles.
- Throughout our great nation's history, people have counted on leadership.

You may leave out the comma after a single short prepositional phrase, but it's not wrong to use one.

- In 2001 my sister went to college in Maine.
- In 2001, my sister went to college in Maine.

Always use a comma after an introductory clause.

- Since it snowed so much, school was canceled.

## Looking Ahead

Part 2 of this Writing Workshop is coming up. Keep the writing you did here, and in Part 2 you'll learn how to turn it into a really great play.

# READING WORKSHOP 2

## Skills Focus

You will practice these skills when you read the following selections:

- *The Diary of Anne Frank*, Act 2, Scenes 1–2, p. 798
- *The Diary of Anne Frank*, Act 2, Scenes 3–5, p. 826

### Reading

- Interpreting how and why events happen

### Literature

- Understanding the importance of stage directions in a play
- Identifying and analyzing mood

### Vocabulary

- Understanding Anglo-Saxon roots

### Writing/Grammar

- Using commas with interrupting words and with appositives

## Skill Lesson

# Interpreting

## Learn It!

**What Is It?** Interpreting literature is using your own understanding of the world to decide the meanings of events and ideas in the work. You probably interpret people's words and actions every day. For example, your friend Joe says, "I'm glad you're here today." You could interpret this simple statement in many ways:

- Joe is the *only* one who's glad I'm here.
- Joe is glad *I'm* here because he needs my help.
- Joe is glad I'm *here* and not at the mall.

To interpret Joe's statement, you use your knowledge of Joe and the situation as well as the specific words Joe uses. You must interpret what you read in a similar way to understand what the writer is really saying.



### Analyzing Cartoons

What is the speaker saying here? What is the woman's interpretation of his comment?

**Objectives** (pp. 794–795)

**Reading** Interpret text

**Why Is It Important?** Interpreting helps you connect to what you are reading. When you interpret, you use your understanding of the world around you to create a meaning that is special to you. Interpreting can help you get closer to the author’s intended meaning. Examining how other people interpret the same ideas or events can also help broaden your views.

**How Do I Do It?** As you read, think about what you already know about yourself and the world. Ask yourself, “What is the writer really trying to say here? What larger idea might these events be about?” Here’s how one student interpreted an early passage in *The Diary of Anne Frank*.

MR. FRANK. There is so little that we parents can do to help our children. We can only try to set a good example . . . point the way. The rest you must do yourself. You must build your own character.

*Mr. Frank is talking about how parents raise their children. Sometimes my mom and dad tell me why I shouldn't do something, but I don't always listen because sometimes I have to figure things out for myself. I think Mr. Frank is saying that all parents can do is act the way they want their kids to act and then trust them.*



**Study Central** Visit [www.glencoe.com](http://www.glencoe.com) and click on Study Central to review interpreting.

### Practice It!

With a partner, study the sentence “I’m glad you’re here today.” Say the sentence aloud, stressing a different word each time. Find new ways to read the sentence. Then interpret what each reading means.

### Use It!

As you read act 2 of *The Diary of Anne Frank*, use what you know about the world to interpret what the characters say and do. Ask yourself questions such as “What do the playwrights mean here?” and “What is this character really saying?”



# Before You Read *The Diary of Anne Frank, Act 2, Scenes 1–2*



## Vocabulary Preview

**disgruntled** (dis GRUNT uld) *adj.* not pleased; in a bad mood (p. 799)  
*Anne's use of the room left Dussel disgruntled.*

**foreboding** (for BOH ding) *n.* a feeling that something bad has happened or will happen (p. 804) *Something in Mr. Kraler's words gives Margot a foreboding that there is bad news.*

**apprehension** (ap rih HEN shun) *n.* fear of what may happen (p. 805)  
*Apprehension increases after Mr. Kraler presents his bad news.*

**intimate** (IN tuh mit) *adj.* very close and personal; private (p. 809) *Anne feels she can't share intimate thoughts and feelings with anyone.*

**intuition** (in too ISH un) *n.* the ability to know things without having to reason them out (p. 813) *Anne trusts her intuition to help her through difficulties.*

**poise** (poyz) *n.* a calm, relaxed, and self-controlled manner (p. 820) *Even under great stress, Mrs. Frank shows poise.*

## English Language Coach

**Anglo-Saxon Roots** Anglo-Saxon is the name of the language also known as Old English. It developed when the Angles and the Saxons came from what is now Germany to conquer England in the fifth century.

The Anglo-Saxons often spelled words the way they said them. For example, the word *knee* was *kuh NEE*, and *night* was *nikt*. Over the years, many pronunciations changed. Unfortunately, some of the spellings stayed the same. Fortunately, most Anglo-Saxon words that survive in modern English are fairly simple to say, spell, and use. They tend to be specific objects, actions, and relationships, like these:

bread	dinner	easy	love	old	sheep
child	earth	god	net	run	wife

**Partner Talk 1** For each set of words, first guess which word comes from Anglo-Saxon. Then look up the origins of the word you chose.

- acquaintance associate comrade friend
- alluring beautiful pretty gorgeous
- cut divide lacerate sever

**Partner Talk 2** Using the pronunciation cues given above, say this sentence as an Anglo-Saxon might have: *The knight's knee hurts tonight.*

**Objectives** (pp. 796–821)

**Reading** Interpret text • Make connections from text to self

**Literature** Identify literary elements: stage directions

**Vocabulary** Identify Anglo-Saxon roots

## Skills Preview

### Key Reading Skill: Interpreting

The things people do are usually open to different interpretations. We make those interpretations every day. If a friend passes you in the hall without speaking, you may decide that person is angry with you. Or you may decide he or she is in a hurry and didn't see you. How you interpret actions often determines how you feel and what you do next. The same is true when you're reading. If you interpret a character's words or actions one way, you will expect certain things to happen. If you interpret them another way, you will expect other things. And if you *don't* interpret them, you won't understand what's going on at all.

### Key Literary Element: Stage Directions

A playwright's original **stage directions** are likely to be general tips to help the director, actors, and designers understand what the writer has in mind. The directions in a published script are usually a record of how the play was staged in its first production. Stage directions can help readers understand the play's ideas and visualize the sets, characters, and action. Directions may give important information about:

- lighting, sets, costumes, sound effects, and music
- how characters look, sound, behave, move, and when they enter and exit
- action that takes place offstage

**Small Group Work** Choose eight to ten lines of dialogue from act 1 that do not have specific stage directions. Picture the scene in your head, and then write directions for the actors.



**Interactive Literary Elements Handbook**  
To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Get Ready to Read

### Connect to the Reading

As the play goes on, Mr. and Mrs. Van Daan continue to argue. The others, who have nowhere to hide, must pretend not to listen. Have you ever been in the room when two people were arguing? How did you feel? As you read, think about how the others must feel when the Van Daans argue.

**Partner Talk** Imagine that you're a teenager growing up in a cramped living space without friends your own age. Only one other person can understand what you're going through—another teenager in the same situation. With a partner, think of one or two things that might be positive about your living arrangement.

### Build Background

A year has passed since the end of act 1. In 1944 the war has begun to turn in favor of the Allies—primarily made up of the United States, Great Britain, and the Soviet Union.

- The Soviets have driven German forces out of the Soviet Union. American, British, and Canadian troops have forced the Germans out of North Africa and invaded Europe from the south.
- In June of 1944, the D-Day invasion will allow the Allies to enter Europe from the north and east. In the process, they will free much of the continent from Nazi rule.
- As act 2 begins, it is January 1, 1944, six long months before D-Day.

### Set Purposes for Reading

**BIG Question** Read the next scenes to see how hope rises and falls for Anne and the others.

**Set Your Own Purpose** What would you like to learn from the story to help you answer the Big Question? Write your answer on the Workshop 2 Foldable for Unit 6.

## Keep Moving

Use these skills as you read the following selection.

## ACT 2 — SCENE 1

[In the darkness we hear ANNE'S VOICE, again reading from the diary.]

ANNE'S VOICE. Saturday, the first of January, nineteen forty-four. Another new year has begun and we find ourselves still in our hiding place. We have been here now for one year, five months, and twenty-five days. It seems that our life is at a standstill.

[The curtain rises on the scene. It is late afternoon. Everyone is bundled up against the cold. In the main room MRS. FRANK is taking down the laundry which is hung across the back. MR. FRANK sits in the chair down left, reading. MARGOT is lying on the couch with a blanket over her and the many-colored knitted scarf around her throat. ANNE is seated at the center table, writing in her diary. PETER, MR. and MRS. VAN DAAN, and DUSSEL are all in their own rooms, reading or lying down. ¶]

As the lights dim on, ANNE'S VOICE continues, without a break.]

ANNE'S VOICE. We are all a little thinner. The Van Daans' "discussions" are as violent as ever. Mother still does not understand me. But then I don't understand her either. There is one great change, however. A change in myself. I read somewhere that girls of my age don't feel quite certain of themselves. That they become quiet within and begin to think of the miracle that is taking place in their bodies. I think that what is happening to me is so wonderful . . . not only what can be seen, but what is taking place inside. Each time it has happened I have a feeling that I have a sweet secret. [We hear the chimes and then a hymn being played on the carillon outside.] And in spite of any pain, I long for the time when I shall feel that secret within me again.

[The buzzer of the door below suddenly sounds. Everyone is startled, MR. FRANK tiptoes cautiously to the top of the steps and listens. Again the buzzer sounds, in MIEP'S V-for-Victory<sup>1</sup> signal.]

MR. FRANK. It's Miep!

## Practice the Skills

### 1 Key Literary Element

**Stage Directions** Beginning with act 1, scene 2, all of the main characters are onstage almost all the time. The directions at the beginning of each scene tell where the characters are and what they're doing.

1. The **V-for-Victory signal** was based on Morse Code for the letter v—three short buzzes followed by a long one.

[He goes quickly down the steps to unbolt the door. MRS. FRANK calls upstairs to the VAN DAANS and then to PETER.]

MRS. FRANK. Wake up, everyone! Miep is here! [ANNE quickly puts her diary away. MARGOT sits up, pulling the blanket around her shoulders. MR. DUSSEL sits on the edge of his bed, listening, **disgruntled**. MIEP comes up the steps, followed by MR. KRALER. They bring flowers, books, newspapers, etc. ANNE rushes to MIEP, throwing her arms affectionately around her.] Miep . . . and Mr. Kraler . . . What a delightful surprise!

MR. KRALER. We came to bring you New Year's greetings.

MRS. FRANK. You shouldn't . . . you should have at least one day to yourselves. 2

[She goes quickly to the stove and brings down teacups and tea for all of them.]

## Practice the Skills

### 2 Reviewing Skills

**Drawing Conclusions** Using Mrs. Frank's comment and what you know from act 1, what can you conclude about Mr. Kraler and Miep?



Anne's tenth birthday party, 1939.

**Analyzing the Photo** Can you tell which girl is Anne? What do you suppose her friends thought after Anne went into hiding?

### Vocabulary

**disgruntled** (dis GRUNT uld) *adj.* not pleased; in a bad humor



ANNE. Don't say that, it's so wonderful to see them! [*Sniffing at MIEP's coat.*] I can smell the wind and the cold on your clothes. 3

MIEP. [*Giving her the flowers.*] There you are. [*Then to MARGOT, feeling her forehead.*] How are you, Margot? . . . Feeling any better?

MARGOT. I'm all right.

ANNE. We filled her full of every kind of pill so she won't cough and make a noise.

[*She runs into her room to put the flowers in water. MR. and MRS. VAN DAAN come from upstairs. Outside there is the sound of a band playing.*]

MRS. VAN DAAN. Well, hello, Miep. Mr. Kraler.

MR. KRALER. [*Giving a bouquet of flowers to MRS. VAN DAAN.*] With my hope for peace in the New Year.

PETER. [*Anxiously.*] Miep, have you seen Mouschi? Have you seen him anywhere around? 4

MIEP. I'm sorry, Peter. I asked everyone in the neighborhood had they seen a gray cat. But they said no.

[*MRS. FRANK gives MIEP a cup of tea. MR. FRANK comes up the steps, carrying a small cake on a plate.*]

MR. FRANK. Look what Miep's brought for us!

MRS. FRANK. [*Taking it.*] A cake!

MR. VAN DAAN. A cake! [*He pinches MIEP's cheeks gaily and hurries up to the cupboard.*] I'll get some plates.

[*DUSSEL, in his room, hastily puts a coat on and starts out to join the others.*]

MRS. FRANK. Thank you, Miepia. You shouldn't have done it. You must have used all of your sugar ration for weeks. [*Giving it to MRS. VAN DAAN.*] It's beautiful, isn't it?

MRS. VAN DAAN. It's been ages since I even saw a cake. Not since you brought us one last year. [*Without looking at the cake, to MIEP.*] Remember? Don't you remember, you gave us one on

## Practice the Skills

### 3 Key Reading Skill

**Interpreting** What does Anne mean in saying she can smell the wind and cold?

### 4 Key Reading Skill

**Interpreting** What does Peter's question imply?



Practice the Skills

New Year's Day? Just this time last year? I'll never forget it because you had "Peace in nineteen forty-three" on it. [*She looks at the cake and reads.*] "Peace in nineteen forty-four!"

MIEP. Well, it has to come sometime, you know. [*As DUSSEL comes from his room.*] Hello, Mr. Dussel.

MR. KRALER. How are you?

MR. VAN DAAN. [*Bringing plates and a knife.*] Here's the knife, *liefje*. Now, how many of us are there?

MIEP. None for me, thank you.

MR. FRANK. Oh, please. You must.

MIEP. I couldn't.

MR. VAN DAAN. Good! That leaves one . . . two . . . three . . . seven of us.

DUSSEL. Eight! Eight! It's the same number as it always is!

MR. VAN DAAN. I left Margot out. I take it for granted Margot won't eat any.

ANNE. Why wouldn't she!

MRS. FRANK. I think it won't harm her.

MR. VAN DAAN. All right! All right! I just didn't want her to start coughing again, that's all.

DUSSEL. And please, Mrs. Frank should cut the cake.

MR. VAN DAAN. What's the difference?

MRS. VAN DAAN. It's not Mrs. Frank's cake, is it, Miep? It's for all of us.

DUSSEL. Mrs. Frank divides things better. 5

MRS. VAN DAAN. [*Going to DUSSEL.*] What are you trying to say?

MR. VAN DAAN. Oh, come on! Stop wasting time!

MRS. VAN DAAN. [*To DUSSEL.*] Don't I always give everybody exactly the same? Don't I?

5 Key Reading Skill

**Interpreting** How do you interpret Dussel's comments about cutting the cake?

MR. VAN DAAN. Forget it, Kerli.

MRS. VAN DAAN. No. I want an answer! Don't I?

DUSSEL. Yes. Yes. Everybody gets exactly the same . . . except Mr. Van Daan always gets a little bit more.

[VAN DAAN advances on DUSSEL, the knife still in his hand.]

MR. VAN DAAN. That's a lie!

[DUSSEL retreats before the onslaught of the VAN DAANS.]

MR. FRANK. Please, please! [Then to MIEP.] You see what a little sugar cake does to us? It goes right to our heads! 6

MR. VAN DAAN. [Handing MRS. FRANK the knife.] Here you are, Mrs. Frank.

MRS. FRANK. Thank you. [Then to MIEP as she goes to the table to cut the cake.] Are you sure you won't have some?

MIEP. [Drinking her tea.] No, really, I have to go in a minute.

[The sound of the band fades out in the distance.] 7

PETER. [To MIEP.] Maybe Mouschi went back to our house . . . they say that cats . . . Do you ever get over there . . . ? I mean . . . do you suppose you could . . . ?

MIEP. I'll try, Peter. The first minute I get I'll try. But I'm afraid, with him gone a week . . .

DUSSEL. Make up your mind, already someone has had a nice big dinner from that cat!

[PETER is furious, inarticulate.<sup>2</sup> He starts toward DUSSEL as if to hit him. MR. FRANK stops him. MRS. FRANK speaks quickly to ease the situation.]

MRS. FRANK. [To MIEP.] This is delicious, Miep!

MRS. VAN DAAN. [Eating hers.] Delicious!

MR. VAN DAAN. [Finishing it in one gulp.] Dirk's in luck to get a girl who can bake like this!

## Practice the Skills

### 6 Key Reading Skill

**Interpreting** How do you interpret what has just happened? Is it all about the cake?

### 7 Key Literary Element

**Stage Directions** The stage directions first mention the band just after Miep and Mr. Kraler arrive. What purpose could the playwrights have in including the sound of a band playing during this scene?

2. Peter is so angry that he becomes unable to speak (*inarticulate*).

MIEP. [*Putting down her empty teacup.*] I have to run. Dirk's taking me to a party tonight.

ANNE. How heavenly! Remember now what everyone is wearing, and what you have to eat and everything, so you can tell us tomorrow. **8**

MIEP. I'll give you a full report! Good-bye, everyone!

MR. VAN DAAN. [*To MIEP.*] Just a minute. There's something I'd like you to do for me.

*[He hurries off up the stairs to his room.]*

MRS. VAN DAAN. [*Sharply.*] Putti, where are you going? [*She rushes up the stairs after him, calling hysterically.*] What do you want? Putti, what are you going to do?

MIEP. [*To PETER.*] What's wrong?

PETER. [*His sympathy is with his mother.*] Father says he's going to sell her fur coat. She's crazy about that old fur coat. **9**

DUSSEL. Is it possible? Is it possible that anyone is so silly as to worry about a fur coat in times like this?

PETER. It's none of your darn business . . . and if you say one more thing . . . I'll, I'll take you and I'll . . . I mean it . . . I'll . . .

*[There is a piercing scream from MRS. VAN DAAN above. She grabs at the fur coat as MR. VAN DAAN is starting downstairs with it.]*

MRS. VAN DAAN. No! No! No! Don't you dare take that! You hear? It's mine! [*Downstairs PETER turns away, embarrassed, miserable.*] My father gave me that! You didn't give it to me. You have no right. Let go of it . . . you hear?

*[MR. VAN DAAN pulls the coat from her hands and hurries downstairs. MRS. VAN DAAN sinks to the floor, sobbing. As MR. VAN DAAN comes into the main room the others look away, embarrassed for him.]* **10**

MR. VAN DAAN. [*To MR. KRALER.*] Just a little—discussion over the advisability<sup>3</sup> of selling this coat. As I have often reminded Mrs. Van Daan, it's very selfish of her to keep it when people

## Practice the Skills

### 8 Key Reading Skill

**Interpreting** How do you interpret Anne's wanting to know all about the party? Is it just curiosity?

### 9 Key Reading Skill

**Interpreting** How do you interpret Mrs. Van Daan's feelings about the coat? What do you think it means to her?

### 10 Key Literary Element

**Stage Directions** How do the stage directions in this section help to develop the Van Daans' characters?

3. **Advisability** means "the quality of being wise, fitting, or proper."

outside are in such desperate need of clothing . . . [*He gives the coat to MIEP.*] So if you will please to sell it for us? It should fetch a good price. And by the way, will you get me cigarettes. I don't care what kind they are . . . get all you can. **11**

MIEP. It's terribly difficult to get them, Mr. Van Daan. But I'll try. Good-bye.

[*She goes. MR. FRANK follows her down the steps to bolt the door after her. MRS. FRANK gives MR. KRALER a cup of tea.*]

MRS. FRANK. Are you sure you won't have some cake, Mr. Kraler?

MR. KRALER. I'd better not.

MR. VAN DAAN. You're still feeling badly? What does your doctor say?

MR. KRALER. I haven't been to him.

MRS. FRANK. Now, Mr. Kraler! . . .

MR. KRALER. [*Sitting at the table.*] Oh, I tried. But you can't get near a doctor these days . . . they're so busy. After weeks I finally managed to get one on the telephone. I told him I'd like an appointment . . . I wasn't feeling very well. You know what he answers . . . over the telephone . . . Stick out your tongue! [*They laugh. He turns to MR. FRANK as MR. FRANK comes back.*] I have some contracts here . . . I wonder if you'd look over them with me . . .

MR. FRANK. [*Putting out his hand.*] Of course.

MR. KRALER. [*He rises.*] If we could go downstairs . . . [*MR. FRANK starts ahead, MR. KRALER speaks to the others.*] Will you forgive us? I won't keep him but a minute.

[*He starts to follow MR. FRANK down the steps.*]

MARGOT. [*With sudden foreboding.*] What's happened? Something's happened! Hasn't it, Mr. Kraler?

## Practice the Skills

### **11** BIG Question

How does her fur coat help Mrs. Van Daan deal with their situation? How does Mr. Van Daan's reason for selling the coat help him deal with the situation? Write your answers on the Workshop 2 Foldable for Unit 6.

### Vocabulary

**foreboding** (for BOH ding) *n.* a feeling that something bad has happened or will happen

Practice the Skills

[MR. KRALER stops and comes back, trying to reassure MARGOT with a pretense of casualness.]

MR. KRALER. No, really. I want your father's advice . . .

MARGOT. Something's gone wrong! I know it!

MR. FRANK. [Coming back, to MR. KRALER.] If it's something that concerns us here, it's better that we all hear it.

MR. KRALER. [Turning to him, quietly.] But . . . the children . . . ?

MR. FRANK. What they'd imagine would be worse than any reality. **12**

[As MR. KRALER speaks, they all listen with intense **apprehension**. MRS. VAN DAAN comes down the stairs and sits on the bottom step.]

MR. KRALER. It's a man in the storeroom . . . I don't know whether or not you remember him . . . Carl, about fifty, heavy-set, near-sighted . . . He came with us just before you left.

MR. FRANK. He was from Utrecht?<sup>4</sup>

MR. KRALER. That's the man. A couple of weeks ago, when I was in the storeroom, he closed the door and asked me . . . how's Mr. Frank? What do you hear from Mr. Frank? I told him I only knew there was a rumor that you were in Switzerland. He said he'd heard that rumor too, but he thought I might know something more. I didn't pay any attention to it . . . but then a thing happened yesterday . . . He'd brought some invoices to the office for me to sign. As I was going through them, I looked up. He was standing staring at the bookcase . . . your bookcase. He said he thought he remembered a door there . . . Wasn't there a door that used to go up to the loft? Then he told me he wanted more money. Twenty guilders<sup>5</sup> more a week.

4. **Utrecht** (YOO trekt) is a city in the central Netherlands.

5. The **guilder** (GIL dur) is the monetary unit of the Netherlands.

Vocabulary

**apprehension** (ap rih HEN shun) *n.* fear of what may happen

**12 Key Reading Skill**

**Interpreting** Do bad things seem better or worse when they're kept secret? Explain what Mr. Frank means here and tell whether you agree with him.



MR. VAN DAAN. Blackmail! **13**

MR. FRANK. Twenty guilders? Very modest blackmail.

MR. VAN DAAN. That's just the beginning.

DUSSEL. [*Coming to MR. FRANK.*] You know what I think? He was the thief who was down there that night. That's how he knows we're here.

MR. FRANK. [*To MR. KRALER.*] How was it left? What did you tell him?

MR. KRALER. I said I had to think about it. What shall I do? Pay him the money? . . . Take a chance on firing him . . . or what? I don't know.

DUSSEL. [*Frantic.*] For God's sake don't fire him! Pay him what he asks . . . keep him here where you can have your eye on him.

MR. FRANK. Is it so much that he's asking? What are they paying nowadays?

MR. KRALER. He could get it in a war plant. But this isn't a war plant. Mind you, I don't know if he really knows . . . or if he doesn't know.

MR. FRANK. Offer him half. Then we'll soon find out if it's blackmail or not.

DUSSEL. And if it is? We've got to pay it, haven't we? Anything he asks we've got to pay!

MR. FRANK. Let's decide that when the time comes.

MR. KRALER. This may be all my imagination. You get to a point, these days, where you suspect everyone and everything. Again and again . . . on some simple look or word, I've found myself . . .

[*The telephone rings in the office below.*]

MRS. VAN DAAN. [*Hurrying to MR. KRALER.*] There's the telephone! What does that mean, the telephone ringing on a holiday?

## Practice the Skills

### **13** Key Reading Skill

**Interpreting** Blackmail is money forced from a person in exchange for not revealing some secret. Mr. Van Daan interprets Carl's request as blackmail. Do you think it is?

MR. KRALER. That's my wife. I told her I had to go over some papers in my office . . . to call me there when she got out of church. [*He starts out.*] I'll offer him half then. Good-bye . . . we'll hope for the best! **14**

[*The group call their good-bye's half-heartedly. MR. FRANK follows MR. KRALER, to bolt the door below. During the following scene, MR. FRANK comes back up and stands listening, disturbed.*]

DUSSEL. [*To MR. VAN DAAN.*] You can thank your son for this . . . smashing the light! I tell you, it's just a question of time now.

[*He goes to the window at the back and stands looking out.*]

MARGOT. Sometimes I wish the end would come . . . whatever it is. **15**

MRS. FRANK. [*Shocked.*] Margot!

[*ANNE goes to MARGOT, sitting beside her on the couch with her arms around her.*]

MARGOT. Then at least we'd know where we were.

MRS. FRANK. You should be ashamed of yourself! Talking that way! Think how lucky we are! Think of the thousands dying in the war, every day. Think of the people in concentration camps.

ANNE. [*Interrupting.*] What's the good of that? What's the good of thinking of misery when you're already miserable? That's stupid!

MRS. FRANK. Anne!

[*As ANNE goes on raging at her mother, MRS. FRANK tries to break in, in an effort to quiet her.*]

ANNE. We're young, Margot and Peter and I! You grown-ups have had your chance! But look at us . . . If we begin thinking of all the horror in the world, we're lost! We're trying to hold onto some kind of ideals . . . when everything . . . ideals, hopes . . . everything, are being destroyed! It isn't our fault that the world is in such a mess! We weren't around when all this started! So don't try to take it out on us! **16**

## Practice the Skills

### 14 Reviewing Skills

**Drawing Conclusions** What conclusion can you draw from Mr. Kraler's lie to his wife?

### 15 BIG Question

Has Margot given up? What do Mrs. Frank's and Anne's next few speeches indicate about how they try to keep going? Write your answers on the Workshop 2 Foldable for Unit 6.

### 16 Reviewing Elements

**Dialogue and Monologue** Why does Anne pause several times during this monologue? Is she struggling to find the right words? Is she struggling with her emotions?

[She rushes off to her room, slamming the door after her. She picks up a brush from the chest and hurls it to the floor. Then she sits on the settee, trying to control her anger.]



**Visual Vocabulary**  
A **settee** (seh TEE) is a small sofa or a bench with a back.

MR. VAN DAAN. She talks as if we started the war! Did we start the war?

[He spots ANNE's cake. As he starts to take it, PETER anticipates him.]

PETER. She left her cake. [He starts for ANNE'S room with the cake. There is silence in the main room. MRS. VAN DAAN goes up to her room, followed by MR. VAN DAAN. DUSSEL stays looking out the window. MR. FRANK brings MRS. FRANK her cake. She eats it slowly, without relish. MR. FRANK takes his cake to MARGOT and sits quietly on the sofa beside her. PETER stands in the doorway of ANNE'S darkened room, looking at her, then makes a little movement to let her know he is there. ANNE sits up, quickly, trying to hide the signs of her tears. PETER holds out the cake to her.] You left this. **17**

ANNE. [Dully.] Thanks.

[PETER starts to go out, then comes back.]

PETER. I thought you were fine just now. You know just how to talk to them. You know just how to say it. I'm no good . . . I never can think . . . especially when I'm mad . . . That Dussel . . . when he said that about Mouschi . . . someone eating him . . . all I could think is . . . I wanted to hit him. I wanted to give him such a . . . a . . . that he'd . . . That's what I used to do when there was an argument at school . . . That's the way I . . . but here . . . And an old man like that . . . it wouldn't be so good. **18**

ANNE. You're making a big mistake about me. I do it all wrong. I say too much. I go too far. I hurt people's feelings . . . **19**

[DUSSEL leaves the window, going to his room.]

PETER. I think you're just fine . . . What I want to say . . . if it wasn't for you around here, I don't know. What I mean . . .

[PETER is interrupted by DUSSEL's turning on the light. DUSSEL stands in the doorway, startled to see PETER. PETER advances toward him forbiddingly. DUSSEL backs out of the room. PETER closes the door on him.]

## Practice the Skills

### 17 Key Literary Element

**Stage Directions** The details here can help you "see" the action and understand the characters' behavior.

### 18 Reviewing Elements

**Dialogue and Monologue** In Peter's first monologue of the play, what is he saying about the different ways he and Anne handle problems? Why does he keep trailing off and pausing? How is this monologue similar to and different from the one Anne just gave?

### 19 Reviewing Skills

**Analyzing** Do you think Anne is right about herself?

ANNE. Do you mean it, Peter? Do you really mean it?

PETER. I said it, didn't I?

ANNE. Thank you, Peter!

*[In the main room MR. and MRS. FRANK collect the dishes and take them to the sink, washing them. MARGOT lies down again on the couch. DUSSEL, lost, wanders into PETER's room and takes up a book, starting to read.]*

PETER. *[Looking at the photographs on the wall.]* You've got quite a collection.

ANNE. Wouldn't you like some in your room? I could give you some. Heaven knows you spend enough time in there . . . doing heaven knows what . . .

PETER. It's easier. A fight starts, or an argument . . . I duck in there.

ANNE. You're lucky, having a room to go to. His lordship is always here . . . I hardly ever get a minute alone. When they start in on me, I can't duck away. I have to stand there and take it. **20**

PETER. You gave some of it back just now.

ANNE. I get so mad. They've formed their opinions . . . about everything . . . but we . . . we're still trying to find out . . . We have problems here that no other people our age have ever had. And just as you think you've solved them, something comes along and bang! You have to start all over again.

PETER. At least you've got someone you can talk to.

ANNE. Not really. Mother . . . I never discuss anything serious with her. She doesn't understand. Father's all right. We can talk about everything . . . everything but one thing. Mother. He simply won't talk about her. I don't think you can be really **intimate** with anyone if he holds something back, do you? **21**

**Vocabulary**

**intimate** (IN tuh mit) *adj.* very close and personal; private

**Practice the Skills**

**20 Key Reading Skill**

**Interpreting** Who is "his lordship"? Why does Anne call him this?

**21 Reviewing Skills**

**Connecting** Have you ever felt the things Anne and Peter are talking about?

PETER. I think your father's fine.

ANNE. Oh, he is, Peter! He is! He's the only one who's ever given me the feeling that I have any sense. But anyway, nothing can take the place of school and play and friends of your own age . . . or near your age . . . can it?

PETER. I suppose you miss your friends and all.

ANNE. It isn't just . . . [*She breaks off, staring up at him for a second.*] Isn't it funny, you and I? Here we've been seeing each other every minute for almost a year and a half, and this is the first time we've ever really talked. It helps a lot to have someone to talk to, don't you think? It helps you to let off steam.

PETER. [*Going to the door.*] Well, any time you want to let off steam, you can come into my room.

ANNE. [*Following him.*] I can get up an awful lot of steam. You'll have to be careful how you say that. **22**

PETER. It's all right with me.

ANNE. Do you mean it?

PETER. I said it, didn't I? **23**

*[He goes out. ANNE stands in her doorway looking after him. As PETER gets to his door he stands for a minute looking back at her. Then he goes into his room. DUSSEL rises as he comes in, and quickly passes him, going out. He starts across for his room. ANNE sees him coming, and pulls her door shut. DUSSEL turns back toward PETER'S room. PETER pulls his door shut. DUSSEL stands there, bewildered, forlorn.*

*The scene slowly dims out. The curtain falls on the scene. ANNE'S VOICE comes over in the darkness . . . faintly at first, and then with growing strength.]*

ANNE'S VOICE. We've had bad news. The people from whom Miep got our ration books have been arrested. So we have had to cut down on our food. Our stomachs are so empty that they rumble and make strange noises, all in different keys. Mr. Van Daan's is deep and low, like a bass fiddle.

## Practice the Skills

### **22** Reviewing Skills

**Drawing Conclusions** How has Anne changed since act 1? What has caused the difference? Explain.

### **23** Reviewing Skills

**Predicting** Did you predict that Anne and Peter would become friends? What do you predict will happen now?



Mine is high, whistling like a flute. As we all sit around waiting for supper, it's like an orchestra tuning up. It only needs Toscanini to raise his baton and we'd be off in the Ride of the Valkyries. Monday, the sixth of March, nineteen forty-four. Mr. Kraler is in the hospital. It seems he has ulcers.<sup>6</sup> Pim says we are his ulcers. Miep has to run the business and us too. The Americans have landed on the southern tip of Italy. Father looks for a quick finish to the war. Mr. Dussel is waiting every day for the warehouse man to demand more money. Have I been skipping too much from one subject to another? I can't help it. I feel that spring is coming. I feel it in my whole body and soul. I feel utterly confused. I am longing . . . so longing . . . for everything . . . for friends . . . for someone to talk to . . . someone who understands . . . someone young, who feels as I do . . . **24**

*[As these last lines are being said, the curtain rises on the scene. The lights dim on. ANNE'S VOICE fades out.]*

6. Arturo **Toscanini** (taw skuh NEE nee) was an Italian orchestra conductor. **Ride of the Valkyries** is a passage from an opera by Richard Wagner, a German composer. Mr. Kraler's **ulcers** are sores on the lining of his stomach.

## Practice the Skills

### 24 Reviewing Elements

#### Dialogue and Monologue

Anne's speech here is a mix of funny descriptions, important news, and confused emotions. At the end she keeps referring to "someone." In your opinion, is she referring to a particular, real person or to an ideal?

**Analyzing the Photo** Anne posted photos of movie stars and English princesses on her bedroom wall. In what ways do these photos reflect Anne's childhood interests? How might they show her hopes and goals as a young adult?



SCENE 2

[It is evening, after supper. From outside we hear the sound of children playing. The “grown-ups,” with the exception of MR. VAN DAAN, are all in the main room. MRS. FRANK is doing some mending, MRS. VAN DAAN is reading a fashion magazine. MR. FRANK is going over business accounts. DUSSEL, in his dentist’s jacket, is pacing up and down, impatient to get into his bedroom. MR. VAN DAAN is upstairs working on a piece of embroidery in an embroidery frame.

In his room PETER is sitting before the mirror, smoothing his hair. As the scene goes on, he puts on his tie, brushes his coat and puts it on, preparing himself meticulously for a visit from ANNE. On his wall are now hung some of ANNE’s motion picture stars.

In her room ANNE too is getting dressed. She stands before the mirror in her slip, trying various ways of dressing her hair. MARGOT is seated on the sofa, hemming a skirt for ANNE to wear. In the main room DUSSEL can stand it no longer. He comes over, rapping sharply on the door of his and ANNE’s bedroom.] **25**

ANNE. [Calling to him.] No, no, Mr. Dussel! I am not dressed yet. [DUSSEL walks away, furious, sitting down and burying his head in his hands. ANNE turns to MARGOT.] How is that? How does that look?

MARGOT. [Glancing at her briefly.] Fine.

ANNE. You didn’t even look.

MARGOT. Of course I did. It’s fine.

ANNE. Margot, tell me, am I terribly ugly?

MARGOT. Oh, stop fishing. **26**

ANNE. No. No. Tell me.

MARGOT. Of course you’re not. You’ve got nice eyes . . . and a lot of animation,<sup>7</sup> and . . .

ANNE. A little vague, aren’t you?

Practice the Skills

**25 Key Literary Element**

**Stage Directions** How much time has passed since the end of scene 1? (Check the date in Anne’s last monologue.) Based on the stage directions on this page, what event do you think is about to occur?

**26 Key Reading Skill**

**Interpreting** What does Margot mean? What does she suggest Anne is fishing for?

7. Here, **animation** means “liveliness.”

Practice the Skills

[She reaches over and takes a brassière out of MARGOT's sewing basket. She holds it up to herself, studying the effect in the mirror. Outside, MRS. FRANK, feeling sorry for DUSSEL, comes over, knocking at the girls' door.]

MRS. FRANK. [Outside.] May I come in?

MARGOT. Come in, Mother.

MRS. FRANK. [Shutting the **door** behind her.] Mr. Dussel's impatient to get in here.

ANNE. [Still with the brassière.] Heavens, he takes the **room** for himself the entire day. **27**

MRS. FRANK. [Gently.] Anne, dear, you're not going in again tonight to see Peter?

ANNE. [Dignified.] That is my intention.

MRS. FRANK. But you've already spent a great deal of time in there today.

ANNE. I was in there exactly twice. Once to get the dictionary, and then three-quarters of an hour before supper.

MRS. FRANK. Aren't you afraid you're disturbing him?

ANNE. Mother, I have some **intuition**.

MRS. FRANK. Then may I ask you this much, Anne. Please don't shut the door when you go in.

ANNE. You sound like Mrs. Van Daan!

[She throws the brassière back in MARGOT's sewing basket and picks up her blouse, putting it on.]

MRS. FRANK. No. No. I don't mean to suggest anything wrong. I only wish that you wouldn't expose yourself to criticism . . . that you wouldn't give Mrs. Van Daan the opportunity to be unpleasant. **28**

**27 English Language Coach**

**Anglo-Saxon Roots** Both **door** and **room** were Anglo-Saxon words with the same meanings but slightly different spellings. Oddly, *room* goes back to the Latin word *rurus*, or "open land."

**28 Key Reading Skill**

**Interpreting** How do you interpret this conversation between Anne and her mother? What does it suggest about Anne and Peter?

**Vocabulary**

**intuition** (in too ISH un) *n.* the ability to know things without having to reason them out

ANNE. Mrs. Van Daan doesn't need an opportunity to be unpleasant!

MRS. FRANK. Everyone's on edge, worried about Mr. Kraler. This is one more thing . . . **29**

ANNE. I'm sorry, Mother. I'm going to Peter's room. I'm not going to let Petronella Van Daan spoil our friendship.

*[MRS. FRANK hesitates for a second, then goes out, closing the door after her. She gets a pack of playing cards and sits at the center table, playing solitaire. In ANNE's room MARGOT hands the finished skirt to ANNE. As ANNE is putting it on, MARGOT takes off her high-heeled shoes and stuffs paper in the toes so that ANNE can wear them.]*

MARGOT. *[To ANNE.]* Why don't you two talk in the main room? It'd save a lot of trouble. It's hard on Mother, having to listen to those remarks from Mrs. Van Daan and not say a word.

ANNE. Why doesn't she say a word? I think it's ridiculous to take it and take it.

MARGOT. You don't understand Mother at all, do you? She can't talk back. She's not like you. It's just not in her nature to fight back.

ANNE. Anyway . . . the only one I worry about is you. I feel awfully guilty about you.

*[She sits on the stool near MARGOT, putting on MARGOT's high-heeled shoes.]*

MARGOT. What about?

ANNE. I mean, every time I go into Peter's room, I have a feeling I may be hurting you. *[MARGOT shakes her head.]* I know if it were me, I'd be wild. I'd be desperately jealous, if it were me.

MARGOT. Well, I'm not.

ANNE. You don't feel badly? Really? Truly? You're not jealous?

MARGOT. Of course I'm jealous . . . jealous that you've got something to get up in the morning for . . . But jealous of you and Peter? No. **30**

## Practice the Skills

### 29 Key Reading Skill

**Interpreting** Why are they nervous and upset ("on edge") about Mr. Kraler?

### 30 Key Reading Skill

**Interpreting** What does Margot mean when she says Anne has "something to get up in the morning for"?

[ANNE goes back to the mirror.]

ANNE. Maybe there's nothing to be jealous of. Maybe he doesn't really like me. Maybe I'm just taking the place of his cat . . . [She picks up a pair of short white gloves, putting them on.] Wouldn't you like to come in with us?

MARGOT. I have a book. **31**

[The sound of the children playing outside fades out. In the main room DUSSEL can stand it no longer. He jumps up, going to the bedroom door and knocking sharply.]

DUSSEL. Will you please let me in my room!



**Visual Vocabulary**  
A **stole** is a long, wide scarf worn by women, usually across the shoulders.

ANNE. Just a minute, dear, dear Mr. Dussel. [She picks up her Mother's pink stole and adjusts it elegantly over her shoulders, then gives a last look in the mirror.] Well, here I go . . . to run the gauntlet.<sup>8</sup>

[She starts out, followed by MARGOT.]

DUSSEL. [As she appears—sarcastic.] Thank you so much. **32**

[DUSSEL goes into his room. ANNE goes toward PETER's room, passing MRS. VAN DAAN and her parents at the center table.]

MRS. VAN DAAN. My God, look at her! [ANNE pays no attention. She knocks at PETER's door.] I don't know what good it is to have a son. I never see him. He wouldn't care if I killed myself. [PETER opens the door and stands aside for ANNE to come in.] Just a minute, Anne. [She goes to them at the door.] I'd like to say a few words to my son. Do you mind? [PETER and ANNE stand waiting.] Peter, I don't want you staying up till all hours tonight. You've got to have your sleep. You're a growing boy. You hear?

MRS. FRANK. Anne won't stay late. She's going to bed promptly at nine. Aren't you, Anne?

ANNE. Yes, Mother . . . [To MRS. VAN DAAN.] May we go now?

## Practice the Skills

### 31 **BIG Question**

Margot uses books as one way to escape bad times. Her conversation with Anne suggests she's developed another way as well. What is it? Write your answer on the Workshop 2 Foldable for Unit 6.

### 32 **Key Reading Skill**

**Interpreting** Sarcasm is related to irony. A sarcastic remark is a mocking statement that means the opposite of what it seems to mean. Examples are Anne's "dear, dear Mr. Dussel" (she doesn't think he's dear) and his "thank you" (he's annoyed, not grateful). Watch for several more instances of sarcasm in the next section.

8. To **run the gauntlet** is to endure opposition or difficulties.



MRS. VAN DAAN. Are you asking me? I didn't know I had anything to say about it.

MRS. FRANK. Listen for the chimes, Anne dear.

*[The two young people go off into PETER'S room, shutting the door after them.]*

MRS. VAN DAAN. *[To MRS. FRANK.]* In my day it was the boys who called on the girls. Not the girls on the boys.

MRS. FRANK. You know how young people like to feel that they have secrets. Peter's room is the only place where they can talk.

MRS. VAN DAAN. Talk! That's not what they called it when I was young. **33**

*[MRS. VAN DAAN goes off to the bathroom. MARGOT settles down to read her book. MR. FRANK puts his papers away and brings a chess game to the center table. He and MRS. FRANK start to play. In PETER'S room, ANNE speaks to PETER, indignant, humiliated.]*

ANNE. Aren't they awful? Aren't they impossible? Treating us as if we were still in the nursery.

*[She sits on the cot. PETER gets a bottle of pop and two glasses.]*

PETER. Don't let it bother you. It doesn't bother me.

ANNE. I suppose you can't really blame them . . . they think back to what they were like at our age. They don't realize how much more advanced we are . . . When you think what wonderful discussions we've had! . . . Oh, I forgot. I was going to bring you some more pictures. **34**

PETER. Oh, these are fine, thanks.

ANNE. Don't you want some more? Miep just brought me some new ones.

PETER. Maybe later.

*[He gives her a glass of pop and, taking some for himself, sits down facing her.]*

ANNE. *[Looking up at one of the photographs.]* I remember when I got that . . . I won it. I bet Jopie that I could eat five ice-cream

## Practice the Skills

### **33** Key Reading Skill

**Interpreting** What does Mrs. Van Daan mean here?

### **34** Reviewing Skills

**Analyzing** In what ways might Anne and Peter be "more advanced" than their parents were as teenagers, and why?

cones. We'd all been playing ping-pong . . . We used to have heavenly times . . . we'd finish up with ice cream at the Delphi, or the Oasis, where Jews were allowed . . . there'd always be a lot of boys . . . we'd laugh and joke . . . I'd like to go back to it for a few days or a week. But after that I know I'd be bored to death. I think more seriously about life now. I want to be a journalist . . . or something. I love to write. What do you want to do? **35**

PETER. I thought I might go off some place . . . work on a farm or something . . . some job that doesn't take much brains.

ANNE. You shouldn't talk that way. You've got the most awful inferiority complex. **36**

PETER. I know I'm not smart.

ANNE. That isn't true. You're much better than I am in dozens of things . . . arithmetic and algebra and . . . well, you're a million times better than I am in algebra. [*With sudden directness.*] You like Margot, don't you? Right from the start you liked her, liked her much better than me.

PETER. [*Uncomfortably.*] Oh, I don't know. **37**

[*In the main room MRS. VAN DAAN comes from the bathroom and goes over to the sink, polishing a coffee pot.*]

ANNE. It's all right. Everyone feels that way. Margot's so good. She's sweet and bright and beautiful and I'm not.

PETER. I wouldn't say that.

ANNE. Oh, no, I'm not. I know that. I know quite well that I'm not a beauty. I never have been and never shall be.

PETER. I don't agree at all. I think you're pretty.

ANNE. That's not true!

PETER. And another thing. You've changed . . . from at first, I mean.

ANNE. I have?

PETER. I used to think you were awful noisy.

## Practice the Skills

### 35 Reviewing Elements

**Character** What do you learn about Anne from this speech?

### 36 Reviewing Skills

**Clarifying** Do you know what an inferiority complex is? If not, look it up.

### 37 Key Literary Element

**Stage Directions** Why does Peter answer "uncomfortably"? What does this stage direction suggest about his feelings for Margot and Anne?



A view of the bathroom in the attic of the warehouse building.

**Analyzing the Photo** This small bathroom was shared by eight people. Could you live with all the rules and restrictions that they did?

ANNE. And what do you think now, Peter? How have I changed?

PETER. Well . . . er . . . you're . . . quieter.

*[In his room DUSSEL takes his pajamas and toilet articles and goes into the bathroom to change.]* **38**

ANNE. I'm glad you don't just hate me.

PETER. I never said that.

ANNE. I bet when you get out of here you'll never think of me again.

PETER. That's crazy.

ANNE. When you get back with all of your friends, you're going to say . . . now what did I ever see in that Mrs. Quack Quack.

PETER. I haven't got any friends.

## Practice the Skills

### **38** Key Literary Element

**Stage Directions** What is the purpose of stage directions like this and the earlier one about Mrs. Van Daan polishing a coffee pot?

Practice the Skills

ANNE. Oh, Peter, of course you have. Everyone has friends.

PETER. Not me. I don't want any. I get along all right without them.

ANNE. Does that mean you can get along without me? I think of myself as your friend.

PETER. No. If they were all like you, it'd be different.

*[He takes the glasses and the bottle and puts them away. There is a second's silence and then ANNE speaks, hesitantly, shyly.]*

ANNE. Peter, did you ever kiss a girl?

PETER. Yes. Once.

ANNE. *[To cover her feelings.]* That picture's crooked. *[PETER goes over, straightening the photograph.]* Was she pretty?

PETER. Huh?

ANNE. The girl that you kissed.

PETER. I don't know. I was blindfolded. *[He comes back and sits down again.]* It was at a party. One of those kissing games.

ANNE. *[Relieved.]* Oh. I don't suppose that really counts, does it? **39**

PETER. It didn't with me.

ANNE. I've been kissed twice. Once a man I'd never seen before kissed me on the cheek when he picked me up off the ice and I was crying. And the other was Mr. Koophuis,<sup>9</sup> a friend of Father's who kissed my hand. You wouldn't say those counted, would you?

PETER. I wouldn't say so.

ANNE. I know almost for certain that Margot would never kiss anyone unless she was engaged to them. And I'm sure too that Mother never touched a man before Pim. But I don't know . . . things are so different now . . . What do you think? Do you think a girl shouldn't kiss anyone except if she's engaged or something? It's so hard to try to think what to do,

**39** Key Reading Skill

**Interpreting** Why does Anne feel relieved?

9. *Koophuis* (KOIP hus)

when here we are with the whole world falling around our ears and you think . . . well . . . you don't know what's going to happen tomorrow and . . . What do you think? **40**

PETER. I suppose it'd depend on the girl. Some girls, anything they do's wrong. But others . . . well . . . it wouldn't necessarily be wrong with them. [*The carillon starts to strike nine o'clock.*] I've always thought that when two people . . .

ANNE. Nine o'clock. I have to go.

PETER. That's right.

ANNE. [*Without moving.*] Good night.

[*There is a second's pause, then PETER gets up and moves toward the door.*]

PETER. You won't let them stop you coming?

ANNE. No. [*She rises and starts for the door.*] Sometime I might bring my diary. There are so many things in it that I want to talk over with you. There's a lot about you.

PETER. What kind of things?

ANNE. I wouldn't want you to see some of it. I thought you were a nothing, just the way you thought about me.

PETER. Did you change your mind, the way I changed my mind about you?

ANNE. Well . . . You'll see . . . **41**

[*For a second ANNE stands looking up at PETER, longing for him to kiss her. As he makes no move she turns away. Then suddenly PETER grabs her awkwardly in his arms, kissing her on the cheek. ANNE walks out dazed. She stands for a minute, her back to the people in the main room. As she regains her poise she goes to her mother and father and MARGOT, silently kissing them. They murmur their good nights to her. As she is about to open her bedroom door, she catches sight of MRS. VAN DAAN. She goes*

## Practice the Skills

### 40 Reviewing Elements

#### Dialogue and Monologue

Why is Anne talking so much?

### 41 Key Reading Skill

**Interpreting** What is going on—or *not* going on—between Anne and Peter in this scene?

## Vocabulary

**poise** (poyz) *n.* a calm, relaxed, and self-controlled manner



quickly to her, taking her face in her hands and kissing her first on one cheek and then on the other. Then she hurries off into her room. MRS. VAN DAAN looks after her, and then looks over at PETER'S room. Her suspicions are confirmed.] **42**

MRS. VAN DAAN. [*She knows.*] Ah hah!

[*The lights dim out. The curtain falls on the scene. In the darkness ANNE'S VOICE comes faintly at first and then with growing strength.*]

ANNE'S VOICE. By this time we all know each other so well that if anyone starts to tell a story, the rest can finish it for him. We're having to cut down still further on our meals. What makes it worse, the rats have been at work again. They've carried off some of our precious food. Even Mr. Dussel wishes now that Mouschi was here. Thursday, the twentieth of April, nineteen forty-four. Invasion fever<sup>10</sup> is mounting every day. Miep tells us that people outside talk of nothing else. For myself, life has become much more pleasant. I often go to Peter's room after supper. Oh, don't think I'm in love, because I'm not. But it does make life more bearable to have someone with whom you can exchange views. No more tonight. 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? I admit now that I'm glad the Van Daans had a son and not a daughter. I've outgrown another dress. That's the third. I'm having to wear Margot's clothes after all. I'm working hard on my French and am now reading *La Belle Nivernaise*.<sup>11</sup> **43**

[*As she is saying the last lines—the curtain rises on the scene. The lights dim on, as ANNE'S VOICE fades out.*]

**10. Invasion fever** refers to the widely held belief that the Allies would soon invade and take control of areas occupied by German forces.

**11. La Belle Nivernaise** (law BEL NEE vur nayz) was a book by a nineteenth century French novelist.

## Practice the Skills

### **42** Key Literary Element

**Stage Directions** What were Mrs. Van Daan's suspicions, and how were they shown to be correct?

### **43** BIG Question

What new thing does Anne have to help her keep from giving up? Explain. Write your answer on the Workshop 2 Foldable for Unit 6. Your response will help you complete the Unit Challenge later.

# After You Read

## *The Diary of Anne Frank*, Act 2, Scenes 1–2



### Answering the **BIG Question**

1. The characters in *The Diary of Anne Frank* develop routines of everyday life. How do these routines help them carry on through difficult times?
2. **Recall** What does Miep bring that causes an argument in the group?

**TIP** Right There

3. **Explain** Why is Anne dressing up as scene 2 begins?

**TIP** Right There

### Critical Thinking

4. **Explain** Why is Mr. Kraler's news about the possible blackmail attempt so important to the group?

**TIP** Author and Me

5. **Interpret** What does Anne mean when she says, "We have problems that no other people our age have ever had"? Use details from the play to support your answer.

**TIP** Author and Me

6. **Evaluate** How do you think the characters are doing, given their living conditions? Are they dealing well with their situation?

**TIP** Author and Me

### Write About Your Reading

**Letter** In real life, Anne and Margot were like most sisters—laughing, loving, hurting, arguing, and sharing personal thoughts and feelings. While in hiding, they sometimes wrote letters to each other, saying things that they couldn't in person because of the crowded conditions and lack of privacy.

Imagine how Margot must have felt as she watched the relationship develop between her sister and Peter. Look again at the sisters' conversation in scene 2. Then put yourself in Margot's place. Write a letter to Anne about her friendship with Peter. Keep these things in mind:

- what kind of person Margot is
- how you think she feels, or felt, about Peter
- what she says to Anne in the play—what words she chooses, how she forms sentences, the tone she uses, and so on
- how you might feel in this situation or one like it

#### Objectives (pp. 822–823)

**Reading** Interpret text • Make connections from text to self

**Literature** Identify literary elements: stage directions

**Vocabulary** Identify Anglo-Saxon roots

**Writing** Respond to literature: letter

**Grammar** Use punctuation: commas with interrupting words

## Skills Review

### Key Reading Skill: Interpreting

7. How do you interpret Anne’s behavior toward Peter? Do you think she’s falling in love? Does she just have a crush? Is it something in between? Give details from your experience and from the play to support your interpretation.

### Key Literary Element: Stage Directions

8. Some information appears only in stage directions. Find one example in act 2, scenes 1-2. Briefly state the information and identify the page where it’s given.
9. In the stage directions at the end of act 2, scene 2, Anne suddenly goes over to Mrs. Van Daan and kisses her cheeks. What do you think is the purpose of this stage direction?

### Reviewing Skills: Drawing Conclusions

10. In act 2, scene 1, what reason does Mr. Van Daan state for wanting to sell his wife’s fur coat? Do you believe him? If so, why? If not, what do you think was his real reason for selling the coat? Support your answer with details from the play.

## Vocabulary Check

Match each vocabulary word with its definition.

**disgruntled**      **foreboding**      **apprehension**  
**intimate**      **intuition**      **poise**

11. a calm, relaxed, and self-controlled manner
12. fear of what may happen
13. very close and personal; private
14. not pleased; in a bad mood
15. a feeling that something bad will happen
16. the ability to know things without having to reason them out
17. **English Language Coach** The Anglo-Saxon root *side* means “edge.” Explain how this root relates to the meaning of *inside*.

## Grammar Link: Commas with Interrupting Words

Some words or groups of words interrupt the flow of thought in a sentence. Place commas before and after interrupting words or phrases.

- Joshua, in my opinion, has no right to question us.
- The final score, I believe, was 25 to 18.
- Eating breakfast, in fact, improves your productivity.


Some Common Interrupting Words and Phrases		
after all	I believe	moreover
by the way	I suppose	nevertheless
for example	in addition	nonetheless
furthermore	in fact	of course
however	incidentally	therefore

### Grammar Practice

Copy the following sentences, inserting commas to set off the interrupting words.

18. Anne you see was a typical teenage girl.
19. The cat if you ask me is getting fatter every day!
20. It’s time I think to schedule a visit to the dentist.
21. The cost nonetheless is more than I want to pay.
22. Recycled plastic milk jugs incidentally are used to make plastic pipe, drainage tile, flower pots, and more.
23. Beyoncé Knowles I believe was born in Houston, Texas.
24. Jim Carrey not surprisingly would do comedy routines for his classmates when he was a child.

**Writing Application** Review the letter you wrote from Margot to Anne. If any words or phrases interrupt the flow of thought, set them off with commas.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).

# Before You Read *The Diary of Anne Frank, Act 2, Scenes 3–5*



## Vocabulary Preview

**stealthily** (STEL thuh lee) *adv.* in a secret or sneaky manner (p. 826)

*People in hiding had to move stealthily during the day to avoid being caught.*

**pandemonium** (pan duh MOH nee um) *n.* wild disorder and uproar (p. 832) *There was pandemonium outside; shots were being fired in all directions, and soldiers were running down the streets.*

**liberated** (LIB uh ray tid) *adj.* released; freed (p. 833) *The idea that they would soon be liberated lifted everyone's spirits.*

**downcast** (DOWN kast) *adj.* sad; depressed (p. 835) *The lack of good news made everyone downcast.*

## English Language Coach

**Anglo-Saxon Roots** Anglo-Saxon, or Old English, was spoken and written in England for centuries. Old English was gradually replaced by Middle English, and Middle English was gradually replaced by Modern English.

Throughout those many years, words came into English from other languages, too. We study the roots of those words more than we study Old English roots because the words Old English gave us are so simple.

Most good dictionaries include a word's history. Here are some of the special symbols and abbreviations you're likely to see:

- Brackets enclose the word's history, which might be either at the beginning of the entry or at its end.
- **OE** means "Old English," **ME** means "Middle English," and **fr** stands for "from." (Check the dictionary's table of contents for a list of all abbreviations.)
- Earlier spellings of the word are printed in *italics*.

**knife** *n* [ME *knif*, fr OE *cnif*]

**leap** *vb* [ME *lepen*, fr OE *hleapan*]

**Guess the Roots** Guess which word in each pair came from Old English. Then check your guesses in a dictionary.

1. chicken / poultry
2. construct / build
3. break / fracture

**Objectives** (pp. 824–843)

**Reading** Interpret text • Make connections from text to self

**Literature** Identify literary elements: mood

**Vocabulary** Identify Anglo-Saxon roots



## Skills Preview

### Key Reading Skill: Interpreting

In this play, there is one thing you always need to keep in mind when you are interpreting behavior. These people hide in the Annex for more than two years. They don't see anyone else except Miep and Mr. Kraler. They don't get to go outside or listen to the radio. You can imagine how that would feel. Keep that feeling in mind as you read. It will be a very important part of your ability to interpret.

**Group Discussion** In a group, talk about situations where you were cut off from the outside world. They may include being grounded or sick or snowed in.

### Key Literary Element: Mood

**Mood** is the emotional effect a piece of writing has on the reader. In most kinds of writing, the mood is created by the writer alone—and only through words. A playwright can set a mood in a script. However, when a play is performed, the mood is affected by lighting, sound effects, music, costumes, sets, direction, and acting. All of these things must work together to achieve the mood the playwright wants.

You can usually identify one general mood in a piece of writing, but each scene, chapter, or page may have a different emotional effect. The mood at the beginning of *The Diary of Anne Frank* might be described as sad and weary. That changes as characters are added and changes again as they interact.

**Partner Talk** Discuss act 1, scene 5, with a partner. In your Learner's Notebook, outline the important events of the scene in one column. Then, in a second column, write two or three words that describe the mood and how it changes (if it does) when each new event occurs.



**Interactive Literary Elements Handbook**  
To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Get Ready to Read

### Connect to the Reading

Have you ever believed in something so much that you felt sure it would happen? In the next scene, the characters hear good news about the war and feel sure that they will soon be saved. As you read, imagine how you would react in their situation.

**Group Talk** In a small group, discuss a time when you really wanted something to happen. Describe your feelings as you waited. How did you react when your wish did—or did not—come true?

### Build Background

Prisons are for convicted criminals. Prisoner-of-war camps are for captured soldiers. Concentration camps are for people who belong to the “wrong” ethnic groups or political parties. (*Concentration* refers to the process of gathering into one place.) The term “concentration camp” was first used in 1901.

- In the 1930s, the Nazis sent many Jews and other “enemies” and “undesirables” to camps in Germany and, later, in German-occupied countries.
- Beginning in 1942, entire communities of Jews were sent directly to extermination camps.
- It's estimated that some ten million people died in Nazi camps. Many were murdered outright. Others died of abuse, disease, and starvation.

### Set Purposes for Reading

**BIG Question** Read the rest of *The Diary of Anne Frank* to see how people try to make the best of the most awful circumstances.

**Set Your Own Purpose** What would you like to learn from the play to help you answer the Big Question? Write your own purpose on the Workshop 2 Foldable for Unit 6.

## Keep Moving

Use these skills as you read the following selection.



SCENE 3

[It is night, a few weeks later. Everyone is in bed. There is complete quiet. In the VAN DAANS' room a match flares up for a moment and then is quickly put out. MR. VAN DAAN, in bare feet, dressed in underwear and trousers, is dimly seen coming **stealthily** down the stairs and into the main room, where MR. and MRS. FRANK and MARGOT are sleeping. He goes to the food safe and again lights a match. Then he cautiously opens the safe, taking out a half-loaf of bread. As he closes the safe, it creaks. He stands rigid. MRS. FRANK sits up in bed. She sees him.] 1 2

MRS. FRANK. [Screaming.] Otto! Otto! Komme schnell!

[The rest of the people wake, hurriedly getting up.]

MR. FRANK. Was ist los? Was ist passiert?

[DUSSEL, followed by ANNE, comes from his room.]

MRS. FRANK. [As she rushes over to MR. VAN DAAN.] Er stiehlt das Essen!<sup>1</sup>

DUSSEL. [Grabbing MR. VAN DAAN.] You! You! Give me that.

MRS. VAN DAAN. [Coming down the stairs.] Putti . . . Putti . . . what is it?

DUSSEL. [His hands on VAN DAAN'S neck.] You dirty thief . . . stealing food . . . you good-for-nothing . . .

MR. FRANK. Mr. Dussel! For God's sake! Help me, Peter!

[PETER comes over, trying, with MR. FRANK, to separate the two struggling men.]

PETER. Let him go! Let go!

[DUSSEL drops MR. VAN DAAN, pushing him away. He shows them the end of a loaf of bread that he has taken from VAN DAAN.]

1. The Franks' conversation in German translates as follows: Mrs. Frank. "Come quickly!" Mr. Frank. "What's the matter? What has happened?" Mrs. Frank. "He is stealing food!"

Practice the Skills

1 English Language Coach

**Anglo-Saxon Roots** The base work for **stealthily** is *stealth*. In Middle English it meant "the act of stealing." How do you think it came to mean "sneakiness"?

2 Reviewing Skills

**Drawing Conclusions** Reread the stage directions at the beginning of act 1, scene 4. Now what conclusions can you draw about Mr. Van Daan and his movements?

Vocabulary

**stealthily** (STEL tuh lee) *adv.* in a secret or sneaky manner

DUSSEL. You greedy, selfish . . . !

[MARGOT turns on the lights.]

MRS. VAN DAAN. Putti . . . what is it?

[All of MRS. FRANK's gentleness, her self-control, is gone. She is outraged, in a frenzy of indignation.<sup>2</sup>] 3

MRS. FRANK. The bread! He was stealing the bread!

DUSSEL. It was you, and all the time we thought it was the rats!

MR. FRANK. Mr. Van Daan, how could you!

2. Mrs. Frank's *frenzy of indignation* is her state of great excitement and anger.



## Practice the Skills

### 3 Reviewing Skills

**Character** Why do the directions make such a big deal of Mrs. Frank's behavior? Think about how she has behaved up to now.

A view of the front of the warehouse building.

**Analyzing the Photo** The attic windows had to be covered during daylight. Can you imagine Anne or Peter looking out the window into the night?

MR. VAN DAAN. I'm hungry.

MRS. FRANK. We're all of us hungry! I see the children getting thinner and thinner. Your own son Peter . . . I've heard him moan in his sleep, he's so hungry. And you come in the night and steal food that should go to them . . . to the children!

MRS. VAN DAAN. [*Going to MR. VAN DAAN protectively.*] He needs more food than the rest of us. He's used to more. He's a big man.

[*MR. VAN DAAN breaks away, going over and sitting on the couch.*]

MRS. FRANK. [*Turning on MRS. VAN DAAN.*] And you . . . you're worse than he is! You're a mother, and yet you sacrifice your child to this man . . . this . . . this . . .

MR. FRANK. Edith! Edith!

[*MARGOT picks up the pink woolen stole, putting it over her mother's shoulders.*]

MRS. FRANK. [*Paying no attention, going on to MRS. VAN DAAN.*] Don't think I haven't seen you! Always saving the choicest bits for him! I've watched you day after day and I've held my tongue. But not any longer! Not after this! Now I want him to go! I want him to get out of here!

MR. FRANK. Edith!

MR. VAN DAAN. Get out of here?

MRS. VAN DAAN. What do you mean?

MRS. FRANK. Just that! Take your things and get out! **4**

MR. FRANK. [*To MRS. FRANK.*] You're speaking in anger. You cannot mean what you are saying.

MRS. FRANK. I mean exactly that!

[*MRS. VAN DAAN takes a cover from the FRANKS' bed, pulling it about her.*]

MR. FRANK. For two long years we have lived here, side by side. We have respected each other's rights . . . we have managed to live in peace. Are we now going to throw it

## Practice the Skills

### **4** BIG Question

Is Mrs. Frank just stressed out from hiding for so long? Is she right in trying to protect her family by telling Mr. Van Daan to leave? Is protecting her family one way she keeps going? Write your ideas on the Workshop 2 Foldable for Unit 6.

## Practice the Skills

all away? I know this will never happen again, will it, Mr. Van Daan?

MR. VAN DAAN. No. No.

MRS. FRANK. He steals once! He'll steal again!

[MR. VAN DAAN, holding his stomach, starts for the bathroom. ANNE puts her arms around him, helping him up the step.]

MR. FRANK. Edith, please. Let us be calm. We'll all go to our rooms . . . and afterwards we'll sit down quietly and talk this out . . . we'll find some way . . .

MRS. FRANK. No! No! No more talk! I want them to leave!

MRS. VAN DAAN. You'd put us out, on the streets?

MRS. FRANK. There are other hiding places.

MRS. VAN DAAN. A cellar . . . a closet. I know. And we have no money left even to pay for that.

MRS. FRANK. I'll give you money. Out of my own pocket I'll give it gladly.

[She gets her purse from a shelf and comes back with it.]

MRS. VAN DAAN. Mr. Frank, you told Putti you'd never forget what he'd done for you when you came to Amsterdam. You said you could never repay him, that you . . .

MRS. FRANK. [Counting out money.] If my husband had any obligation to you, he's paid it, over and over.

MR. FRANK. Edith, I've never seen you like this before. I don't know you.

MRS. FRANK. I should have spoken out long ago.

DUSSEL. You can't be nice to some people.

MRS. VAN DAAN. [Turning on DUSSEL.] There would have been plenty for all of us, if you hadn't come in here!

MR. FRANK. We don't need the Nazis to destroy us. We're destroying ourselves. 5

## 5 Key Reading Skill

**Interpreting** Explain Mr. Frank's statement. Do you agree?

[*He sits down, with his head in his hands. MRS. FRANK goes to MRS. VAN DAAN.*]

MRS. FRANK. [*Giving MRS. VAN DAAN some money.*] Give this to Miep. She'll find you a place.

ANNE. Mother, you're not putting Peter out. Peter hasn't done anything.

MRS. FRANK. He'll stay, of course. When I say I must protect the children, I mean Peter too.

[*PETER rises from the steps where he has been sitting.*]

PETER. I'd have to go if Father goes. **6**

[*MR. VAN DAAN comes from the bathroom. MRS. VAN DAAN hurries to him and takes him to the couch. Then she gets water from the sink to bathe his face.*]

MRS. FRANK. [*While this is going on.*] He's no father to you . . . that man! He doesn't know what it is to be a father!

PETER. [*Starting for his room.*] I wouldn't feel right. I couldn't stay.

MRS. FRANK. Very well, then. I'm sorry.

ANNE. [*Rushing over to PETER.*] No, Peter! No! [*PETER goes into his room, closing the door after him. ANNE turns back to her mother, crying.*] I don't care about the food. They can have mine! I don't want it! Only don't send them away. It'll be daylight soon. They'll be caught . . .

MARGOT. [*Putting her arms comfortingly around ANNE.*] Please, Mother!

MRS. FRANK. They're not going now. They'll stay here until Miep finds them a place. [*To MRS. VAN DAAN.*] But one thing I insist on! He must never come down here again! He must never come to this room where the food is stored! We'll divide what we have . . . an equal share for each! [*DUSSEL hurries over to get a sack of potatoes from the food safe. MRS. FRANK goes on, to MRS. VAN DAAN.*] You can cook it here and take it up to him. **7 8**

[*DUSSEL brings the sack of potatoes back to the center table.*]

## Practice the Skills

### 6 Reviewing Skills

**Character** So far in the play, Peter has not seemed to like or respect his father. Why do you think he says this?

### 7 Reviewing Elements

**Conflict** What things have contributed to this sudden conflict? How long has it been building?

### 8 Reviewing Skills

**Predicting** What do you think is going to happen? Will the Van Daans leave?



Practice the Skills

MARGOT. Oh, no. No. We haven't sunk so far that we're going to fight over a handful of rotten potatoes.

DUSSEL. [*Dividing the potatoes into piles.*] Mrs. Frank, Mr. Frank, Margot, Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself . . . Mrs. Frank . . .

[*The buzzer sounds in MIEP'S signal.*]

MR. FRANK. It's Miep!

[*He hurries over, getting his overcoat and putting it on.*]

MARGOT. At this hour?

MRS. FRANK. It is trouble.

MR. FRANK. [*As he starts down to unbolt the door.*] I beg you, don't let her see a thing like this!

MR. DUSSEL. [*Counting without stopping.*] . . . Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself . . .

MARGOT. [*To DUSSEL.*] Stop it! Stop it! 9

DUSSEL. . . . Mr. Frank, Margot, Anne, Peter, Mrs. Van Daan, Mr. Van Daan, myself, Mrs. Frank . . .

MRS. VAN DAAN. You're keeping the big ones for yourself! All the big ones . . . Look at the size of that! . . . And that! . . .

[*DUSSEL continues on with his dividing. PETER, with his shirt and trousers on, comes from his room.*]

MARGOT. Stop it! Stop it!

[*We hear MIEP'S excited voice speaking to MR. FRANK below.*]

MIEP. Mr. Frank . . . the most wonderful news! . . . The invasion has begun!

MR. FRANK. Go on, tell them! Tell them!

[*MIEP comes running up the steps, ahead of MR. FRANK. She has a man's raincoat on over her nightclothes and a bunch of orange-colored flowers in her hand.*]

MIEP. Did you hear that, everybody? Did you hear what I said? The invasion has begun! The invasion!

9 Key Literary Element

**Mood** In a few words, describe the mood of the scene up to this point.

[They all stare at MIEP, unable to grasp what she is telling them. PETER is the first to recover his wits.]

PETER. Where?

MRS. VAN DAAN. When? When, Miep?

MIEP. It began early this morning . . .

[As she talks on, the realization of what she has said begins to dawn on them. Everyone goes crazy. A wild demonstration takes place. MRS. FRANK hugs MR. VAN DAAN.]

MRS. FRANK. Oh, Mr. Van Daan, did you hear that?

[DUSSEL embraces MRS. VAN DAAN. PETER grabs a frying pan and parades around the room, beating on it, singing the Dutch National Anthem. ANNE and MARGOT follow him, singing, weaving in and out among the excited grown-ups. MARGOT breaks away to take the flowers from MIEP and distribute them to everyone. While this **pandemonium** is going on MRS. FRANK tries to make herself heard above the excitement.]

MRS. FRANK. [To MIEP.] How do you know?

MIEP. The radio . . . The B.B.C.! They said they landed on the coast of Normandy!<sup>3</sup>

PETER. The British?

MIEP. British, Americans, French, Dutch, Poles, Norwegians . . . all of them! More than four thousand ships! Churchill spoke, and General Eisenhower!<sup>4</sup> D-Day they call it!

MR. FRANK. Thank God, it's come!

MRS. VAN DAAN. At last! **10**

Practice the Skills

**10** Key Literary Element

**Mood** Now describe the mood. Why does Miep's news cause the sudden change? How will the Allied invasion affect the characters?

3. **B.B.C.** stands for British Broadcasting Corporation. **Normandy** is a region of France across the English Channel from the southern coast of England.

4. Winston **Churchill** was the prime minister of England, and Dwight D. **Eisenhower** commanded the Allied forces in Europe.

Vocabulary

**pandemonium** (pan duh MOH nee um) *n.* wild disorder and uproar

Practice the Skills

MIEP. [*Starting out.*] I'm going to tell Mr. Kraler. This'll be better than any blood transfusion.<sup>5</sup>

MR. FRANK. [*Stopping her.*] What part of Normandy did they land, did they say?

MIEP. Normandy . . . that's all I know now . . . I'll be up the minute I hear some more!

[*She goes hurriedly out.*]

MR. FRANK. [*To MRS. FRANK.*] What did I tell you? What did I tell you?

[*MRS. FRANK indicates that he has forgotten to bolt the door after MIEP. He hurries down the steps. MR. VAN DAAN, sitting on the couch, suddenly breaks into a convulsive sob. Everybody looks at him, bewildered.*] **II**

MRS. VAN DAAN. [*Hurrying to him.*] Putti! Putti! What is it? What happened?

MR. VAN DAAN. Please. I'm so ashamed.

[*MR. FRANK comes back up the steps.*]

DUSSEL. Oh, for God's sake!

MRS. VAN DAAN. Don't, Putti.

MARGOT. It doesn't matter now!

MR. FRANK. [*Going to MR. VAN DAAN.*] Didn't you hear what Miep said? The invasion has come! We're going to be **liberated!** This is a time to celebrate!

[*He embraces MRS. FRANK and then hurries to the cupboard and gets the cognac and a glass.*]

MR. VAN DAAN. To steal bread from children!

**II Key Reading Skill**

**Interpreting** Why does Mr. Van Daan start crying at this particular point?

5. A **blood transfusion** is the process of transferring blood from a healthy person to a sick person. Evidently, Mr. Kraler's ulcers have made him seriously ill.

**Vocabulary**

**liberated** (LIB uh ray tid) *adj.* released; freed

MRS. FRANK. We've all done things that we're ashamed of.

ANNE. Look at me, the way I've treated Mother . . . so mean and horrid to her.

MRS. FRANK. No, Anneke, no.

[ANNE runs to her mother, putting her arms around her.]

ANNE. Oh, Mother, I was. I was awful.

MR. VAN DAAN. Not like me. No one is as bad as me!

DUSSEL. [To MR. VAN DAAN.] Stop it now! Let's be happy!

MR. FRANK. [Giving MR. VAN DAAN a glass of cognac.] Here! Here! Schnapps! *Lochem!*<sup>6</sup>

[VAN DAAN takes the cognac. They all watch him. He gives them a feeble smile. ANNE puts up her fingers in a V-for-Victory sign. AS VAN DAAN gives an answering V-sign, they are startled to hear a loud sob from behind them. It is MRS. FRANK, stricken with remorse. She is sitting on the other side of the room.]

MRS. FRANK. [Through her sobs.] When I think of the terrible things I said . . .

[MR. FRANK, ANNE and MARGOT hurry to her, trying to comfort her. MR. VAN DAAN brings her his glass of cognac.]

MR. VAN DAAN. No! No! You were right!

MRS. FRANK. That I should speak that way to you! . . . Our friends! . . . Our guests!

[She starts to cry again.]

DUSSEL. Stop it, you're spoiling the whole invasion! **12**

[As they are comforting her, the lights dim out. The curtain falls.]

## Practice the Skills

### **12** Key Reading Skill

**Interpreting** Dussel runs out of patience, but what does he mean here? How are the others "spoiling the invasion"?

6. *Schnapps* (shnawps) is a type of cognac, or liquor. *Lochem!* (luh KHY um) means "To life!"



On June 6, 1944, Allied troops landed on the beaches of Normandy, France. The landing was the beginning of the Allied forces' sweep through Europe that eventually defeated Nazi Germany.

ANNE'S VOICE. [*Faintly at first and then with growing strength.*] We're all in much better spirits these days. There's still excellent news of the invasion. The best part about it is that I have a feeling that friends are coming. Who knows? Maybe I'll be back in school by fall. Ha, ha! The joke is on us! The warehouse man doesn't know a thing and we are paying him all that money! . . . Wednesday, the second of July, nineteen forty-four. The invasion seems temporarily to be bogged down. Mr. Kraler has to have an operation, which looks bad. The Gestapo have found the radio that was stolen. Mr. Dussel says they'll trace it back and back to the thief, and then, it's just a matter of time till they get to us. Everyone is low. Even poor Pim can't raise their spirits. I have often been **downcast** myself . . . but never in despair. I can shake off everything if I write. But . . . and that is the great question . . . will I ever be able to write well? I want to so much. I want to go on living even after my death. Another birthday has gone by, so now I am fifteen. Already I know what I want. I have a goal, an opinion. **13 14**

[*As this is being said—the curtain rises on the scene, the lights dim on, and ANNE'S VOICE fades out.*]

### Vocabulary

**downcast** (DOWN kast) *adj.* sad; depressed

### Practice the Skills

#### 13 Reviewing Elements

**Irony** What is ironic—to a reader or theatergoer—about Anne's wondering whether she will ever be able to write well?

#### 14 Key Literary Element

**Mood** In your own words, describe the mood of this monologue.



SCENE 4

[It is an afternoon a few weeks later . . . Everyone but MARGOT is in the main room. There is a sense of great tension.

Both MRS. FRANK and MR. VAN DAAN are nervously pacing back and forth, DUSSEL is standing at the window, looking down fixedly at the street below. PETER is at the center table, trying to do his lessons. ANNE sits opposite him, writing in her diary. MRS. VAN DAAN is seated on the couch, her eyes on MR. FRANK as he sits reading.

The sound of a telephone ringing comes from the office below. They all are rigid, listening tensely. MR. DUSSEL rushes down to MR. FRANK.] **15**

DUSSEL. There it goes again, the telephone! Mr. Frank, do you hear?

MR. FRANK. [*Quietly.*] Yes. I hear.

DUSSEL. [*Pleading, insistent.*] But this is the third time, Mr. Frank! The third time in quick succession! It's a signal! I tell you it's Miep, trying to get us! For some reason she can't come to us and she's trying to warn us of something!

MR. FRANK. Please. Please.

MR. VAN DAAN. [*To DUSSEL.*] You're wasting your breath.

DUSSEL. Something has happened, Mr. Frank. For three days now Miep hasn't been to see us! And today not a man has come to work. There hasn't been a sound in the building!

MRS. FRANK. Perhaps it's Sunday. We may have lost track of the days.

MR. VAN DAAN. [*To ANNE.*] You with the diary there. What day is it?

DUSSEL. [*Going to MRS. FRANK.*] I don't lose track of the days! I know exactly what day it is! It's Friday, the fourth of August. Friday, and not a man at work. [*He rushes back to MR. FRANK, pleading with him, almost in tears.*] I tell you Mr. Kraler's dead. That's the only explanation. He's dead and they've closed down the building, and Miep's trying to tell us!

Practice the Skills

**15** Key Literary Element

**Mood** Even before anyone speaks, an audience would notice a sharp mood change. In reading these stage directions, what words and phrases tell you about the mood?

Practice the Skills

MR. FRANK. She'd never telephone us.

DUSSEL. [*Frantic.*] Mr. Frank, answer that! I beg you, answer it!

MR. FRANK. No.

MR. VAN DAAN. Just pick it up and listen. You don't have to speak. Just listen and see if it's Miep.

DUSSEL. [*Speaking at the same time.*] For God's sake . . . I ask you. **16**

MR. FRANK. No. I've told you, no. I'll do nothing that might let anyone know we're in the building.

PETER. Mr. Frank's right.

MR. VAN DAAN. There's no need to tell us what side you're on.

MR. FRANK. If we wait patiently, quietly, I believe that help will come.

[*There is silence for a minute as they all listen to the telephone ringing.*]

DUSSEL. I'm going down. [*He rushes down the steps. MR. FRANK tries ineffectually<sup>7</sup> to hold him. DUSSEL runs to the lower door, unbolting it. The telephone stops ringing. DUSSEL bolts the door and comes slowly back up the steps.*] Too late. [*MR. FRANK goes to MARGOT in ANNE'S bedroom.*]

MR. VAN DAAN. So we just wait here until we die.

MRS. VAN DAAN. [*Hysterically.*] I can't stand it! I'll kill myself! I'll kill myself!

MR. VAN DAAN. For God's sake, stop it!

[*In the distance, a German military band is heard playing a Viennese waltz.*] **17**

MRS. VAN DAAN. I think you'd be glad if I did! I think you want me to die!

**16** Reviewing Skills

**Connecting** Answering might give them away if the caller is not Miep. If it is Miep, she may have important information. What would you do?

**17** Key Literary Element

**Mood** Viennese waltzes are music for happy occasions. What do you think would be the effect on theatergoers of hearing a waltz in the background?

7. *Ineffectually* means "without effect; uselessly."

MR. VAN DAAN. Whose fault is it we're here? [*MRS. VAN DAAN starts for her room. He follows, talking at her.*] We could've been safe somewhere . . . in America or Switzerland. But no! No! You wouldn't leave when I wanted to. You couldn't leave your things. You couldn't leave your precious furniture. **18**

MRS. VAN DAAN. Don't touch me!

*[She hurries up the stairs, followed by MR. VAN DAAN. PETER, unable to bear it, goes to his room. ANNE looks after him, deeply concerned. DUSSEL returns to his post at the window. MR. FRANK comes back into the main room and takes a book, trying to read. MRS. FRANK sits near the sink, starting to peel some potatoes. ANNE quietly goes to PETER's room, closing the door after her. PETER is lying face down on the cot. ANNE leans over him, holding him in her arms, trying to bring him out of his despair.]*

ANNE. Look, Peter, the sky. [*She looks up through the skylight.*] What a lovely, lovely day! Aren't the clouds beautiful? You know what I do when it seems as if I couldn't stand being cooped up for one more minute? I think myself out. I think myself on a walk in the park where I used to go with Pim. Where the jonquils and the crocus and the violets grow down the slopes. You know the most wonderful part about thinking yourself out? You can have it any way you like. You can have roses and violets and chrysanthemums all blooming at the same time . . . It's funny . . . I used to take it all for granted . . . and now I've gone crazy about everything to do with nature. Haven't you? **19**

PETER. 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!

ANNE. [*Softly.*] I wish you had a religion, Peter.

PETER. No, thanks! Not me!

ANNE. Oh, I don't mean you have to be Orthodox . . . or believe in heaven and hell and purgatory<sup>8</sup> and things . . . I just mean some religion . . . it doesn't matter what. Just to

**8.** The **Orthodox** branch of Judaism is the most traditional, requiring strict obedience to ancient laws and customs. **Purgatory** is, some believe, a place of temporary punishment for the souls of the dead.

## Practice the Skills

### 18 Reviewing Skills

**Character** What does Mr. Van Daan reveal about himself in the way he treats his wife?

### 19 BIG Question

What does Anne mean by "I think myself out"? In your own words, explain what she's doing to survive this extremely tense time. Write your answer on the Workshop 2 Foldable for Unit 6.

believe in something! When I think of all that's out there . . . the trees . . . and flowers . . . and seagulls . . . when I think of the dearness of you, Peter . . . and the goodness of the people we know . . . Mr. Kraler, Miep, Dirk, the vegetable man, all risking their lives for us every day . . . When I think of these good things, I'm not afraid any more . . . I find myself, and God, and I . . .

[*PETER interrupts, getting up and walking away.*]

PETER. That's fine! But when I begin to think, I get mad! Look at us, hiding out for two years. Not able to move! Caught here like . . . waiting for them to come and get us . . . and all for what?

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 . . . and yet . . .

PETER. That doesn't make me feel any better! **20**

ANNE. [*Going to him.*] I know it's terrible, trying to have any faith . . . when people are doing such horrible . . . But you know what I sometimes think? I think the world may be going through a phase, the way I was with Mother. It'll pass, maybe not for hundreds of years, but someday . . . I still believe, in spite of everything, that people are really good at heart. **21**

PETER. I want to see something now . . . Not a thousand years from now!

[*He goes over, sitting down again on the cot.*]

ANNE. But, Peter, if you'd only look at it as part of a great pattern . . . that we're just a little minute in the life . . . [*She breaks off.*] Listen to us, going at each other like a couple of stupid grown-ups! Look at the sky now. Isn't it lovely? [*She holds out her hand to him. PETER takes it and rises, standing with her at the window looking out, his arms around her.*] Someday, when we're outside again, I'm going to . . .

## Practice the Skills

### **20** Reviewing Skills

#### **Comparing and Contrasting**

Explain the difference in the views that Anne and Peter have been expressing.

### **21** **BIG Question**

Do you agree with Anne? How would this belief help her—or anyone—want to keep going despite terrible times? Write your answer on the Workshop 2 Foldable for Unit 6.

[She breaks off as she hears the sound of a car, its brakes squealing as it comes to a sudden stop. The people in the other rooms also become aware of the sound. They listen tensely. Another car roars up to a screeching stop. ANNE and PETER come from PETER'S room. MR. and MRS. VAN DAAN creep down the stairs. DUSSEL comes out from his room. Everyone is listening, hardly breathing. A doorbell clangs again and again in the building below. MR. FRANK starts quietly down the steps to the door. DUSSEL and PETER follow him. The others stand rigid, waiting, terrified.

In a few seconds DUSSEL comes stumbling back up the steps. He shakes off PETER'S help and goes to his room. MR. FRANK bolts the door below, and comes slowly back up the steps. Their eyes are all on him as he stands there for a minute. They realize that what they feared has happened. MRS. VAN DAAN starts to whimper. MR. VAN DAAN puts her gently in a chair, and then hurries off up the stairs to their room to collect their things. PETER goes to comfort his mother. There is a sound of violent pounding on a door below.]

MR. FRANK. [Quietly.] For the past two years we have lived in fear. Now we can live in hope. 22

[The pounding below becomes more insistent. There are muffled sounds of voices, shouting commands.]

MEN'S VOICES. Auf machen! Da drinnen! Auf machen! Schnell! Schnell! Schnell!<sup>9</sup> etc., etc.

[The street door below is forced open. We hear the heavy tread of footsteps coming up. MR. FRANK gets two school bags from the shelves, and gives one to ANNE and the other to MARGOT. He goes to get a bag for MRS. FRANK. The sound of feet coming up grows louder. PETER comes to ANNE, kissing her good-bye, then he goes to his room to collect his things. The buzzer of their door starts to ring. MR. FRANK brings MRS. FRANK a bag. They stand together, waiting. We hear the thud of gun butts on the door, trying to break it down.

## Practice the Skills

### 22 Key Reading Skill

**Interpreting** What do you think Mr. Frank means?

9. The voices are saying, in German: "Open up! Inside there! Open up! Quick! Quick! Quick!" The abbreviation *etc.* means "and so on." The actors are supposed to keep speaking until the curtain falls.



*ANNE stands, holding her school satchel, looking over at her father and mother with a soft, reassuring smile. She is no longer a child, but a woman with courage to meet whatever lies ahead.*

*The lights dim out. The curtain falls on the scene. We hear a mighty crash as the door is shattered. After a second ANNE'S VOICE is heard.]*

ANNE'S VOICE. And so it seems our stay here is over. They are waiting for us now. They've allowed us five minutes to get our things. We can each take a bag and whatever it will hold of clothing. Nothing else. So, dear Diary, that means I must leave you behind. Good-bye for a while. P.S. 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 . . .

*[Her voice stops abruptly. There is silence. After a second the curtain rises.]* 23

## Practice the Skills

### 23 Key Reading Skill

**Interpreting** Why does her voice stop abruptly? What happened to Anne at this moment as she was writing?



This photograph shows the railway entrance to Auschwitz, one of the Nazi concentration camps.



**Analyzing the Photo** Describe what you see in this photo. Do you think it does a good job of representing the play's ending?

## SCENE 5

*[It is again the afternoon in November, 1945. The rooms are as we saw them in the first scene. MR. KRALER has joined MIEP and MR. FRANK. There are coffee cups on the table. We see a great change in MR. FRANK. He is calm now. His bitterness is gone. He slowly turns a few pages of the diary. They are blank.]* **24**

MR. FRANK. No more.

*[He closes the diary and puts it down on the couch beside him.]*

MIEP. I'd gone to the country to find food. When I got back the block was surrounded by police . . .

MR. KRALER. We made it our business to learn how they knew. It was the thief . . . the thief who told them.

*[MIEP goes up to the gas burner, bringing back a pot of coffee.]*

## Practice the Skills

### **24** Key Literary Element

**Mood** This scene goes back to the time of act 1, scene 1. It is more than a year since the Germans took Anne and the others away. As you read, think about the mood, or emotional effect, of this scene and of the whole play.

Practice the Skills

MR. FRANK. [*After a pause.*] It seems strange to say this, that anyone could be happy in a concentration camp. 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.

MIEP. [*Offering the coffee to MR. FRANK.*] A little more?

MR. FRANK. [*Holding out his cup to her.*] The news of the war was good. The British and Americans were sweeping through France. We felt sure that they would get to us in time. In September we were told that we were to be shipped to Poland . . . The men to one camp. The women to another. I was sent to Auschwitz. They went to Belsen. In January we were freed, the few of us who were left. The war wasn't yet over, so it took us a long time to get home. We'd be sent here and there behind the lines where we'd be safe. Each time our train would stop . . . at a siding, or a crossing . . . we'd all get out and go from group to group . . . Where were you? Were you at Belsen? At Buchenwald? At Mauthausen?<sup>10</sup> Is it possible that you knew my wife? Did you ever see my husband? My son? My daughter? That's how I found out about my wife's death . . . of Margot, the Van Daans . . . Dussel. But Anne . . . I still hoped . . . Yesterday I went to Rotterdam.<sup>11</sup> I'd heard of a woman there . . . She'd been in Belsen with Anne . . . I know now. **25**

*[He picks up the diary again, and turns the pages back to find a certain passage. As he finds it we hear ANNE'S VOICE.]*

ANNE'S VOICE. In spite of everything, I still believe that people are really good at heart.

*[MR. FRANK slowly closes the diary.]*

MR. FRANK. She puts me to shame.

*[They are silent.]*

THE CURTAIN FALLS ○

**25** Key Reading Skill

**Interpreting** What does Mr. Frank "know now"?

**10.** **Auschwitz** (OWSH vitz), **Belsen** (BEL zun), **Buchenwald** (BOO kun vawlt), and **Mauthausen** were the sites of Nazi concentration camps in Poland, Austria, and Germany. These camps specialized in exterminating prisoners.

**11.** **Rotterdam** is a city in the southwestern Netherlands.

# After You Read

## *The Diary of Anne Frank,* Act 2, Scenes 3–5



### Answering the **BIG Question**

1. Anne is a good example of someone who never gives up. How do the others hiding in the attic compare with her?
2. **Recall** What does Miep bring with her when she returns to announce that the invasion has begun?

**TIP** Right There

3. **Summarize** How do the others react when they catch Mr. Van Daan stealing the bread?

**TIP** Think and Search

### Critical Thinking

4. **Analyze** What accounts for the difference between Peter's and Anne's view of their situation? Explain your answer with details from the play.

**TIP** Author and Me

5. **Explain** Are you surprised by Anne's views on the war and about people in general? Explain.

**TIP** Author and Me

6. **Evaluate** Do you think Anne would have grown up as fast as she does if she hadn't gone into hiding? Would she have learned the same lessons if she had had a normal childhood?

**TIP** Author and Me

7. **Interpret** At the end of the play, Mr. Frank feels shamed by the part of Anne's diary that says, "I still believe that people are really good at heart." What does his comment suggest about his own belief in people's goodness? Do you think his belief changed over the three years since the family went into hiding? Explain your answers.

**TIP** Author and Me

### Write About Your Reading

**Monologue** Imagine how this story would be different if it were told from Miep's point of view. Write a monologue from her perspective, similar to the excerpts from Anne's diary. Include these elements:

- how you feel about the actions of the Nazis
- what you think life must have been like for the Franks and the others
- why you decided to act the way you did
- how you feel about Anne and what happened to her

#### Objectives (pp. 844–845)

**Reading** Interpret text • Make connections from text to self

**Literature** Identify literary elements: mood

**Vocabulary** Identify Anglo-Saxon roots

**Writing** Respond to literature: monologue

**Grammar** Use punctuation: commas with appositives



## Skills Review

### Key Reading Skill: Interpreting

8. “In spite of everything, I still believe that people are really good at heart.” What does this famous sentence of Anne’s mean to you?

### Key Literary Element: Mood

9. In two or three words, describe the mood of the last scene of the play.
10. What overall mood for the entire play do you think the playwrights wanted to create for an audience of theatergoers? Explain.

### Reviewing Skills: Drawing Conclusions

11. At the end of the play, Mr. Frank knows but doesn’t directly say what became of Anne. What happened to her? How do you know?

### Reviewing Elements: Stage Directions

12. The second-to-last line of the script is this stage direction: [*They are silent.*] What reason(s) might the playwrights have had for including this?

## Vocabulary Check

Rewrite each sentence with the best word from the list.

**stealthily pandemonium liberated downcast**

13. \_\_\_ from the shed, the dog licked my face and then raced around the yard.
14. The robber entered \_\_\_, skillfully avoiding the guards posted at the main entrance.
15. “Don’t be \_\_\_,” the coach said. “Be proud that you did the very best you could.”
16. There was \_\_\_ as police officers tried to control the angry protestors.
17. **English Language Coach** Below are the origins of two vocabulary words. Which word has Anglo-Saxon roots? Hint: Review the English Language Coach on page 824.
- **stealth** [ME *stelthe*, akin to OE *stelan* to steal]
  - **pandemonium** [NL, fr Gk *pan-* all, every + *daimon* evil spirit]

## Grammar Link: Commas with Appositives

**Appositives** are nouns or pronouns that rename, add more information about, or identify other nouns. Appositives can be either nonessential or essential. A nonessential appositive renames the noun or adds more information about it. The meaning of the sentence won’t change if you read it without the appositive. Set off a nonessential appositive with commas.

- My sister, Maria, is the best singer. (Maria renames the noun sister. She is the speaker’s only sister.)

An essential appositive identifies another noun or adds information that is necessary to the meaning of the sentence. DON’T set it off with commas.

- My sister Maria is the best singer. (Maria identifies this person as one of the speaker’s sisters.)

Appositives can be phrases too. ALWAYS set off an appositive phrase with commas.

- Edison, inventor of the lightbulb, led an amazing life.

### Grammar Practice

Rewrite the paragraph below. Find two nonessential appositives, and set them off with commas.

Our civics teacher Mrs. Riccio loves to read to the class. She read parts of Joan Heilbroner’s book *Meet George Washington* to us. She said that Washington our first president was a great statesman.

**Writing Application** Review the monologue you wrote. Check that you used commas correctly with appositives.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).



# READING WORKSHOP 3

## Skills Focus

You will practice these skills when you read the following selections:

- Bouncing Back, p. 850
- Another Mountain, p. 856
- Standing Tall, p. 862

### Reading

- Paraphrasing and summarizing

### Literature

- Identifying and analyzing figurative language
- Understanding expository writing

### Vocabulary

- Understanding Greek roots
- Understanding content-area words

### Writing/Grammar

- Using commas with relative clauses
- Using commas with direct address

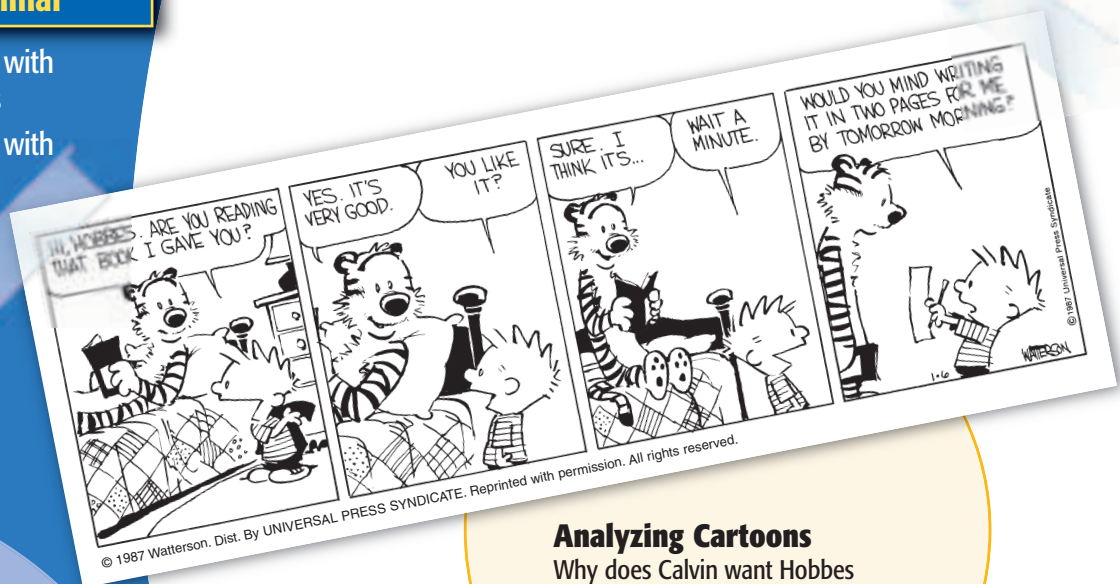
## Skill Lesson

# Paraphrasing and Summarizing

## Learn It!

**What Is It?** **Paraphrasing** is restating something in your own words that you've read. If a friend asks you to help him understand something from class, you probably paraphrase the teacher's words.

**Summarizing** is retelling the main events and ideas of a selection in your own words. You might summarize the first part of a movie for a friend who arrived late. When you summarize, it is important to put your ideas in a logical sequence. The order in which you summarize the main ideas or events should match the order in the selection.



## Analyzing Cartoons

Why does Calvin want Hobbes to summarize the book? How would you summarize this cartoon if you were telling a friend about it?

**Objectives** (pp. 846–847)

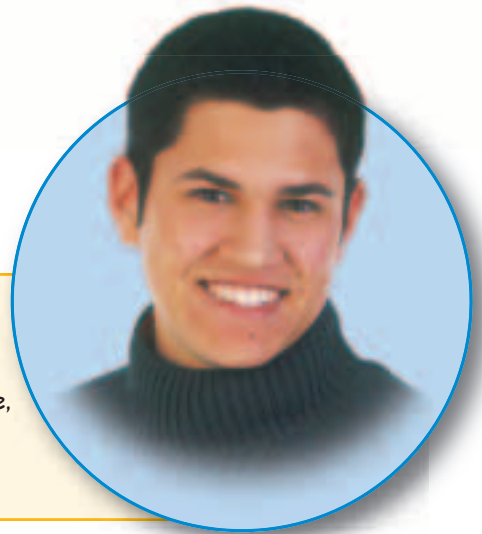
**Reading** Paraphrase and summarize

**Why Is It Important?** Paraphrasing and summarizing are helpful when you read long selections that contain lots of details. You can paraphrase to check whether you've understood an idea, and you can summarize to make sure that you've understood a paragraph, a selection, or even an entire book. Summarizing can also help you separate main ideas from supporting information and unnecessary details.

**How Do I Do It?** To summarize, note major ideas and events as you read. When you come to the end of a section, ask yourself what it was about. Then put that information in an order that makes sense. To paraphrase, be on the lookout for passages that are complicated or hard to understand. When you read something that is difficult, try to restate it in your own words. Here's how one student paraphrased one of Anne's speeches in *The Diary of Anne Frank*:

Oh, I don't mean you have to be Orthodox . . . or believe in heaven and hell and purgatory and things . . . I just mean some religion . . . it doesn't matter what. Just to believe in something! When I think of all that's out there . . . the trees . . . and flowers . . . and seagulls . . . when I think of the dearness of you, Peter . . . and the goodness of the people we know . . . Mr. Kraler, Miep, Dirk, the vegetable man, all risking their lives for us every day . . . When I think of these good things, I'm not afraid any more . . .

*Anne is trying to explain how she keeps from giving up during difficult times. By focusing on the beauty of nature, the joy of relationships, and the goodness of people, she avoids being overcome with fear. She wants Peter to think this way too.*



**Literatureonline**  
**Study Central** Visit [www.glencoe.com](http://www.glencoe.com) and click on Study Central to review paraphrasing and summarizing.

**Practice It!**

Choose a cartoon strip or an episode of a TV show that you remember well. Think about the main ideas and events and then write a summary in your Learner's Notebook. Remember to write the events in a logical sequence.

**Use It!**

As you read the selections in this workshop, use paraphrasing and summarizing to check whether you understand the more difficult parts.

Laura Sifferlin

# Before You Read **Bouncing Back *and* Another Mountain**

## Meet the Authors

Jan Farrington is a freelance writer who contributes to *Current Health* and other publications.



Abiodun Oyewole's poetry often focuses on the damage done by racism and on the need to heal after being wounded. He once said, "We have to see how we can be the greatest part of us, which is the healing part of us. . . . I'd rather that folks learn how to save themselves." See page R5 of the Author Files for more on Oyewole.



**Author Search** For more about Abiodun Oyewole, go to [www.glencoe.com](http://www.glencoe.com).

## Vocabulary Preview

**unfulfilling** (un ful FIL ing) *adj.* not satisfying (p. 850) *We all want to be happy in our work; nobody grows up thinking, "Gee, I hope I'll be able to find an unfulfilling career!"*

**resilient** (rih ZIL yunt) *adj.* able to recover from or adjust easily to misfortune or change (p. 850) *Some people are resilient, while others can't seem to adjust well to challenges.*

**strategies** (STRAT uh jeez) *n.* plans for working through a problem or activity (p. 851) *Fortunately, there are several good strategies for dealing with the difficulties life may present.*

**phase** (fayz) *n.* a step in the development of a person or thing (p. 853) *Most teens go through a phase in which they question the "rules."*

**destitute** (DES tuh toot) *adj.* completely without money or possessions (p. 853) *For a destitute family, even macaroni and cheese can be a luxury.*

**Partner Work** With a partner, write four sentences about being a teenager. Use at least one vocabulary word in each sentence.

## English Language Coach

**Greek Roots and Combining Forms** The Greek language gave English not only roots, prefixes, and suffixes, but word parts called **combining forms**. A combining form occurs only in combination with words, affixes, or other combining forms to form compounds such as *geophysics* and *geology*. In the first word, the combining form *geo-* is added to the word *physics*. In the second word, it's added to another combining form, *-logy*.

The Greek civilization was one of the earliest to form ideas about politics and education. As a result, many English words that have to do with government and learning come from the Greek roots and combining forms. Here are a few examples.

Root or combining form	Meaning	English word
<i>arch</i>	⇒ govern, rule	⇒ monarch
<i>auto</i>	⇒ self	⇒ automatic, automobile
<i>bio</i>	⇒ life	⇒ biology, biography
<i>log, logy</i>	⇒ word, study, speech	⇒ dialogue, biology

**Objectives** (pp. 848–857)

**Reading** Paraphrase and summarize

• Make connections from text to self

**Literature** Identify literary devices: literal and figurative language

**Vocabulary** Identify Greek roots

## Skills Preview

### Key Reading Skill: Paraphrasing and Summarizing

You probably paraphrase and summarize every day. When a friend asks about a homework assignment, you don't repeat the teacher's exact words. You paraphrase. When your parents ask what you learned in school, you don't list every single detail. You summarize.

**Write to Learn** Think of a story you know well. In your Learner's Notebook, summarize the story.

### Literary Element: Literal and Figurative Language

Most of the time, people use words to state simple facts. When they do so, they use **literal language**, or language that uses words according to their exact definitions. "The sky at night is black with white stars" is an example of literal language.

People use **figurative language**, or language that has meaning beyond the literal definition of words, to be descriptive or imaginative. "The sky at night is a velvet blanket with sparkling diamonds" is an example of figurative language.

Three kinds of figurative language are:

- Similes and metaphors, which compare unlike things. Similes use *like* or *as*, while metaphors only imply the comparison.
- Symbolism, which uses one thing to stand for another because of a resemblance or association between the two things.
- Personification, which gives human qualities to an animal, object, or idea.

**Write to Learn** Use figurative language to describe an object in your classroom. Is a book a "window to the world"? Is the chalkboard "staring you down"? Perhaps the clock hands move slowly, "like students heading for class." Write two or three figurative descriptions of the object.

## Get Ready to Read

### Connect to the Reading

The author of "Bouncing Back" offers advice about dealing with challenges. The speaker in "Another Mountain" keeps going despite difficulties. How do you deal with challenges and hardships?

**Write to Learn** Think about a time when you reacted poorly to a difficult situation. Write a few sentences about how you should have acted and what you can do the next time you face a similar situation.

### Build Background

"Another Mountain" is, in part, about fighting racism.

- Oyewole's group, The Last Poets, was established in 1968 after the poets read their work at a memorial for Malcolm X.
- The Last Poets were African American activists influenced by radical groups such as the Black Panthers.
- The Last Poets are considered by many to be the founders of hip-hop.

### Set Purposes for Reading

**BIG Question** Read "Bouncing Back" and "Another Mountain" to see how people face obstacles without losing their hope or their confidence.

**Set Your Own Purpose** What would you like to learn from the selections to help you answer the Big Question? Write your answer on the Workshop 3 Foldable for Unit 6.



**Interactive Literary Elements Handbook**  
To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Keep Moving

Use these skills as you read the following selections.



# BOUNCING BACK

## How to Get on Your Feet When Life Knocks You Down

by Jan Farrington

When Beth Driscoll of Denton, Texas, was in middle school, she dreamed of following her friends to a private high school. Her family didn't have the money, so she went to the local public high school. Beth made it work. But in her senior year, she got more bad news—her dad had lost his job. Her parents told her they couldn't help pay for college.

You can see where this story line might go: Beth gives up, takes an **unfulfilling** job, and maybe dives into drugs. But that didn't happen. Instead, she applied for student loans, took a part-time job, and rented a tiny room near campus, where she's now studying to be a special-education teacher.

Beth's life isn't perfect. She works too many hours to spend as much time studying as she'd like to. But Beth, now 21, is determined to earn her degree and make a good life for herself. **1**

### Six Tips for Taking Charge

When life knocks you down, do you have trouble getting off the ground? Or are you a **resilient** teen with a gift for bouncing back, like Beth? **2**

"Some kids come into this world and have an easier time being happy and dealing with stress," Robert Brooks of Harvard Medical School told *Current Health*. Brooks is a

### Vocabulary

**unfulfilling** (un ful FIL ing) *adj.* not satisfying

**resilient** (rih ZIL yunt) *adj.* able to recover from or adjust easily to misfortune or change

### Practice the Skills

#### 1 Key Reading Skill

**Paraphrasing and Summarizing** When you summarize, you retell the main ideas or events of a passage in a logical order. Summarize the information in the first three paragraphs about Beth Driscoll.

#### 2 Literary Element

**Literal and Figurative Language** The phrase "life knocks you down" is figurative. Its meaning goes beyond the literal definition of the words. Explain what this expression means.



family **psychologist** and a coauthor of *The Power of Resilience: Achieving Balance, Confidence, and Personal Strength in Your Life*. But what if you don't handle stress well? Brooks says there are many things that teens can do to take charge of their own problems and build better coping skills. He suggests the **strategies** below. **3**

1. **Surround yourself with people who make you stronger.** Having a few close friends can be a great source of strength, says Brooks. "But some teens with low self-esteem would rather have friends who make fun of them and get them in trouble than be ignored," he added. Bottom line: Don't put up with friends who put you down.
2. **Involve adults in your life.** "Resilient people almost always say there were one or two adults who really believed in them and stood by them" when they were teens, Brooks said. For many teens, parents fit the bill.<sup>1</sup> For other teens, those caring adults may be relatives, family friends, or youth group leaders.
3. **Discover something you're good at.** By focusing on your strengths and talents, you can develop a sense of pride and dignity that will help you overcome obstacles in other areas of your life.
4. **Let yourself experience success.** "Success builds on success," noted Brooks. Your long-term goal may be to go to college, despite financial woes.<sup>2</sup> But along the way, achieving smaller goals (making a speech in public, studying for 30 minutes longer each night) can give you a taste of success that will help you cope with bigger challenges ahead. **4**
5. **Believe things will get better.** "Most of the problems that teens face are solvable," Brooks told CH. "But if [teens are] feeling down or incompetent,<sup>3</sup> it's easy for them to feel their whole life is going to be that way." Think about all the

1. Here, to **fit the bill** means "to be right for a situation."

2. **Financial woes** are problems related to money.

3. Someone who feels **incompetent** thinks that he or she is not able to do things correctly or successfully.

**Vocabulary**

**strategies** (STRAT uh jeez) *n.* plans for working through a problem or activity

**Practice the Skills**

**3 English Language Coach**

**Greek Roots** The Greek *psych* means "mind, soul, or spirit." Look at the chart on page 848 to see what the combining form *-logy* means. And then add the information that *-ist* means "one who has a special skill." What, then, does **psychologist** mean?

**4 Literary Element**

**Literal and Figurative Language** "A taste of success" is a metaphor. Explain what it means and what comparison the writer is making.

changes you've seen in your life, and you'll realize that a "rough patch" is only temporary.

**6. Put yourself out there.** Volunteer at a food bank, at a nursing home, or with the local Special Olympics program. "Teens who help others are less likely to feel depressed or angry," said Brooks. "Giving back to the community gives teens an opportunity to shine and to feel they're making a difference in the world." **E**

### Classroom Heroes

What does resilience look like? Sometimes it looks like the kid sitting next to you in math class.

Robin Regan, 18, and Patricia Calderon, 19, had shared a class at their Orange County, Calif., high school. But until both girls won the 2003 Julie Inman Courage Award, neither had discussed what the other was going through.

Regan's mother had broken her neck in an accident, and Regan was helping her mom learn to walk again. Calderon had an older sister who was dying of leukemia.<sup>4</sup> Both teens were taking care of younger siblings, tackling household chores, and keeping up with honors classes, school commitments, and volunteer projects. But that didn't stop the two girls from graduating from high school on time. Regan and Calderon are now thriving college students.

How did they manage? "I'm not going to lie," Regan said. "After Mom's accident, I was really angry. I thought, *This isn't fair; why did it have to happen just when I need her so much?*" she said. "But my parents' dream for me always was that I go to college. So I couldn't throw away all their hard work."

Calderon says she owes her strength to her sister. "She always told me to try my hardest. She didn't get to finish [her life], so I want to succeed not just for me but for her too."



**Analyzing the Photo** Why is it important to choose good friends? How do your friends help you be the best you can be?

### Practice the Skills

**E** **BIG Question**

Which of these six tips for taking charge do you find most helpful? Have you ever used any of these strategies? Explain your answer on the Workshop 3 Foldable for Unit 6.

**4. Leukemia** (loo KEE mee uh) is a deadly disease that affects blood cells.

As remarkable as their stories are, Regan and Calderon fit the profile of typical Inman award winners. The annual awards recognize teens who have earned their diplomas in spite of broken homes, illnesses, or other challenges.

“Sometimes these kids are overlooked, and all we see are the athletes and scholars,” said Julie Inman, the inspiration for the award. Inman herself knows a lot about resilience. After a skiing accident left her paralyzed at age 15, she went on to get a college degree with honors and has never abandoned her goal of someday walking again.

### School of Hard Knocks

No one enjoys tough times. Still, there can be a surprising upside to life’s downturns: They make you stronger. “I am not the same person I was before,” Calderon told *CH*. “Before, I always had older sisters who looked after me. But then suddenly I had to pull myself together and take over.”

“Little things don’t bother me anymore,” Regan added. “I had to grow up pretty quick, but in the long run, I think that will be good. When other tough things come up, I can tell myself that I’ve gotten through something tough before, and I can handle it.” 6

### Tough Times of the Rich and Famous

U.S. senator Barack Obama went through a rebellious **phase** after his father left the family. Obama went so far as to experiment with alcohol and drugs. In his autobiography, *Dreams From My Father*, he writes that his mother’s love and the support of some wonderful teachers and mentors<sup>5</sup> “pulled me out of it.”

Country singer, Shania Twain grew up in a **destitute** family in a Canadian mining town. She was just 21 when her mother and stepfather were killed in a car accident. Nonetheless,

5. A **mentor** is a guide, coach, or role model.

### Vocabulary

- phase** (fayz) *n.* a step in the development of a person or thing
- destitute** (DES tuh toot) *adj.* completely without money or possessions

### Practice the Skills

#### 6 Key Reading Skill

**Paraphrasing and Summarizing** Paraphrase in one sentence what Regan says in this paragraph.

Twain took charge of raising her three younger siblings. “It was a difficult time,” she told *Rolling Stone*. “But boy, oh boy, did I get strong.”

Yankees star player Alex Rodriguez hit tough times at age 10, when his father left the family. “It was hard. I did my best to help out around the house and bring home good grades to make my mom proud,” he told *Sports Illustrated for Kids*. His high school baseball coach became like a second father to him, and he found a lot of support at a Boys and Girls Club in Miami. He’s now a national spokesman for the clubs. 7

### Would You Survive . . . or Thrive?

When bad things happen, feeling upset can be a normal first response. But what’s your second response? Do you move in a positive direction or in a negative one?

In the situations below, think honestly about how you’d react, and circle the letter for that response. We’ll help you analyze the results.

1. **The referee doesn’t call pass interference when an opposing player keeps you from connecting with a pass. You**
  - a) rush the ref and yell in his or her face.
  - b) spend the ride home talking to your teammates about the bad call.
  - c) tell yourself to get back in the game and play even harder and smarter than before.
  
2. **You think you did fine on your English exam, but the teacher hands it back with a grade of C minus. You**
  - a) tell yourself that the test questions were confusing and blame your teacher.
  - b) decide you won’t study as hard for the next test, because it won’t do any good.
  - c) take a long walk and then ask the teacher for study suggestions.

## Practice the Skills

### 7 BIG Question

Think about the personal stories in this article. What kinds of things kept these people from giving up? Have you or anyone you know ever experienced things like the people in the article? Write your answers on the Workshop 3 Foldable for Unit 6. Your response will help you complete the Unit Challenge later.

## Practice the Skills

3. You apply to three colleges but get into only your “safety” school. Your best friend gets into the one school both of you wanted to attend. You
- decide not to attend college and look for a job instead.
  - congratulate your friend but still feel jealous. You go off to college with a bad attitude.
  - find out all you can about the college that accepted you. You ask an admissions officer to connect you with current students who can tell you what’s happening on campus.
4. Your parents divorced last year, and your dad practically disappeared from your life. Now he’s e-mailed to ask if you’ll have dinner with him. You’ve spent all year feeling hurt. You
- ignore his e-mail but think a lot about what a jerk he is.
  - send him a nasty e-mail, turning down the dinner invitation and writing things both of you will have a hard time forgetting.
  - accept the invitation but let your dad know that he’s hurt you and that it’s something you need to talk about.

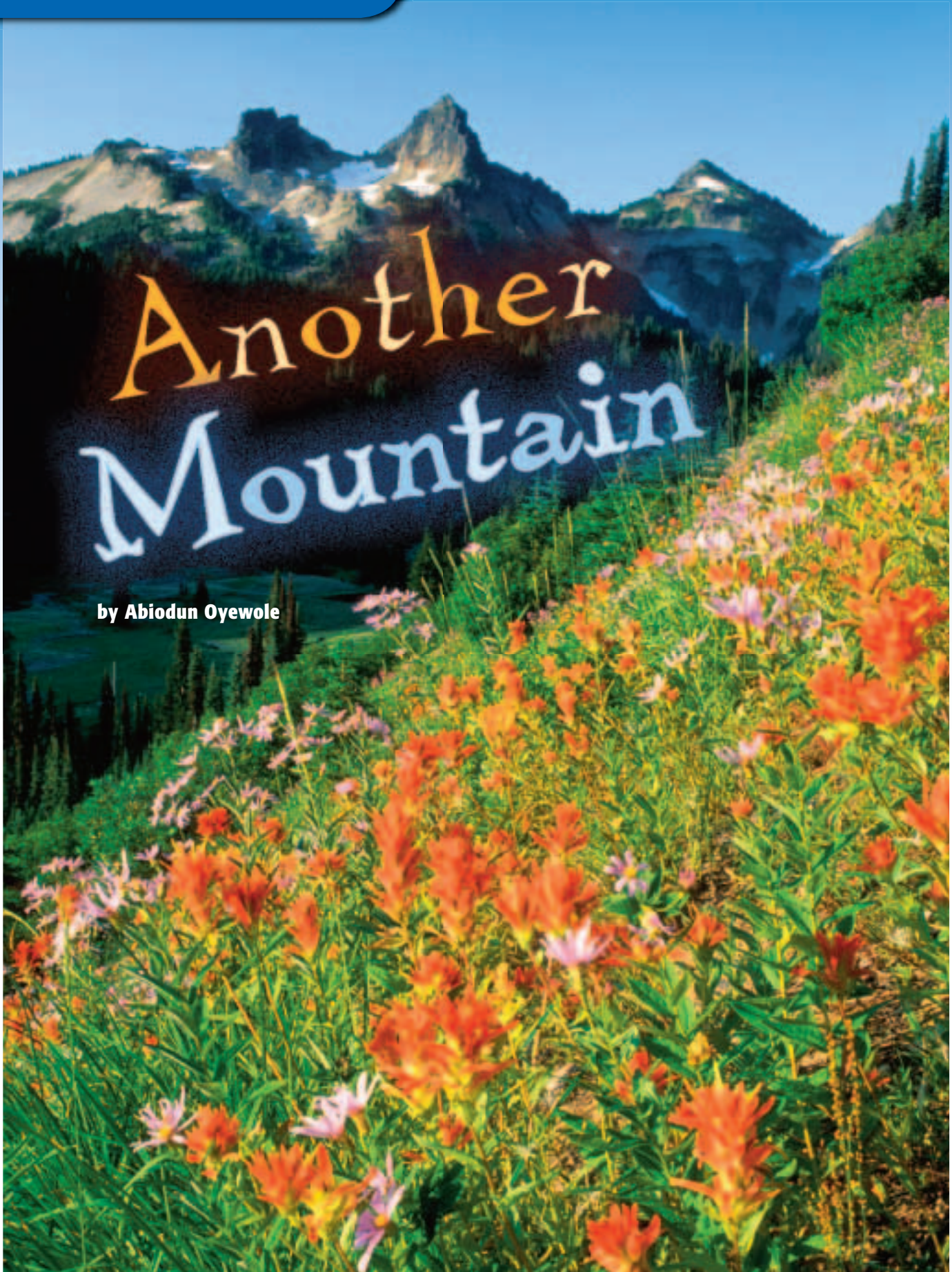
If you have a lot of *a* or *b* answers, you probably have a hard time letting go of negative feelings about yourself and your life. Having a lot of *c* answers means you’re pretty resilient: When you hit a rough patch, you try to turn things in a more positive direction.

**Do you need to work on resiliency skills?** Try some of the suggestions in the article, and remember: One of the best ways to get rid of negative emotions is to get involved in something outside yourself. Do something that’s worth doing—for your family, for a community group, for your school—and you’ll be making yourself stronger too. 8 ○

## 8 Key Reading Skill

**Paraphrasing and Summarizing** Paraphrase the writer’s point in the last paragraph.





# Another Mountain

by Abiodun Oyewole

Sometimes there's a mountain  
 that I must climb **1**  
 even after I've climbed one already  
 But my legs are tired now  
 5 and my arms need a rest  
 my mind is too weary right now  
 But I must climb before the storm comes  
 before the earth rocks  
 and an avalanche of clouds buries me  
 10 and smothers my soul  
 And so I prepare myself for another climb  
 Another Mountain  
 and I tell myself it is nothing  
 it is just some more dirt and stone  
 15 and every now and then I should reach  
 another plateau\* and enjoy the view  
 of the trees and the flowers below **2**  
 And I am young enough to climb  
 and strong enough to make it to any top  
 20 You see the wind has warned me  
 about settling too long  
 about peace without struggle  
 The wind has warned me  
 and taught me how to fly  
 25 But my wings only work  
 After I've climbed a mountain **3** ○

**16** A *plateau* is a large, flat area of land that is higher than the surrounding land on at least one side. Figuratively, it can mean "a level of achievement."

## Practice the Skills

### 1 Literary Element

#### Literal and Figurative

**Language** The poem's main image involves the metaphor of climbing a mountain. However, the poet also uses symbolism and personification.

### 2 Key Reading Skill

#### Paraphrasing and

**Summarizing** See the footnote about *plateau* and decide what the word means here. Then paraphrase lines 15-17.

### 3 BIG Question

These lines suggest that working wings, or the ability to fly, is the speaker's reward for climbing a mountain. Is there always a reward for getting through struggle and hardship? Explain your answer on the Workshop 3 Foldable for Unit 6. Your response will help you complete the Unit Challenge later.



# After You Read

## Bouncing Back *and* Another Mountain



### Answering the **BIG** Question

1. In “Bouncing Back,” the writer gives six tips for handling stress. Without looking at the article, note as many tips as you can.
2. **Recall** What important, similar thing happened in the lives of Barack Obama, Shania Twain, and Alex Rodriguez?

**TIP** Right There

### Critical Thinking

3. **Evaluate** In your opinion, what keeps the speaker of “Another Mountain” from giving up?
4. **Explain** Why does it matter what kind of people you surround yourself with when there is trouble in your life?

**TIP** Author and Me

**TIP** Think and Search

5. **Analyze** How does the speaker in “Another Mountain” prepare mentally for the challenges to be faced?

**TIP** Author and Me

6. **Evaluate** Which selection do you find more helpful or inspiring? Explain your answer.

**TIP** Author and Me

### Write About Your Reading

**Written Response** Review the six strategies for “taking charge” that are suggested in the article. Choose one strategy that has helped you deal with a problem in the past, or think of a different strategy that you’ve used.

Write three paragraphs about how you took charge of the situation. You don’t need to give personal details or names. Just explain in general terms what the problem was and how you were able to deal with it.

- In the first paragraph, briefly describe the problem.
- In the second paragraph, identify the strategy you used and how it worked for you. (Again, try to give a clear explanation, but don’t reveal details that you feel are too personal.)
- In the last paragraph, explain how the strategy you used might help other people deal with their problems and with stress.

#### Objectives (pp. 858–859)

**Reading** Paraphrase and summarize • Make connections from text to self

**Literature** Identify literary devices: literal and figurative language

**Vocabulary** Identify Greek roots

**Writing** Respond to literature: essay

**Grammar** Use punctuation: commas with relative clauses

## Skills Review

### Key Reading Skill: Paraphrasing and Summarizing

- Write a brief summary of "Bouncing Back," listing the main ideas in a logical order. Then paraphrase two sentences from the selection that you believe are important to the overall idea or message.

### Literary Element: Literal and Figurative Language

- Is the title "Bouncing Back" meant to be taken literally? Explain.
- Someone in the article says, "I had to pull myself together." Explain this figurative expression.
- In the poem, what does the mountain (line 1) symbolize? What does Another Mountain (line 12) symbolize? Do they represent different things? Explain your answers.
- Identify the thing that is personified in "Another Mountain," and give the line number(s) where the personification is found.

## Vocabulary Check

Write the vocabulary word for each definition.

**unfulfilling resilient strategies  
phase destitute**

- not satisfying
- a step in the development of a thing
- completely without money or possessions
- plans for working through a problem or activity
- able to recover from or adjust easily to misfortune or change
- English Language Coach** Add the Greek combining form *logy* to the word parts below, and write the definition of each word. (You may use a dictionary.)

**zoo geo bio**

## Grammar Link: Commas with Relative Clauses

A **relative clause** begins with a relative pronoun like *that*, *who*, or *which*. If the clause is essential (necessary to make the meaning of the sentence clear) then it is not set off with commas. If the clause is nonessential (not necessary to make the meaning clear), then it is set off with commas.

Use the relative pronoun *that* or *who* to introduce an essential relative clause. Use the relative pronoun *which* or *who* to introduce a nonessential relative clause.

**Essential:** Jack London wrote a collection of short stories that was published in 1900.

**Nonessential:** Jack London's first book, which is a collection of short stories, was published in 1900.

**Essential:** Jack London is the author who wrote *The Call of the Wild*.

**Nonessential:** Jack London, who wrote *The Call of the Wild*, was the most popular novelist of his day.

### Grammar Practice

Copy the following sentences and correctly add commas to set off the two relative clauses.

- I will never forget the day that Mom brought home our first puppy.
- The wind which was very strong brought down trees everywhere and caused a great deal of damage.
- William Shakespeare who lived in the 1500s is the author who wrote *Romeo and Juliet*.

**Writing Application** Review your Write About Your Reading activity. Circle all relative pronouns. Make sure you used commas correctly with relative clauses.

Literature  online

**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).

# Before You Read Standing Tall

## Meet the Author

Michael Dolan is a reporter and feature writer for *Popular Science* magazine. He frequently takes complicated, technical subjects and makes them easy for people to understand.



**Author Search** For more about Michael Dolan, go to [www.glencoe.com](http://www.glencoe.com).

## Vocabulary Preview

**tribute** (TRIB yoot) *n.* an action or a gift that shows respect, admiration, or thanks (p. 862) *The statue of Columbus was a tribute from members of the Italian American community.*

**collapse** (kuh LAPS) *v.* to fall apart, cave in, or break down (p. 862) *We knew the chimney needed repairs, but we didn't expect it to collapse.*

**stable** (STAY bul) *adj.* firm and steady; long-lasting (p. 864) *Abigail had to shift the ladder twice before it felt stable enough to climb.*

**withstand** (with STAND) *v.* to resist the effect of; stand up against (p. 865) *This coat is designed to withstand both rain and cold.*

**Sentence Challenge** Use each vocabulary word in a separate sentence. Then try to use all four words in one sentence that still makes sense.

## English Language Coach

**Content-Area Words** When you read about a certain subject, you may find words that are specific to that subject. These are called “content-area” words because they’re used within a particular area, such as a job or a sport. Some words have different meanings in different content areas.

Word	Content areas	Meaning
<i>baste</i>	cooking, food science	to pour butter or fat over meat or fish while it's being cooked
	sewing, fashion design	to use large stitches to hold fabrics together for a short time
<i>curveball</i>	baseball	a particular type of pitch
<i>extinct</i>	environmental science	having died out completely

The structure and context of content-area words often give clues to their meanings. The next selection relates to building construction and uses the words *steel-mesh concrete*. You already know what concrete is, but what is “steel-mesh” concrete? Look for context clues to give some ideas.

**Partner Talk** With a partner, use clues in each sentence below to help find the meaning of the underlined word and identify the content area.

- Mixed in with the old, fully grown trees were many saplings.
- The guitarist's fingers moved over the frets quickly but accurately.
- This could help people on the top floors evacuate to safety.

**Objectives** (pp. 860–865)

**Reading** Paraphrase and summarize • Make connections from text to self

**Informational text** Identify text elements: expository text

**Vocabulary** Identify word structure: content area words



## Skills Preview

### Key Reading Skill: Paraphrasing and Summarizing

“Standing Tall” discusses new methods and materials for making tall buildings stronger and safer. That was a one-sentence summary of the next selection. As you read the article, paraphrase and summarize difficult parts to help you understand the main ideas.

**Partner Talk** Explain to your partner something technical that you know how to do, such as creating a Web page. Or describe something you know from reading, such as a special effect in a movie. Explain the process clearly but briefly.

### Text Element: Expository Writing

Descriptive writing describes a person, place, or thing. Narrative writing tells a story. Persuasive writing tries to change the reader’s opinion. **Expository writing** informs and explains. An *exposition* is a detailed explanation. How-to books, newspaper and magazine articles, and instructions are some types of expository writing. Textbooks are also expository.

Most expository writing is organized using certain text structures. The following are most common.

- **Description** may be needed to help readers understand a topic.
- **Time Order** shows the stages in which something happened or should happen.
- **Compare-Contrast** writing looks at how things are similar and different.
- **Cause-Effect** text shows the relationship between outcomes and their causes.
- **Problem-Solution** writing presents a problem and one or more solutions.



**Interactive Literary Elements Handbook**  
To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Get Ready to Read

### Connect to the Reading

What’s your favorite skyscraper? How tall is it? Where is it? Have you been inside? Have you been in a really tall building—one that has more than sixty stories?

The Empire State Building in New York City was the world’s tallest building for more than forty years after its completion in 1931. In 1974 Chicago’s Sears Tower took the record. In 2005 the tallest building in the world was the Taipei Financial Center in Taiwan. Is it still?

**On Your Own** Search online for “world’s tallest buildings.” Make a chart of the ten tallest buildings, showing how tall they are and where, when, and why they were built (for offices, homes, hotels, and so on).

### Build Background

- The term *skyscraper* was first used in 1883.
- The development of elevators made it practical to have buildings more than four stories tall. In 1857 a New York City store had the first passenger elevator.
- The use of iron and steel in construction allowed buildings to be taller. In 1885 the ten-story Home Insurance Building in Chicago was the first “tall” building to have steel columns and beams.
- On September 11, 2001, the World Trade Center in New York was destroyed in a terrorist attack. All over the world, people wondered whether any skyscraper could ever be safe.

### Set Purposes for Reading

**BIG Question** Read “Standing Tall” to learn how architects today are planning safer buildings.

**Set Your Own Purpose** What would you like to learn from the article to help you answer the Big Question? Write your own purpose on the Workshop 3 Foldable for Unit 6.

## Keep Moving

Use these skills as you read the following selection.

# TIME

# Standing Tall

Architects and engineers are working with new designs and materials that can make future skyscrapers sturdier and safer.

By MICHAEL DOLAN

The idea of building a tower to touch the sky goes back thousands of years. And during the past century, concrete, steel, and other materials have made it possible for architects and engineers to design and build structures that stand a quarter-mile high. These buildings are a **tribute** to humankind’s need to both test a structure’s limits and solve problems such as overcrowding in cities. 1

But after September 11, 2001, skyscrapers are being seen in a whole new way. Terrorists hijacked<sup>1</sup> and crashed two planes into New York City’s tallest buildings, causing the twin towers of the World Trade Center to **collapse**. Skyscrapers around the world suddenly gained a new label: target. 2

That new label has inspired builders to work on a new goal—creating the safest tall building in the world. The smartest minds in architecture and structural engineering are

1. When a plane is **hijacked**, one or more people take control of it by force.

## Vocabulary

**tribute** (TRIB yoot) *n.* an action or a gift that shows respect, admiration, or thanks

**collapse** (kuh LAPS) *v.* to fall apart, cave in, or break down

## 1 Key Reading Skill

**Paraphrasing and Summarizing** The last sentence is complicated and contains two ideas. Put this sentence in your own words. What is it saying?

## 2 English Language Coach

**Content-Area Words** Although skyscrapers can be considered a content-area word, we all understand and use it.

working together to figure out how to construct a building that could survive threats of terrorism<sup>2</sup> and natural disasters.

One material that could help architects and engineers is concrete. New types of concrete are being developed to help resist the force of bomb blasts and the 2,000°F temperatures of jet fuel fires. For example, one new type of concrete contains pieces of recycled stainless steel. The stainless steel increases the concrete's strength and its ability to stand up to a bomb blast or similar forces. **3**

A skyscraper made with steel-supported concrete wouldn't shatter as much when attacked. Instead its concrete would cling together in larger chunks, making it less likely to collapse. Steel-mesh concrete was originally used as a way to keep tall buildings safe in parts of the world where

**3 Text Element**

**Expository Writing** Based on these first few paragraphs, which text structure appears to be the main organization of this article? Explain.

**2. Terrorism** is the use of violence, especially against civilian (non-military) targets, to try to make people or governments meet certain demands.

Farrell Grehan/Corbis



On September 11, 2001, terrorists crashed two planes into the twin towers of New York City's World Trade Center (two tallest buildings in center of photo), causing both to collapse.

earthquakes occur frequently. Now engineers are thinking of using this same material in all skyscrapers to protect against the force of airplane crashes and the fires they cause.

In addition to fire protection, various forms of concrete could make a skyscraper stronger and more **stable**. Whereas the World Trade Center towers got most of their support from steel columns around the outside of the buildings, many engineers now think every future skyscraper should have a **concrete core** that runs down the center of the building. **4**

Just as your spine supports much of your body, a concrete core would serve as a building’s spine and support its weight. It would also serve as a safety zone. Designers could place emergency escape routes and fireproof elevators and stairwells in the concrete core. These features could help more people escape if a disaster were to occur.

Builders are working hard to find answers to other questions that could make skyscrapers safer. Could a building’s emergency staff use sensitive laser machines to find harmful chemical materials before they even reach the building? Is it possible to create a fireproof evacuation system<sup>3</sup> that could help people on the top floors find safety when the middle of the building is in flames?

There’s still a lot of work to be done, but the answers to these questions and many others may be coming soon to a skyscraper near you. **5**

—From *Popular Science*, July 2005

**4 English Language Coach**

**Content-Area Words** There are good context clues for **concrete core** here and in the next sentence.

**5 BIG Question**

How are the actions of builders and engineers an example of not giving up when bad things happen? Write your answer on the Workshop 3 Foldable for Unit 6. Your response will help you complete the Unit Challenge later.

**3.** An **evacuation system** is a way to get people out of a building when there’s an emergency. To evacuate is to clear out, or leave.

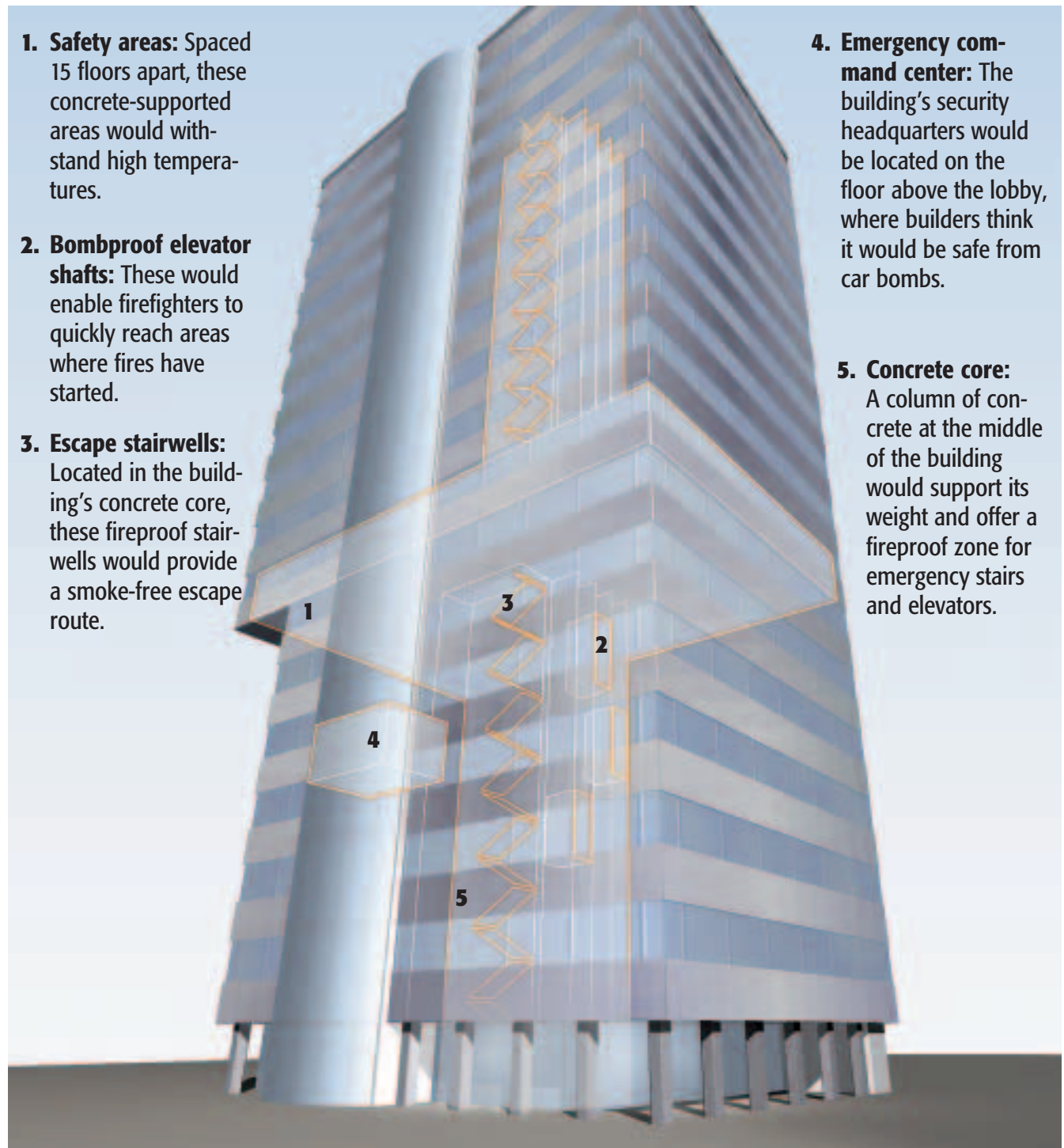
**Vocabulary**

**stable** (STAY bul) *adj.* firm and steady; long-lasting



## Skyscraper Self-defense

Builders are exploring new ways to make office workers feel safe. Some ideas include steel-supported concrete, escape routes that could **withstand** bomb blasts, safety floors where people could wait out a fire, and laser machines that could identify dangerous chemicals.



**1. Safety areas:** Spaced 15 floors apart, these concrete-supported areas would withstand high temperatures.

**2. Bombproof elevator shafts:** These would enable firefighters to quickly reach areas where fires have started.

**3. Escape stairwells:** Located in the building's concrete core, these fireproof stairwells would provide a smoke-free escape route.

**4. Emergency command center:** The building's security headquarters would be located on the floor above the lobby, where builders think it would be safe from car bombs.

**5. Concrete core:** A column of concrete at the middle of the building would support its weight and offer a fireproof zone for emergency stairs and elevators.

### Vocabulary

**withstand** (with STAND) v. to resist the effect of; stand up against



# After You Read

## Standing Tall



Farrell Grehan/Corbis

### Answering the **BIG** Question

1. Why do some people refuse to back down from a problem, no matter how much time and money it will take to face it?
2. **Recall** What event changed how people think about skyscraper safety?

**TIP** Right There

3. **Summarize** What are the benefits of including a concrete core in a new skyscraper?

**TIP** Think and Search

### Critical Thinking

4. **Infer** What is the writer's attitude toward the architects and engineers who are working to build safer skyscrapers? How do you know?

**TIP** Think and Search

5. **Predict** Do you think that the safety measures mentioned in the article could really make skyscrapers less of a target for attacks?

**TIP** Author and Me

6. **Infer** How do you think people who work in skyscrapers feel about the new improvements in building design? Explain.

**TIP** Author and Me

7. **Evaluate** "Standing Tall" discusses how to make new skyscrapers safer. Do you think the technologies described in the article could be applied to existing skyscrapers? Why or why not?

**TIP** Author and Me

### Write About Your Reading

**Glossary** Create a glossary for a content area. Working with a partner or in a small group, choose an area that you know fairly well and that uses specialized language. Then list at least ten words and phrases, along with their parts of speech and meanings. As examples, here are three areas, along with a few terms related to each.

- Baseball: *backstop, double play, fielder's choice, infield, home plate, out, outfielder, strike, umpire*
- Education: *auditorium, etymology, grade, No Child Left Behind, middle school, standardized test*
- Theater: *act, audition, box office, dialogue, director, intermission, opening night, sound effect*

**Objectives** (pp. 866–867)

**Reading** Paraphrase and summarize

**Informational text** Identify text elements: expository text

**Vocabulary** Identify word structure: content area words

**Writing** Create a glossary

**Grammar** Use punctuation: commas with direct address

## Skills Review

### Key Reading Skill: Paraphrasing and Summarizing

8. List three ways that concrete (or new types of concrete) could make tall buildings safer. Paraphrase and summarize what the writer says about this subject.

### Text Element: Expository Writing

9. The text structure of this article could be identified as either problem-solution or cause-effect. Explain why it might be either one, using details from the article to support your answer.

### Reviewing Skills: Comparing and Contrasting

10. The writer uses a comparison to explain the idea of a concrete core in a building. What two things are compared?

## Vocabulary Check

Rewrite each sentence with the best vocabulary word from the list. Two words will be used twice.

**tribute collapse stable withstand**

11. There won't be a \_\_\_\_ peace if the two nations can't learn to live with one another.
12. Our roof cannot \_\_\_\_ the effects of one more winter snowstorm.
13. People meeting a king or queen are expected to bow as a \_\_\_\_.
14. Experts warn that the dam will \_\_\_\_ if it isn't strengthened before the rainy season begins.
15. Trust, patience, and work are required to build a \_\_\_\_ friendship.
16. It took me two weeks to build that bookcase but only a half-second for it to \_\_\_\_.
17. **English Language Coach** What makes **stainless steel** a good material for supporting concrete? (You may look it up.)

## Grammar Link: Commas with Direct Address

A comma can be used to set off names used in **direct address**. Direct address is a name used in speaking directly to a person. It may also be a word or a phrase used in place of a name like *my dear*.

If the direct address appears at the beginning or the end of the sentence, place a comma between it and the rest of the sentence.

- Josh, did you get my message?
- Have you ever been skiing, Majid?

If the direct address is in the middle of the sentence, set it off with commas. If you remove the word between the commas, the sentence will still make sense.

- When you first came here from Greece, Mr. Pappas, was it difficult to learn English?
- I was wondering, pal, if you know today's date.
- Yes, Jane, I'll be glad to repeat it.
- Yes, I'll be glad to repeat it.

### Grammar Practice

Rewrite the following letter, adding commas to punctuate the direct addresses correctly.

Dear Mr. Haslett:

You sir have an opportunity to own a musical pencil sharpener! Yes, my dear man imagine sharpening your pencil while listening to music in the comfort of your own office. It's yours for only \$5.95 a month. Just sign the enclosed form Mr. Haslett and send it in by March 1.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).

# WRITING WORKSHOP PART 2

## Dramatic Scene

### Revising, Editing, and Presenting

**ASSIGNMENT** Adapt a scene from a story and write it like a play

**Purpose:** To write an interesting scene about a person who doesn't give up when something bad happens

**Audience:** Your teacher and your classmates

### Revising Rubric

Your revised scene should have

- a clear conflict
- dialogue that relates to the conflict
- characters developed through dialogue and action
- characters who don't give up

**Objectives** (pp. 868–871)

**Writing** Revise your writing for literary elements: setting, dialogue, stage direction, character, word choice • Write with fluency and clarity

**Grammar** Write complete sentences

**Listening, Speaking, and**

**Viewing** Perform a dramatic scene • Evaluate presentations

Now it's time to improve your draft. You can change anything—characters, dialogue, or stage directions. Revise as much as you want. You're the editor as well as the writer. You'll keep a copy of it in a writing portfolio so that you and your teacher can evaluate your writing progress over time.

### Revising

## Make It Better

Reread your scene silently. In the margins, make notes about what sounds wrong. Then read the scene again, out loud this time. You may notice some dialogue that doesn't move the action along or a stage direction that isn't clear. Maybe a whole section is confusing. It's okay. Make it better.

Check the Revising Rubric to make sure your draft has all the parts you need. Ask yourself these questions, and then make any necessary changes.

- Does my scene have a clear conflict?
- Does the dialogue relate to the conflict?
- Are the characters developed through dialogue and action?
- Does the scene contain a character who doesn't give in when things go wrong?

Finally, think about making your scene even better by expanding it into a longer play. Adapt more of the original story to give the play a beginning, a middle, and an ending.

### Editing and Proofreading

## Finish It Up

You've done a lot of work on your scene. Now do a final edit. Proofread your work carefully, using the symbols in the chart on page R19 to mark any needed corrections. Correct any grammar, spelling, or punctuation mistakes.

Make sure that you've done the special formatting used in scripts.

- Indent the stage directions, and put brackets around them.
- Capitalize character names at the beginning of lines of dialogue and inside the stage directions but not inside the dialogue itself.
- If you added, cut, or combined characters, change the character list.

Presenting

## Show It Off

Now do something with your dramatic scene! You *could* just print a clean copy, put it in a binder, give it to your teacher, and not think about it again. The best thing, however, would be to perform it for an audience.



**Writing Models** For models and other writing activities, go to [www.glencoe.com](http://www.glencoe.com).

## Applying Good Writing Traits

### Word Choice

A great thing about a play is that you get to know a bunch of different people—or characters—as well as the playwright. You learn about the characters through what they do and say. You learn about the playwright from how he or she “talks” through the characters.

#### What Is Word Choice?

No two people sound exactly alike, choose exactly the same words, or put words together in exactly the same way. And no two people share exactly the same ideas and feelings.

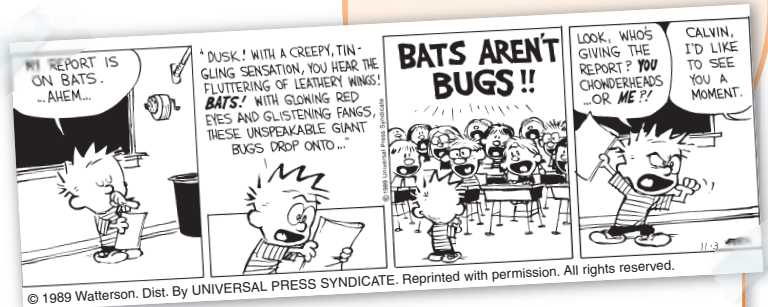
It’s important that each character sound like himself or herself. A character who is an English teacher probably won’t say “ain’t.” A young person of today isn’t going to say “gee whiz.”

#### Why Is Word Choice Important in Dialogue?

Word choice is important in dialogue because that’s where the audience gets most of its information. In a novel or short story, there can be descriptions of characters, telling you what they’re like. In a play, everything has to come out in what the characters say and do. The writer of the play wants the audience to believe that the characters are real people, and that means making good word choices in dialogue.

### Analyzing Cartoons

Does Calvin’s word choice show his personality? What does it tell you about him?



#### How Do You Use Word Choice in Dialogue?

First, listen to the way people talk—in the lunchroom, in the halls, in the neighborhood. Just listen.

- Do people use complete sentences?
- Do people from different backgrounds use different words?
- What about slang? Who uses it and who doesn’t?
- What about contractions?

Now read the dialogue in your play. Does it sound the way people talk? Read it aloud. Try to imagine that you are each character. Then ask, “Would I use those words?”

**Partner Work** When you feel that your scene is ready, have someone else read it and

- check that the voice is clear for each character.
- underline any dialogue that sounds unnatural.
- highlight any dialogue that’s unclear or unrealistic.

Go over your scene one more time, and make all the appropriate changes.



Active Writing Model

The writer provides a brief statement of the time and place, followed by a more detailed description.

The characters in the scene are listed.

The writer tells where the characters are as the scene begins. The stage directions are indented and character names capitalized for clarity.

Tubman's dialogue helps to establish her character.

John's line shows he has reached the breaking point.

The stage directions indicate necessary sounds, actions, and reactions.

The dialogue reveals Tubman's motivation.

The directions show that the conflict between Tubman and John is settled, at least for now.

Writer's Model

*SETTING. The 1850s. Maryland. It's a cold, dark night along the wooded eastern shore. It's very quiet, except for the occasional cry of a hoot owl.*

*CHARACTERS: Harriet Tubman Sarah, John's wife  
John, a slave four other slaves*

*[TUBMAN steps out from a cluster of trees. JOHN, SARAH, and the others can be seen looking out through the trees and bushes. TUBMAN pulls her dark clothing close for warmth and to make it easier to travel through the thick brush. Her face is full of fierce determination. She is clearly in charge. She motions for her fellow travelers to come.]*

*TUBMAN. [Quietly] Follow me. Don't make noise.*

*[The others move hesitantly out from the trees.]*

*JOHN. Are we there? My wife can't walk much longer.*

*SARAH. I'm fine. Don't worry none over me.*

*JOHN. We're all tired, and it'll be light soon.*

*TUBMAN. Brother, don't cause trouble. I've told you all to keep up. I won't say it again.*

*[The others take a few weary steps, except for JOHN.]*

*JOHN. No. Let me go back. . . . It's better to be a slave than to suffer like this and be free.*

*[Everyone stops, and TUBMAN turns to glare at JOHN.]*

*TUBMAN. You'll go with us.*

*JOHN. [Desperately] I can't. Not anymore. I'm tired. I'm hungry. I'm cold. Let me go. Let me go back. I'm going back.*

*[JOHN steps toward the trees. A sharp sound from the woods makes him stop suddenly. Everyone freezes. After a moment, TUBMAN moves to JOHN.]*

*TUBMAN. A deer. A bear. Or maybe "Master" come looking for you. [Pause] What's the first thing Master does if he gets hold of you? He beats you until you tell him who helped you. Who you stayed with. Who fed you. It won't be just you who loses the chance for freedom, but everyone else who might want to try. [To everyone] No one goes back. Freedom isn't bought with dust. We've got to go free or die. [To JOHN] Now you go with us, or you die right here.*

*[JOHN hesitates, and his body sags. SARAH touches his arm. TUBMAN watches, then turns and starts walking.*

*JOHN, SARAH, and the others follow into the night.]*



## Listening, Speaking, and Viewing

### Dramatizing Literature— Performance

#### What Is Performance?

Performance is bringing a play to life by acting it out in front of an audience. A performance can take place on the stage of a theater, on film or videotape, or even over the radio.

#### Why Is Performance Important?

Plays are meant to be performed. Books can be powerful, but staged performances can affect an audience in a different way. Why else are movies and TV shows so popular? Audiences enjoy seeing actors bring a story to life.

#### How Do I Turn My Scene into a Performance?

Theater is a collaborative art. That means it takes a lot of people working together with the same goal. To perform your scene, you'll need some help. No matter what your dramatic scene is about, the following guidelines will help.

- You need a director to choose the actors and direct the action so that the scene is clear and interesting.
- For a full production, you need people to come up with a set, costumes, lights, and props. (Props are objects the actors use; for a meal scene, the props would include food, plates, forks, and so on.) You may also need music and sound effects. Just keep it all simple.
- For a readers' theater production, let the audience use their imaginations. Without the sets, costumes, lights, and props, the actors sit in a row and read their scripts aloud. A narrator can read stage directions to set the scene and describe the action.

#### Analyzing Cartoons

Is the girl in the cartoon performing? Explain.



- For either kind of production, with the director, choose actors to play the characters.
- Have the actors read the scene aloud together, sitting down. Ask the actors to memorize and practice their roles. The more they practice, the more natural the scene will look and feel.
- Practice in the space where the scene will be performed. Stand in the back of the room. Is it clear what is going on? Can you hear everyone?
- Be prepared, as a playwright, to make changes in the script. During rehearsal, you may hear things that don't work. Ask the actors and director for ideas. You don't have to do exactly what they say, but they may inspire something wonderful. Remember that successful playmaking requires people working together.

**Present Your Scene** Ask your teacher if you may perform your scene for the class. A series of scenes written and performed by you and your classmates would make an interesting class project. Perhaps the scenes can be videotaped and edited with titles and music added.

# READING WORKSHOP 4

## Skills Focus

You will practice these skills when you read the following selections:

- “and sometimes i hear this song in my head,” p. 876
- from *Sky*, p. 882

### Reading

- Visualizing text descriptions

### Literature

- Understanding sound devices
- Analyzing setting

### Vocabulary

- Recognizing and using Latin roots

### Writing/Grammar

- Using commas to prevent confusion or misreading
- Using commas with dates and addresses

## Skill Lesson

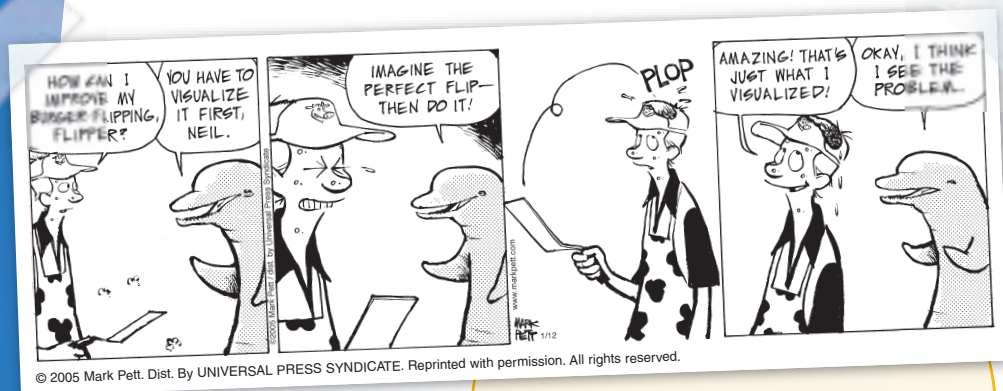
# Visualizing

## Learn It!

**What Is It?** **Visualizing** is creating pictures in your mind. And it’s one of the easiest “skills” there is because everybody already visualizes a thousand times a day. Look, for example, at two events in a typical day for “Max.”

- Max wakes up and smells bread toasting. *In his mind, he sees the shiny toaster in the kitchen. He sees the tops of two slices of bread, with a little bit of smoke rising around them.*
- While he’s eating his lightly buttered toast, Max looks at the clock. *In his mind, he sees the school bus arrive at the end of his block. He sees himself run to catch it as the bus pulls away.*

Okay, you get the idea. With reading, visualizing works the same way except that you need to focus your imagination on the images presented by the writer.



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### Analyzing Cartoons

Is this character doing a good job of visualizing? Why or why not?

**Objectives** (pp. 872–873)  
**Reading** Visualize

**Why Is It Important?** Visualizing is a great way to understand and enjoy what you read. It can help you to recall the steps in a process and to imagine how characters, rooms, and objects look. If you can visualize what you read, selections will be sharper in your mind, and you'll recall them better later on.

**How Do I Do It?** Just pay attention to what the writer is telling you, and see it in your imagination. If you have a hard time with a particular part, try sketching it on paper. Here's how one student visualized a scene from "Kamau's Finish."

My team is the Red House, and we're squashed between the Yellow and Blue House teams. Immediately across is the three-step winners' podium. I cross my eyes three times in its direction, shooting lucky *uganga* rays.

*I'm picturing Kamau wearing a red uniform. I see his teammates are wearing red, too. To his left are runners dressed in yellow, and to his right are runners dressed in blue. Across from him is something that looks like the winners' platform at the Olympics. Kamau is doing some weird thing with his eyes to bring him good luck for the race.*



Literature  online

**Study Central** Visit [www.glencoe.com](http://www.glencoe.com) and click on Study Central to review visualizing.

## Practice It!

Suppose someone is going to make a new movie version of *The Diary of Anne Frank*. (It was first filmed in 1959.) Look at the Hanukkah party in act 1. As you reread the scene, visualize the answers to the following questions:

- What actors do you see playing Anne and Peter? Who would play the other characters?
- How does the attic look? Is it decorated for the party?
- What kind of wrapping paper does Anne use for her gifts?
- How does Dussel look as he tries to remove the earplugs?

## Use It!

As you read the selections in this workshop, notice the descriptive details the writers provide. Use them to visualize what's happening.

# Before You Read

and sometimes i hear this song in my head

## Meet the Author

Harriet Jacobs lives in the Los Angeles area. She works in the financial services industry, writing poetry “on the side.” Her works have appeared in several collections, including *Spirit & Flame: An Anthology of Contemporary African American Poetry*, in which “and sometimes i hear this song in my head” appears.



**Author Search** For more about Harriet Jacobs, go to [www.glencoe.com](http://www.glencoe.com).

## Vocabulary Preview

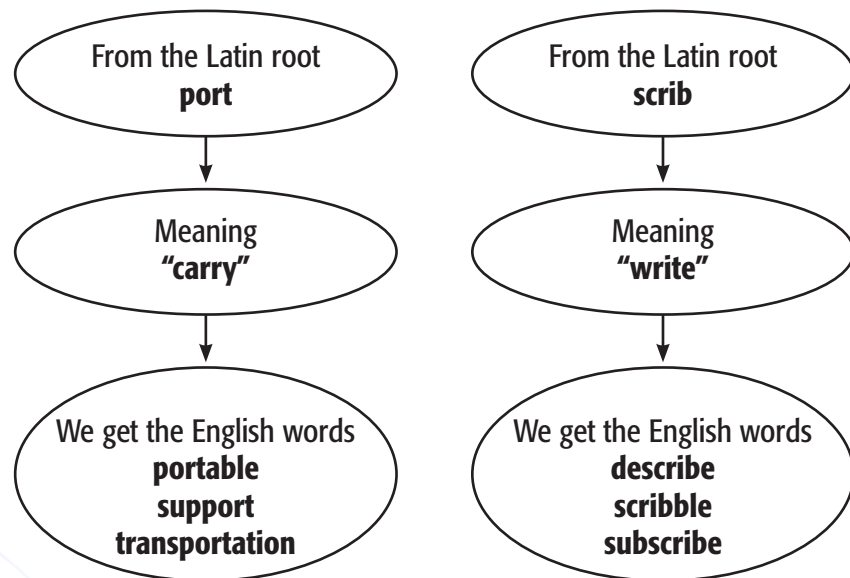
### English Language Coach

**Latin Roots** Many English words come from Latin words. Latin was spoken as early as the seventh century B.C. in villages of what is now central Italy. The word *Latin* comes from the name of one village, Latium. As Rome grew into a city and then an empire, the Latin language spread too.

Eventually the Roman Empire covered much of Europe and coastal areas of northern Africa. Most people under Roman rule continued to speak their own languages in daily life. But they used Latin for literature, education, religion, and, most importantly, business.

Even after the empire fell apart around A.D. 400, Latin remained a powerful influence throughout Europe. Latin is often called “the language of knowledge.” Its influence can be seen in English words for law, war, art, literature, and architecture.

Below are some examples of Latin roots:



**Root to Learn** Fill in each blank with an English word that comes from the Latin root. (There’s more than one correct answer for each blank.)

1. From the Latin root *dict*, meaning “say” or “speak,” we get the English word \_\_\_\_.
2. From the Latin root *uni*, meaning “one,” we get the English word \_\_\_\_.

**Objectives** (pp. 874–877)

**Reading** Visualize • Make connections from text to self

**Literature** Identify literary devices: sounds, rhythm, alliteration, consonance, assonance, onomatopoeia

**Vocabulary** Identify Latin roots



## Skills Preview

### Key Reading Skill: Visualizing

Words can give you the outlines and colors to paint pictures in your mind. If a writer says, “Light poured through the stained glass like streams of color,” you have to pay attention to the words—“poured” and “streams.” Then you have to try to remember when you saw water flowing in streams. When you picture it in your mind, you can see what the colored light looked like.

**Write to Learn** As you read “and sometimes i hear this song in my head,” pay attention to the words and what they say or suggest that would help you form a picture in your mind. In your Learner’s Notebook, describe at least one image that you visualize from words in the poem.

### Literary Element: Sound Devices

You already know **alliteration** was the main sound device in the oldest English poetry. It is the repetition of sounds at the beginnings of words. Most often, the repeated sounds are consonants. You’ve also learned about **rhyme** and **rhythm**. All of these sound devices work together to provide the music of poetry. They also support the meaning of the words.

**Onomatopoeia** (AHN uh MAHT uh PEE uh) occurs when a word suggests the sound it describes, like *crack* and *buzz*. It’s imagery that appeals to the sense of hearing.

There are many other sound devices that poets use, even when there is no regular rhyme or rhythm. That’s why it’s so important to read poetry out loud.

**Group Talk** As a group, make a list of all the onomatopoeic words you can think of—such as *tweet* and *zip*, for example. Say them out loud and try to make them sound as much like what they describe as possible.

## Get Ready to Read

### Connect to the Reading

The first line in the poem is something that all readers can relate to; we all listen to music and we all hear certain songs in our minds. What songs might form a “soundtrack” to your life?

**Partner Talk** List the songs that would form your soundtrack, and then share them with a partner. Tell what your partner’s list suggests to you about his or her life. Then listen to the ideas your partner gets from your list.

### Build Background

- African American music has its roots in spirituals, which were sung by slaves.
- Spirituals gave birth to gospel and the blues. The blues formed the basis for jazz, which helped inspire most popular music that you hear today.

### Set Purposes for Reading

**BIG Question** Read “and sometimes i hear this song in my head” to understand how music can play a positive role in difficult times.

**Set Your Own Purpose** What would you like to learn from the poem to help you answer the Big Question? Write your answer on the Workshop 4 Foldable for Unit 6.

Literatureonline

#### Interactive Literary Elements Handbook

To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Keep Moving

Use these skills as you read the following selection.



*and sometimes*  
*i hear this SONG*  
*in my*  
*head*

by Harriet Jacobs

we have always heard music  
 found ways to smooth back the edges  
 of madness  
 stretched our voices  
 5 to the slap of oar against water 1  
 heard blues in the snap of cotton breaking  
 from stem 2  
 we always been a music  
 people  
 10 sometimes lost in a jungle of tears  
 but we keep finding our way back  
 to that  
 clearing  
 at the center  
 15 of our selves  
 where the trees still talk to us

Practice the Skills

1 Literary Element

**Sound Devices** What word in this line is an example of onomatopoeia?

2 Key Reading Skill

**Visualizing** Don't limit your visualizing to the sense of sight. In your mind, try to hear and feel lines 4–7 as well as see them.

and our tongues keep **remembering** the rhythm **3**  
 of the words we forgot  
 swaying on the backs of buses  
 20 and in hot kitchens  
 crooning  
 in pool halls and shared bathrooms **4**  
 yeah/we carving a heartspace  
 and staring down the darkness some call our future  
 25 and they saying it be just dope and more dope  
 and no hope **5**  
 and they don't even see we all the time  
 standing in the middle of the trees  
 and steady singing  
 30 you can't  
 you can't  
 you can't  
 touch this **6** ○



**Analyzing the Photo** Can you imagine the “snap of cotton breaking” during a harvest?

## Practice the Skills

### 3 English Language Coach

**Latin Roots** The word **remember** comes from the Latin *mem*, meaning “recall” or “keep in mind.” What’s another word with the same root?

### 4 Key Reading Skill

**Visualizing** What mental images do you get from lines 19-22? How are they different from the images in the earlier part of the poem?

### 5 Literary Element

**Sound Devices** The repetition and rhyme in lines 25-26 are there for a reason. What does the poet want to emphasize here?

### 6 BIG Question

In the last line, what does “this” refer to? How does “this” help “we” go on? Write your answer on the Workshop 4 Foldable for Unit 6. Your answer will help you complete the Unit Challenge later.

# After You Read

and sometimes i hear this song in my head



## Answering the **BIG** Question

1. In what ways does music—any kind of music—help people to get through difficult times? Why do you think music has this sort of power?
2. **Recall** According to the poem’s speaker, what do some people say about the future of African Americans?

**TIP** Right There

## Critical Thinking

3. **Interpret** This poem doesn’t mention African Americans. What clues in the poem suggest that the speaker and the “we” of the poem are African American?

**TIP** Think and Search

4. **Analyze** Explain the poem’s title. Why do you think it begins with the word “and”? What effect does this have on how you read the poem?

**TIP** Author and Me

5. **Interpret** The poem begins with “we have always heard music.” Does the speaker view this as a positive or a negative thing? Explain.

**TIP** Author and Me

6. **Draw Conclusions** What is the speaker’s attitude toward the future of “we”? Support your answer with examples from the text.

**TIP** Author and Me

## Write About Your Reading

**Chart** Jacobs uses plenty of sensory imagery in her poem. Copy the chart below, but make the columns the length of your page. In the appropriate boxes, write words and phrases from the poem that appeal to the senses. (Some images may appeal to more than one sense.)

Sight	Sound	Touch	Smell	Taste

**Objectives** (pp. 878–879)

**Reading** Visualize • Make connections from text to self

**Literature** Identify literary devices: sounds, rhythm, alliteration, consonance, assonance, onomatopoeia

**Vocabulary** Identify Latin roots

**Writing** Create a chart: sensory imagery

**Grammar** Use punctuation: commas to prevent confusion

## Skills Review

### Key Reading Skill: Visualizing

7. This poem has plenty of visual details. Which image did you find easiest to visualize, or which did you like best? Identify the line number(s) and describe the mental picture you formed.

### Literary Element: Sound Devices

8. The poet uses onomatopoeia in lines 5-6 with the words *slap* and *snap*. The effect is to call attention to the senses of hearing and touch. Why might Jacobs have done this? What do these words and senses have to do with music?
9. Identify the sound device the poet uses in these phrases:
- remembering the rhythm
  - on the backs of buses
  - and steady singing
10. What is the effect of repeating the words “you can’t” at the end of the poem? What point is the poet trying to make?
11. How might this poem benefit from being read aloud? Explain.

### Reviewing Skills: Interpreting

12. In line 23, what does the speaker mean by “heartspace”? (Hint: See lines 10–15.)

## Vocabulary

**English Language Coach** Rewrite each sentence, filling in the blank with the appropriate English word from the Latin root *scrib*.

13. In old times, a person whose job was to write or to copy writings was a \_\_\_\_.
14. A doctor’s written order for medicine is a \_\_\_\_.
15. A copy of a play is a \_\_\_\_.
16. Certain religious writings are called \_\_\_\_.
17. A written or oral statement giving details of what someone or something is like is a \_\_\_\_.

## Grammar Link: Commas to Prevent Misreading or Confusion

If the order of words in a sentence is confusing, the sentence may need a comma to prevent misunderstanding. You may even use an optional comma to make the meaning of a sentence more clear.

**Unclear:** Instead of writing Todd called his pen pal.

**Clear:** Instead of writing, Todd called his pen pal.

When a clause is introduced by the conjunction *for*, it is easy to misread *for* as a preposition. To prevent this, add a comma before the conjunction.

**Unclear:** She must like salad for she ate two bowls.

**Clear:** She must like salad, for she ate two bowls.

To prevent misreading a noun as part of the object of the preposition, add a comma after the prepositional phrase.

**Unclear:** Once aboard Ray put his suitcase down.

**Clear:** Once aboard, Ray put his suitcase down.

If a compound predicate is confusing, add a comma.

**Unclear:** I fell off the chair when it broke and cried.

**Clear:** I fell off the chair when it broke, and cried.

### Grammar Practice

Rewrite the following sentences, adding commas to prevent misreading.

18. Although he saw two there were actually three cars.
19. If the window is open close it.
20. If you cut them onions will make your eyes water.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).



# Before You Read from *Sky*



Hanneke Ippisch

## Meet the Author

Hanneke Ippisch was born in the Netherlands in 1925. As a teenager, she witnessed the Nazi occupation of her country in 1940. At the age of 17, she began to help Jews escape the Nazis. After the war, she moved to Montana, where she writes and speaks to young people about her experiences.



**Author Search** For more about Hanneke Ippisch, go to [www.glencoe.com](http://www.glencoe.com).

- Objectives** (pp. 880–887)
- Reading** Visualize • Make connections from text to self
- Informational text** Identify literary devices: setting
- Vocabulary** Identify Latin roots

## Vocabulary Preview

- grave** (grayv) *adj.* very serious; likely to produce harm or danger (p. 882)  
*The man was in grave condition for two days, and his doctors didn't know whether he would live or die.*
- anticipation** (an tis uh PAY shun) *n.* the act of looking forward to; expectation (p. 883)  
*My sister could barely contain her excitement in anticipation of her birthday.*
- precautions** (pruh KAW shunz) *n.* actions taken to prevent difficulty before it happens (p. 884)  
*Bug spray was one of the precautions Joan insisted on before she would agree to the camping trip.*
- observant** (ub ZUR vunt) *adj.* quick to notice or observe; alert; watchful (p. 884)  
*An observant person would have seen the sign warning "Wet cement." Unfortunately, Mr. Edwards wasn't a very observant person.*
- dreaded** (DRED ud) *v.* feared greatly; form of the verb *dread* (p. 886)  
*I have always dreaded heights; bridges and skyscrapers terrify me.*

**Write to Learn** Describe your feelings about going to places where you've never been before. Use at least four of the vocabulary words.

## English Language Coach

**Latin Roots** The Latin root *sist* ("to stand") and prefix *re-* ("against") give us *resist*. To resist is "to stand against or fight back." The next selection uses the noun form, but it's capitalized—*Resistance*. This was a group that worked in secret against the Germans during World War II. In the selection, the narrator hears a conversation between members of the Resistance. *Conversation* is built on the Latin root *vers*, meaning "a turn." Now, what does a turn have to do with a conversation? Easy! In a conversation, each person takes a turn at talking.

**Partner Conversation** Many English words come from *vers*. (The spelling sometimes changes to *vert*.) With your partner, find and explain the "turn" in each word listed below. (You may use a dictionary.)

<i>advertise</i>	
<i>convertible</i>	
<i>versatile</i>	
<i>version</i>	



## Skills Preview

### Key Reading Skill: Visualizing

Different writers help you visualize in different ways. The author of *Sky* gives you a lot of visual details. If you use your imagination, you'll find that there are dozens of pictures in this story. One way to help yourself see these pictures is to pretend that you are an illustrator. Then try to imagine what pictures you would draw to go with the story. Illustrate it for yourself—inside your mind.

### Literary Element: Setting

The time and place in which events occur in a story is its **setting**. For the most part, setting is associated with fiction, drama, and biography, but it may be important in certain other writings too. Setting can be identified in general or specific terms. For example, we can say that *Anne Frank* is set in Europe during World War II. Or we can say it's set in the attic of an office building in Amsterdam, the Netherlands, between July 1942 and November 1945.

Understanding a story often depends on understanding its setting. To find meaning in *Anne Frank*, you don't have to know the economy of the Netherlands, but you should know the historical period—what was going on in Europe during World War II. Setting may also involve culture, religion, traditions, and spaces (rooms, buildings, landscapes, and so on).

**Write to Learn** Look over the fiction selections you've read so far in this book. In your Learner's Notebook, identify the settings of three stories. Remember to list both the time and place for each.



**Interactive Literary Elements Handbook**  
To review or learn more about the literary elements, go to [www.glencoe.com](http://www.glencoe.com).

## Get Ready to Read

### Connect to the Reading

Most of us know about spies only from movies and novels, and very few of those stories are about teen-aged spies. In her autobiography, Hanneke Ippisch describes becoming a spy at the age of seventeen.

**Write to Learn** Could you be a good spy? What talents or skills do you have that a spy needs? Write your ideas in your Learner's Notebook.

### Build Background

On May 12, 1940, Hanneke Ippisch learned that Germany was invading the Netherlands when she saw German planes flying high over her home. She joined the local Resistance group but was caught eventually and kept in prison until the end of the war in 1945.

- In German-occupied countries, people formed secret, illegal groups to oppose the Germans. These groups were the Resistance, or “underground.”
- Resistance members included civilians working in secret as well as armed bands fighting military-style. They included Christians, Jews, and atheists, communists and non-communists, young and old.
- Resistance activities varied widely. Members passed information about enemy forces to the Allies. They destroyed supply trains and ambushed Nazi patrols. They helped airmen whose planes had been shot down. They hid Jews or smuggled them to safety.

### Set Purposes for Reading

**BIG Question** Read the excerpt from *Sky* to see how the writer risked her life to save others.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the Workshop 4 Foldable for Unit 6.

## Keep Moving

Use these skills as you read the following selection.

# from Sky

by Hanneke Ippisch

One night when I came home from Amsterdam during a break from my schooling, I once again overheard a conversation in my father’s study, this one between him and an older woman. They were whispering, and I picked up the word “underground.” Then I knew that my father was the kind of man who would be involved in the Resistance, and it made me feel very good. When the meeting ended and the woman left, I secretly followed her in the dark to her house. Maybe this was my chance to work against the enemy. ❶

She lived across a bridge, on the other side of town, in a simple room behind a small vegetable store. I knocked on her door. When she opened it just a crack, I introduced myself, and she let me in. ❷

I told her I wanted to join the underground forces. She looked at me and said, “I want you to go back to your studies and think about it for a long time. There is nothing adventurous or romantic about working against the enemy—it is incredibly hard work. Your life would not be yours anymore. Go back to your studies and maybe forget about it. You are very young.” I left disappointed, her words resonating<sup>1</sup> in my mind, and returned to Amsterdam and my studies.

The situation became more **grave** as the war continued. We students in Amsterdam heard stories about incidents

## Practice the Skills

### ❶ Reviewing Elements

#### Literal and Figurative Language

In this context, *underground* and *Resistance* are almost synonyms, but only one is literal language. Which word is used figuratively?

### ❷ Key Reading Skill

**Visualizing** The story begins with an air of mystery. What words in the first paragraph help you visualize the scene?

1. Here, *resonating* (REZ uh nayt ing) means “echoing; repeating.”

### Vocabulary

**grave** (grayv) *adj.* very serious; likely to produce harm or danger

involving not only Jewish people, but also about students being taken to Germany against their will, and about the executions of political leaders in Holland.

About three months after my first conversation with the older woman in the vegetable store, I went back to her and told her that there was no doubt in my mind, I still wanted to join the underground.

“Very well,” she said. “Tomorrow you will meet Piet in the square in front of the Protestant Church at exactly nine A.M. He will wear a brown wool hat and a gray raincoat. He will have a newspaper under his right arm and a shopping basket in his left hand. You will introduce yourself as Ellie. Good luck and be careful. Do not ever talk about what you are doing, including to your own family.” 3

After hearing those simple words, I left her. I did not sleep very well that night. I was repeating softly the things the old woman had told me: Nine A.M. in front of the Protestant Church, gray raincoat, brown hat, newspaper, shopping basket, Piet. Nine A.M. shopping basket, brown hat, Protestant Church, nine A.M. . . . Finally I fell asleep, but woke up early and paced the floor until it was time to go. I carried my books and my tennis racket with me, so my family would think I was going back to school. 4

Full of **anticipation** and a little bit nervous, I headed for the square and spotted Piet immediately. He was indeed in the right place at the right time, wearing a gray raincoat, a brown hat, holding a newspaper under his right arm and a shopping basket in his left hand. He gave me my first assignment: I was to bring some identification papers and food coupons<sup>2</sup> to a Jewish family hidden in an old house in the town of Haarlem. He also handed me a falsified I.D.: My new name was Ellie Van Dyk.

On that day my life changed completely. I rarely attended classes anymore. At night I was told where to meet my contact the next morning to receive new **instructions**, and which code words to use when approaching him or her. 5

2. There were food shortages because the war limited production and imports. **Food coupons** were, in effect, permission slips for buying food.

**Vocabulary**

**anticipation** (an tis uh PAY shun) *n.* the act of looking forward to; expectation

**Practice the Skills**

**3 Literary Element**

**Setting** The old woman defines the setting where Ippisch’s first assignment will begin. “Protestant Church” may sound vague to us, as readers, but Ippisch appears to understand it.

**4 Key Reading Skill**

**Visualizing** First visualize the narrator lying in bed repeating the old woman’s words. Got it? Now visualize the church, Piet, and his shopping basket.

**5 English Language Coach**

**Latin Roots** The root of **instructions** is *struct*, meaning “build.” How does the English word relate to the Latin root?



**Analyzing the Photo** Jews had to identify themselves by wearing a star with the label “Jew” in German. The Star of David is an ancient symbol of Judaism.

I was given a different assignment each day transporting Jewish people from one place to another, safer spot. Often we had to separate the children from their parents. I traveled with the children on trains and boats to the countryside, to the safer hiding places on farms, where the Germans rarely went. Quite a few of those children—unaware of their families’ fate—stayed in the countryside until the end of the war in 1945. Many farmers’ families “adopted” the Jewish children and treated them as their own. They went to school with the other children in the villages. 6

One problem was that clothing was getting scarce and the winter always seemed to get colder. Jewish people going into hiding (“underwater,” as we called it) had to take the star off their coats. But cloth fades, and most old overcoats—which were so necessary during the cold winters—showed an obvious unfaded star-shaped spot. We always feared that star-shaped spot would be a dead giveaway and just hoped that it would not be noticed. Some women ingeniously took material from the inside hem of the old coats and sewed pockets over the faded spot. Others wore wool scarves over their coats, while still others held a newspaper to hide the spot. 7 Then there were people who did not take any of these **precautions** and didn’t get caught. Several times, however, while walking or traveling with us, Jews were arrested by some **observant** German. If that happened, we had to pretend we did not know the arrested person. Other Resistance workers told me about tragic

Practice the Skills

6 **BIG Question**

Many Jewish parents saved their children’s lives by giving them over to the Resistance. Does what those parents did demonstrate an appropriate response to the Big Question? Write your thoughts on the Workshop 4 Foldable for Unit 6.

7 **Key Reading Skill**

**Visualizing** First imagine the yellow star sewn on a coat—on the left side of the chest. Then, in your mind, remove the star and see the unfaded “star-shaped spot.” From there, it’s easy to visualize the various ways people dealt with the problem.

**Vocabulary**

**precautions** (pruh KAW shunz) *n.* actions taken to prevent difficulty before it happens

**observant** (ub ZUR vunt) *adj.* quick to notice or observe; alert; watchful



incidents,<sup>3</sup> but fortunately none of my Jewish traveling companions were ever caught.

**Traveling to the Countryside, 1943** It was early in the morning and I dressed quickly and warmly. At seven A.M. I had to meet a Jewish couple, musicians who had played in the symphony in Amsterdam. I was to transport them to a village in the province of Friesland, where they were to be met and taken to a safe place on a farm. **8**

When I arrived at the given address, I knocked three times hard and twice softly (a code knock) on the door. A smiling Dutch woman opened the door and let me in. "I will miss them," she said. "They have been good company for my husband and me, but there are too many German soldiers around lately walking the streets. It is better for our guests to move on." As she spoke I followed her up two flights of stairs, through a linen closet, which had a small door inside, and into a room, where the curtains in front of the windows were closed. A Jewish man and woman, both pale and nervous, were waiting.

"Hello," I said. "Are you ready to go?" They embraced their Dutch hostess and followed me through the linen closet, down the stairs, and out into the street. Each was carrying a small shopping basket in which they had packed all their belongings.

I walked ahead, pretending not to know them, and they followed. The wind was blowing hard, and the man's hat blew off. He had lots of grayish-black, curly, rather long hair, and the wind blew his hair high around his head. He ran after his hat, grabbed it, and put it firmly on his head, holding it with one hand so he wouldn't lose it again. **9**

We rode a trolley car<sup>4</sup> to the Central Station, where I went to a ticket window and bought three round-trip tickets (the couple would only travel one way, but in case of a question they could say they were visiting a friend). I quickly handed their tickets to them, and we went to a platform where a train was waiting to take us to the northern part of the province of North Holland.

**3.** Ippisch is probably referring to times when Jews were caught and killed on the spot.

**4.** A **trolley car** runs along tracks laid in the street and is powered by electricity.

## Practice the Skills

### **8** Literary Element

**Setting** As the subtitle and first paragraph suggest, the setting will change from city to country.

### **9** Key Reading Skill

**Visualizing** Use the narrator's descriptive details to visualize this man and his hat.



When we boarded the train we saw several compartments occupied by German officers. We walked through the corridors and finally found a compartment with only two older women sitting in it. The Jewish couple, immediately after sitting down, closed their eyes and pretended they were asleep. Suddenly a German officer opened the door of the compartment and hollered, "I.D. bitte." ("I.D. please.") All of us pulled out our I.D. cards, he looked at them and looked at us, and compared photos with faces, and looked again. Though shaky inside, I pretended to be calm. The Jewish couple, however, seemed visibly shaken. How could the officer not detect our fear? **10**

After what seemed an eternity, the German handed our I.D. cards back to us and said with a smile, "Danke schön und gute Reise." ("Thank you very much and have a good trip.") Neither he nor the two older women in our compartment had noticed anything amiss.<sup>5</sup>

After about one hour the train stopped in the middle of some meadows. Passengers leaned out of the windows to see why the train had stopped. German soldiers were hollering and shouting commands. We heard that a small bridge had been slightly damaged, and the train could not safely cross it. We had to get out of the train and carefully walk, one after the other, over the damaged bridge. All three of us **dreaded**

Practice the Skills

**10 Reading Skill**

**Visualizing** Try to visualize this scene from the German officer's point of view. Why do you look at the I.D. cards? What do you see in this case?



This is a typical passenger train of the kind used throughout Europe in the early 1940s. Each train car was divided into small, semi-private rooms called *compartments*. Each room seated four to six passengers on a first-come, first-served basis.

5. **Amis** means "wrong; not as it should be."

Vocabulary

**dreaded** (DRED ud) v. feared greatly

the watchful eyes of the German soldiers, but miraculously we crossed the bridge and boarded a waiting train on the other side without any problems.

We finally reached Enkhuizen, an ancient harbor town, where the brisk wind from the sea was blowing so hard that we had to hold on to hats, skirts, and scarves. We walked with farmers and their families to the ferry boat. The farmers were holding baskets full of chickens, purchased at the open-air market. **11**

Many fishermen who made the trip across the inland sea to sell fish at the Enkhuizen market walked toward the boat, their baskets now filled with fresh produce to bring home.

We boarded the ferry boat and settled down rather close to each other, but not together. We ate some pieces of bread, bought some imitation coffee, then closed our eyes. The wind was blowing hard, and the ferry boat bounced on the waves. The Jewish woman began to look gray-green, but never spoke. The passage on the inland sea was uneventful, and after two hours we reached the northeast coast of Holland.

We stepped ashore, again under the watchful eyes of German officers, and went to a small waiting room. I wore a bright blue scarf and red mittens and was approached by a young man who wore a red scarf and blue wool gloves. The young man said, "Did you have a good trip? I am so happy to see you again. Come on, and we will have some coffee."

I told him, "The trip was good, and I brought my aunt and uncle with me, so they can see a little bit of the countryside."

"Great!" he said. "You are very welcome."

After our coffee, the four of us left the small waiting room and climbed on a farm cart pulled by a horse. After about fifteen minutes of silent travel, the young man looked around. Nobody was in sight, and he stopped. He let me off the cart and then continued on with the Jewish couple.

I returned to the ferry boat on foot and started my long journey back to Amsterdam, very relieved that all had gone well that day. **12** ○

## Practice the Skills

### **11** Literary Element

**Setting** Notice the many details Ippisch provides to help you see each specific setting as she guides the couple to safety.

### **12** BIG Question

Ippisch really never mentions how or why she kept from giving up. Why do you think she is so dedicated to her cause? Write your answer on the Workshop 4 Foldable for Unit 6. Your answer will help you complete the Unit Challenge later.

# After You Read from *Sky*



## Answering the **BIG** Question

1. How is Hanneke Ippisch an example of someone who refuses to give up?
2. **Recall** How does the older woman respond when Ippisch goes to her house and asks to join the Resistance?

**TIP** Right There

3. **Summarize** After joining the Resistance, how did Ippisch know which families to help and how to help them?

**TIP** Think and Search

## Critical Thinking

4. **Infer** Why do you think Ippisch decided to join the Resistance, in spite of warnings and knowing all that was at risk?

**TIP** Author and Me

5. **Explain** Why was it important to get the Jews out of Amsterdam and moved to a more rural area?

**TIP** Author and Me

6. **Evaluate** After the first paragraph, Ippisch never mentions her father. Do you think her father knew about her activities? If you were her father, would you approve of her joining the Resistance at such an early age? Explain your answer.

**TIP** Author and Me

## Talk About Your Reading

**Debate** Ippisch says that her life changed completely after she joined the Resistance. Looking at her life one way, you could say that she began to save people's lives. Looking at it another way, you could say that she began to tell lies, break laws, and risk lives. As a class, discuss whether it can be "right" to do "wrong." Begin by looking at the following questions.

- Apart from saving several lives, what good things came about as a result of Ippisch's choice?
- What risks were involved? Did her work for the Resistance endanger anyone other than Ippisch? If so, whom?
- When is it "right" to disobey a law? Does it matter who makes the law and why?

**Objectives** (pp. 888–889)

**Reading** Visualize • Make connections from text to self

**Informational text** Identify literary devices: setting

**Vocabulary** Identify Latin roots

**Grammar** Use punctuation: commas with dates, addresses

## Skills Review

### Key Reading Skill: Visualizing

7. Choose a paragraph from the selection that you think is especially good for practicing visualizing. Identify three descriptive details and/or other information from the text to support your choice.

### Literary Element: Setting

8. In general terms, identify the overall setting of this excerpt from *Sky*.
9. Which part of setting is most important in *Sky*? Which is least important? Explain your answers.
- |         |         |                   |
|---------|---------|-------------------|
| culture | economy | geography         |
| spaces  | weather | historical period |

### Reviewing Elements: Literal and Figurative Language

10. Explain the figurative meanings of *underground* and *underwater*, as used in this selection. Tell whom or what each term refers to.

## Vocabulary Check

Rewrite each sentence, filling in the blank with the best vocabulary word from the list.

**grave anticipation precautions  
observant dreaded**

11. My sister always \_\_\_\_ the idea of walking home from the bus stop late at night.
12. "Stop, look, and listen" are \_\_\_\_ every child needs to learn about crossing the street.
13. Huge crowds gathered to wait in \_\_\_\_ of the annual fireworks display.
14. The worker who spotted the cracked beam was rewarded for being so \_\_\_\_.
15. The transit workers who went on strike created a \_\_\_\_ problem.
16. **English Language Coach** The Latin prefix *per-* means "through or throughout." What does the word *persist* mean? (For help, see the English Language Coach on page 880.)

## Grammar Link: Commas with Dates and Addresses

Commas are used to set off items to prevent misreading. In a date, place a comma between the day and the year. If the date comes in the middle of a sentence, place another comma after the year. Don't use a comma if only the month and the year are given.

- The Last Poets performed at a memorial for Malcolm X on May 19, 1968.
- On May 19, 1968, the Last Poets performed at a memorial for Malcolm X.
- The Last Poets performed in May 1968.

Set off the name of a state or a country when it's used after the name of a city. Set off the name of a city when it's used after a street address. Don't use a comma after the state if it's followed by a ZIP code.

- Christian Sweerts lives in Liege, Belgium.
- Jon lived at 12 Bond Drive, Denton, Texas, for years.
- I'm moving to 229 Jamell Road, Ducks, PA 15609.

### Grammar Practice

Copy each sentence, adding commas in the correct places.

17. My brother goes to college in Chicago Illinois.
18. My sister was born on February 20 1992.
19. My address is 500 Lee Avenue Boston MA 02121.
20. I was born at 2815 East Wilson Atlanta Georgia on March 14 1994 at 2:27 A.M.



**Web Activities** For eFlashcards, Selection Quick Checks, and other Web activities, go to [www.glencoe.com](http://www.glencoe.com).



# COMPARING LITERATURE WORKSHOP

# Welcome

by Ouida Sebestyen

# & Alone

by Maya Angelou

## Skills Focus

You will use these skills as you read and compare the following selections:

- “Welcome,” p. 893
- “Alone,” p. 906

### Reading

- Making connections from across texts

### Literature

- Understanding literal and figurative language

### Writing

- Writing to compare and contrast

Figurative language is used for descriptive effect. Writers use figures of speech to connect two things that seem different or unrelated. The narrator of “Welcome” says that her aunt “unfolded out of the car like a carpenter’s ruler.” In this simile, the aunt’s movement reminds the narrator of a ruler that folds up to fit in the carpenter’s pocket. This can help you visualize the aunt more clearly.

## How to Compare Literature: Figurative Language

Here’s a review of some forms of figurative language:

- A **simile** compares two unlike things using the word *like* or *as*.  
*Example:* The baby’s blanket was soft as a cloud.
- A **metaphor** compares two unlike things without using *like* or *as*.  
*Example:* The baby’s crib was a huge, colorful world.
- **Personification** gives a human quality to an animal, object, or idea.  
*Example:* Wind chimes sang the baby to sleep.
- A **symbol** is an object, person, place, or event that stands for something else.

As you read, watch for examples of figurative language. Look for

- words or phrases whose literal definitions don’t make sense in their context
- objects that may represent larger ideas
- descriptions that involve comparisons

**Objectives** (pp. 890–891)

**Literature** Compare figurative language



## Get Ready to Compare

Writers use figurative language to communicate specific shades of meaning, or to compare unlike things. Look at the simile below:

- The fresh snow glittered like diamonds.

Snow and diamonds don't share many characteristics. You would never confuse one with the other. However, the sentence above compares their one shared quality—their glitter—to help you create a mental picture.

In your Learner's Notebook, copy the sentences below. Tell whether each sentence is an example of simile, metaphor, or personification. Then tell what two things or ideas are being compared.

- The sun smiled on Diego as he walked down the street.
- Marco was a machine, scoring nearly thirty points a game.
- Selma's cast was as hard as a rock.

## Use Your Comparison

As you read each selection, keep track of examples of figurative language by using a graphic organizer like the one below. Make an organizer for each selection. You will use these organizers to compare the selections later.

In column 1, list the page number. In column 2, note the figure of speech. In column 3, identify the kind of figurative language. In column 4, explain what you think it means.

<i>"Welcome"</i>			
<i>page</i>	<i>Figure of Speech</i>	<i>Kind</i>	<i>Explanation</i>
<i>894</i>	<i>"Aunt Dessie unfolded out of the car like a carpenter's ruler."</i>	<i>simile</i>	<i>She's stiff and sore from the long ride and has to unbend slowly.</i>

# Before You Read Welcome



Ouida Sebestyen

## Meet the Author

Ouida Sebestyen was born in Vernon, Texas in 1924. She began writing in high school, and tried to publish her first novel when she was twenty. It was not published, but she kept writing. Finally, in 1979, she published *Words by Heart*, which won several awards. Sebestyen hopes her story encourages other struggling writers to keep working on their craft. See page R6 of the Author Files for more on Sebestyen.



**Author Search** For more about Ouida Sebestyen, go to [www.glencoe.com](http://www.glencoe.com).

**Objectives** (pp. 892–904)

**Literature** Compare figurative language

- Make connections from text to self

**Vocabulary** Identify historical influences on English

## Vocabulary Preview

**dismal** (DIZ mul) *adj.* gloomy or depressing (p. 893) *Rainy and cold, the day was dismal.*

**ultimatum** (ul tuh MAY tum) *n.* a final demand that, if unmet, carries harsh penalties (p. 896) *Pedro's mother gave him an ultimatum: if he didn't clean his room, he'd be grounded for a month.*

**famished** (FAM isht) *adj.* extremely hungry (p. 900) *After hiking for six hours, I was so famished I could have eaten a bear.*

**pivoted** (PIH vuh tid) *v.* turned around sharply; form of the verb *pivot* (p. 902) *Hurrying to prepare dinner, Jakob's father pivoted from the stove to the refrigerator.*

**coaxed** (kohkst) *v.* urged gently; form of the verb *coax* (p. 903) *Suzanne coaxed the rabbit from its hiding place beneath the house.*

## English Language Coach

**Historical Influences on English** In this unit, you've learned that many English words came from other languages. A good example of that is the word *tripod* in "Welcome." The Romans took it from the Greek *tri-* ("three") and *pod-* or *pous* ("foot"). A tripod is a three-footed stool, table, or stand (for a camera or telescope). As you read the story, watch for words that contain these roots:

<b>vers</b> ➡ turn	<b>punct</b> ➡ point, dot
--------------------	---------------------------

## Get Ready to Read

### Connect to the Reading

Think of a time when you faced change or uncertainty in your own life. Did you talk about your feelings with a friend? If so, what did you say? What did you do to keep from giving up?

### Set Purposes for Reading

**BIG Question** Read to learn more about the welcome a girl and her mother receive when their travels take them off the beaten path.

**Set Your Own Purpose** What would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the Comparing Literature Foldable for Unit 6.

# Welcome

by Ouida Sebestyen



**M**y father's Aunt Dessie peered through the windshield at a road sign. "Slow up a little bit, Mary," she told my mother. "The last time I tried to find kinfolks I hadn't visited for a while, I got the house number and the street perfect, but I was in the wrong town." She turned to me in the back seat. "I ran across this yard yelling, 'Guess who's here, Annabelle,' and burst right in on a white lady. Perfect stranger."

I caught my mother's eyes in the rearview mirror and made a pretend smile for Aunt Dessie, thinking how I would describe her to my friend Sharon when I got home. *Picture this eighty-year-old drill sergeant? In drag? With this head of corn-row hair she must have made with a real hoe?* Sharon would double up. At least as far as she could double, now.

My mother slowed to a creep. Yesterday evening, bowling along through Texas on her way to see her parents, she had swerved off the interstate toward a **dismal** little town. ¶ Before I could figure what in blazes she was doing, we were spending the night on Aunt Dessie's let-down couch between two whatnots crammed with spinster<sup>1</sup> junk. I had hissed, "What is this—I hate changes." But my mother just lay with her back

1. A **let-down couch** is a sofa that unfolds to become a bed. **Whatnots** are end tables. A **spinster** is an older, unmarried woman.

## Vocabulary

**dismal** (DIZ mul) *adj.* gloomy or depressing

## Practice the Skills

### 1 Comparing Literature

**Figurative Language** When the author says "bowling along through Texas," can you imagine the car as a bowling ball?

to me, pretending to be asleep, while strange summer things from the piney woods tapped against the screens.

Aunt Dessie said, “Noella’s going to be as surprised as I was. I still can’t believe I’m riding along beside you, Mary. After seventeen years.”

“Is it that long?” my mother said.

Aunt Dessie turned back to me. “And to finally get to see you, pretty thing. The image of your daddy.”

“Are you sure this is the road?” my mother said sharply. “We’ve really got to keep this visit brief.”

“Then why don’t you stop at that little place up there and let me ask. Some of this backwoods is hazy in my mind.”

We stopped. Aunt Dessie unfolded out of the car like a carpenter’s ruler, and yanked open the screen door of a little grocery that had been waiting for a customer since the Depression.<sup>2</sup>

I murmured, “Lordy mercy, as they say down here. Are we talking hazy or crazy?”

“That’s enough smart lip,” my mother warned me. “You be nice to her. She took us in like royalty. She didn’t have to.”

“If she tells me one more time I look like my daddy—”

“You do.”

“I look like me.” It mattered that I was my own special leg of the proud unsteady tripod my mother and father and I had always made. “I feel very guess-who’s-here-Annabelle.” **2**

“Me too, a little. But suddenly I just wanted to see her and your great-aunt Noella again. I’ve never forgotten how they took me into the family. No questions. No testing. Just welcome.” She was silent, remembering. “I guess I needed their blessing, or something. But I can’t tell if Dessie knows.”

She lifted the hot hair off her coffee-and-cream neck. She had always worn her hair long and straightened, to please my father. **Reverse** perm after reverse perm. **3** But now the newest inch of it had its own natural crinkle, recording almost to the day, I guess, when they stopped loving each other. Old fears began to press me like fingers finding the deep secret acupressure<sup>3</sup> points of pain. “What do you mean, *if she knows?* What’s to know? You’re going to patch all this

## Practice the Skills

### 2 Comparing Literature

**Figurative Language** If the narrator’s family is a tripod, it has only three members. What does the rest of the metaphor suggest about the family? Make notes in your organizer.

### 3 English Language Coach

**Historical Influences** How does the Latin root *vers* give meaning to **reverse**?

2. The **Depression** (“the Great Depression”) lasted from 1929 to 1939. The stock market crashed, banks and other businesses failed, and millions of people lost their jobs and savings.

3. **Acupressure** (AK yoo preh shur) is a type of massage used to relieve tension or pain.



up. Like the other times, and everything's going to be fine again." 4

She put her hands on the wheel as if she needed to be driving.

"You are," I said.

"Tina, sometimes things—"

"No. You *are*."

Aunt Dessie came striding out, carrying a piece of paper in one hand and a bright canvas bag in the other.

"Lady in there makes these totes," she announced, handing it to me. "A souvenir."

I took it, surprised. "Thanks," I said, actually smiling in my confusion. Her old eyes studied me so long that I said too loudly, "Hey, I could embroider YUCK! on it and give it to Sharon for a diaper bag."

"Who's Sharon?" Aunt Dessie asked.

My mother started off with a jerk. "A bubble-headed little blonde Tina knows back home."

"Just my best friend," I said.

Aunt Dessie studied the scrap of paper someone had drawn a map on. "Ah," she nodded. "I see."

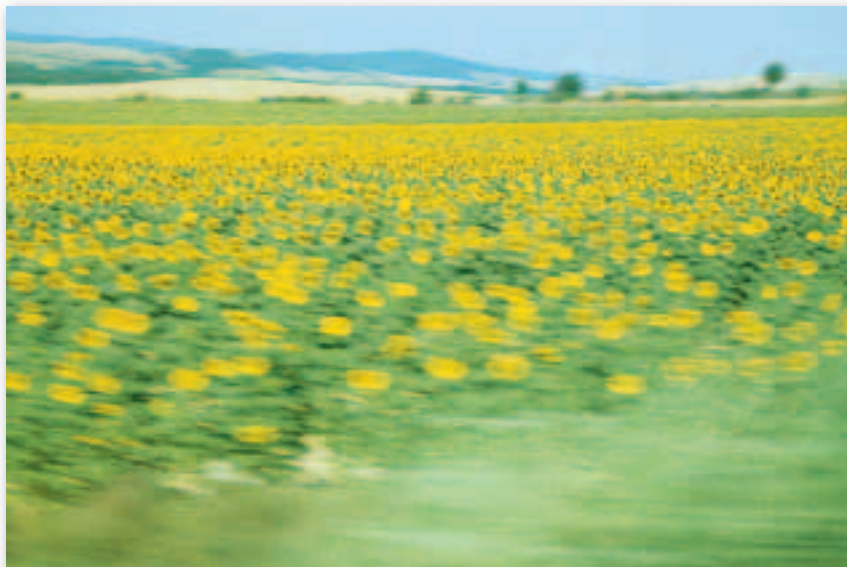
"Actually," my mother said, her voice accelerating with the car, "she's a strange little person who keeps trying to saddle Tina with all her problems. I hoped this trip would give them a vacation from each other."

*Lie, I said to her back. You'd rather run from that empty-feeling house than face up to your life.*

## Practice the Skills

### 4 Comparing Literature

**Figurative Language** This paragraph begins with a metaphor describing the color of the mother's skin. A few sentences later, the narrator uses a simile to describe "old fears." Explain both figures of speech in your organizer.



### Analyzing the Photo

What experience is this picture trying to suggest?



“She didn’t saddle me,” I told Aunt Dessie. “Somebody has to look after Sharon, she’s so casual, so inconceivably<sup>4</sup>—” I began to giggle crazily and couldn’t stop. “I have to remind her what the doctor says to do, or she’ll eat like she wants a French-fried baby with diet-cola blood.”

“I think we can spare Aunt Dessie the details.”

“Hey, all I did was ask if she could stay with us till the baby comes. And you went off like a ton of dynamite—rip, mangle, roar.” My mother’s eyes tried to grab mine in the mirror, but I wouldn’t look. I wanted to give the details. Hadn’t she driven miles out of her way to give her side of things to my father’s aunts before he did? Okay, I wanted to tell about my friend who wasn’t afraid to gulp down whole chunks of life I hadn’t even dared to taste. 5

She said, “The last thing I need is a tenth-grade dropout with a fatherless child on the way.”

“There’s always a father,” I objected. “She just doesn’t want him around.” I tried to think what the slang had been in my mother’s day. “He’s a creep. She doesn’t really like him.”

“Turn left,” Aunt Dessie said. My mother swerved.

“It’s the baby that’s important,” I said. “Sharon’s going to have something really truly her very own. She’s glad about it.”

“My God,” my mother said. She bore through a tunnel of pines riddled with sunlight shafts. “But not in my house.”

I braced myself carefully. “But she *is* in our house. I gave her the key before we left.”

The car lurched to a stop. My mother swung around in her seat. “Tina! You knew perfectly well how I felt about that.”

“Where else could she go?”

“Good heavens, she has parents.”

“Oh, sure, her mother’s in Florida with four stepchildren and her dad got an **ultimatum** from his girl friend. Who’s she supposed to turn to besides us? I’m her friend. I thought you were, too, the way you were always nice to her and laughed when she did weird things—”

4. **Inconceivably** means “unbelievably.”

## Practice the Skills

### 5 Comparing Literature

**Figurative Language** You’ve noticed by now that Tina (the narrator) uses many figures of speech. In this paragraph alone, she uses three. Note each in your organizer, and explain what it tells you about Tina.

## Vocabulary

**ultimatum** (ul tuh MAY tum) *n.* a final demand that, if unmet, carries harsh penalties

Practice the Skills

Aunt Dessie said firmly, "Left again up there at that tree." My mother started the car and drove past a field of sunflowers all staring at us with little happy faces. Slowly tears as hard as hailstones filled my throat. "I thought I could depend on you," I said, bumping along like the car. "To help her. But you slide out of things like a plate of noodles."

Aunt Dessie said, "I gather your daddy's away from home." "He still travels, you know," my mother answered for me. "In his kind of work he has to, a great deal."

She slowed as the rutted road dipped for a creek. A little boy in overalls stood expectantly beside a mailbox. Suddenly I knew how my father had looked, growing up in those piney woods. Waiting for the mail carrier to come with something wonderful. I snapped my eyes shut to block him off. I didn't want to think about my father. I didn't even know how to think about him anymore. I just wanted everything to stand still, frozen like that little boy, so that nothing would ever have to arrive. **6**

"How long has he been dead?" I heard my mother say. I jerked to attention, but she added, "Noella's husband."

"I guess two years now," Aunt Dessie said. "Bless her heart, it must be hard for her." She turned around in the seat, raising her voice in case I had gone deaf. "Noella's husband was your Granddaddy Mayhew's brother, you see, and I'm from your grandmother's side, so Noella and I aren't anything like blood kin."<sup>5</sup>

My mother said, "Why have you kept up with each other all these years?"

Aunt Dessie craned to read the name of a small wooden church we were passing. "I guess we just feel related." She turned back to me. "Your daddy stayed with me four years, so he could be close to a better school. I loved that boy."

I gazed at the crooked rows of her gray hair, wondering what age she had been when she stared into a mirror at her horse face and rawboned body and knew no man was ever going to love her. **7**

We passed a square unpainted house smothering under a trumpet vine. "Whoa!" Aunt Dessie commanded. "It says Mayhew on the mailbox."

**6 Comparing Literature**

**Figurative Language** What does Tina tell you about her father and their relationship? Remember to explain the figures of speech in your organizer.

**7 Comparing Literature**

**Figurative Language** Tina is saying that her aunt's features are horse-like. How does this comparison influence your mental picture of Aunt Dessie?

5. Dessie and Noella are related by marriage only and are not blood relatives (*blood kin*).

“This is it?” My mother stopped and backed up. At the side of a barn two pigs lay in a juicy wallow.<sup>6</sup> Some little granny in clodhopper shoes just had to be around the corner, stewing the wash in a black pot. “Good heavens,” she murmured. “I wouldn’t live out here all alone for the world.” **8**

“Well, Noella’s not alone, you remember. She’s still got Arley with her.” Aunt Dessie flipped her stiff old hand at a hill nearby. “And the old Mayhew cemetery’s up there. There’s family around.”

We stopped in front of the house. The screen opened and a little dried-apple woman came to the edge of the porch. Aunt Dessie unfolded and strode up the steps into her arms.

“Who do you think I brought to see you, Noella?” she demanded. “Here’s Jimmie’s wife. Mary.”

*Jimmie?* I thought. My father could never have been anyone but James. Cool upwardly mobile<sup>7</sup> James.

“Of course it’s Mary,” Noella said in a quavery voice as tender as cake. “You precious thing. I’m so thankful to see you again.” She wound her arms around my mother like roots. **9**

Aunt Dessie said, “And this is Jimmie’s daughter. This is Tina.” Then I was inside that root-hold, as helpless as a rock being broken by long gentle pressure.

“I would have known you,” Noella said. I braced myself. “You have his face, your daddy’s face. I always hoped I’d get to see you.” She looked beyond me at the empty car.

My mother looked, too, as if she had just recalled the trips we used to take when my father would wake up in the back



**Analyzing the Photo** Is this house similar to the one Tina describes?

## Practice the Skills

### **8 English Language Coach**

**Historical Influences** A *clod* (from Old English) is a lump of earth, and a clodhopper would logically be a farmer. However, the word has been used since the 1700s to make fun of farmers by suggesting that they’re clumsy and crude. In the story, Tina may or may not be mocking “granny,” but clodhopper shoes is a real term for heavy work boots.

### **9 Comparing Literature**

**Figurative Language** What could it mean to say that someone’s arms are like roots? Notice that Tina stretches this figure of speech into the next paragraph.

**6.** Pigs lie in a *wallow* (a puddle of thick mud) to stay cool.

**7.** An *upwardly mobile* person can improve his or her social status.

seat, yelling, “Hey, we’ve *arrived*—why didn’t you tell me?” while we laughed. “James would have liked to come, I’m sure. But he’s a busy man these days.”

Noella took her arm. “Tell him I miss him.”

“Yes,” my mother said, glancing sharply at me to make sure I didn’t blurt out, *How can she tell him when he moved out a month ago?*

We sat in Noella’s cramped little living room while she slushed around in her slippers, bringing us iced tea. She and Aunt Dessie took big breaths and brought each other up-to-date on who had died since they last visited. They made me nervous, reminding me how life changes and the people we love fall away. **10**

I stared out the window through a bouquet of plastic flowers that was never going to die. All at once I realized that a man’s bearded face was staring at me.

I screamed, giving a start that filled my lap with iced tea.

Noella said calmly, “It’s just Arley, precious. He wants to see who you are, but he’s shy.” The face scowled, punctured by a gaping mouth, and disappeared. She patted my skirt with everyone’s pink paper napkins and sent me out into the sun to dry. **11**

Aunt Dessie strolled out behind me. “Who’s Arley?” I whispered, afraid I’d see that face again peeking through the beanpoles of the garden.

“Noella’s son,” Aunt Dessie said.

“But he’s middle-aged.” It sounded stupid, but I couldn’t recall ever seeing a retarded adult. I guess I thought they stayed children.

“Of course he is. We grow, whether we’re ready or not. We do the best we can.” She picked a skinny red-pepper pod and bit off the end. “Mercy! Jalapeño.<sup>8</sup>” She fanned her tongue.

We walked along the garden rows while my skirt dried. Behind a hedge a bear-shaped shadow stayed even with us.

“Your mother seems very sad,” Aunt Dessie said.

I shrugged. “Really?” Suddenly it would have been a relief to pour out the whole They’ve-split-again-and-it’s-awful-and-I’m-scared story.

“Trouble at home?”

## Practice the Skills

### 10 Comparing Literature

**Figurative Language** Of course, Tina doesn’t mean that people physically fall. What does she mean? Who, in her own life, does Tina fear will “fall away”?

### 11 English Language Coach

**Historical Influences** Which word in this paragraph contains the root *punct*? Use the root’s meaning to write a definition of this word.

8. The red *jalapeño* (haw luh PAY nyoh) pepper is indeed hot.



I kept shrugging. “Not exactly. Well, maybe a little, but they’ll work it out. They always do.”

“Ah,” Aunt Dessie said.

When we went into the kitchen, my mother was setting plates around a table that practically sagged under bowls of macaroni and cheese and sliced tomatoes and fried okra and chowchow<sup>9</sup> and peaches that perfumed the room. All at once I was **famished**.

Noella piled food on a tray and took it to the door, saying, “Arley wants to eat on the porch. It takes him a little while to get used to new people.”

I stuffed myself. Aunt Dessie kept right up with me, begging her gall bladder to forgive and forget. My mother ate in silence, watching the two old faces opposite her like a play. **12**

Noella said, “The last time Dessie came for a visit she brought me the most beautiful crocheted<sup>10</sup> bedspread you ever set eyes on. I’ll show it to you. Are you still doing bedspreads?”

“Can’t afford the thread anymore,” Aunt Dessie said. “Now it’s bootees and little sacques<sup>11</sup> and caps. I sell some for baby showers and give the rest away to whoever’s expecting.”

Noella asked, “What kind of projects keep you busy, Mary?”

My mother opened her mouth and nothing came out. I waited with them, curious. *Tell them your hobby is collecting little keys that lock out the things in your life that scare you. And lock you in.* **13**

A glass shattered out on the porch. We jumped again as something crashed against the wall. A blubbering growl rose and faded as footsteps pounded off the porch and away.

Noella took a broom and went out. We waited. My mother pressed a careful furrow in her food and we all studied it like a divination.<sup>12</sup> She asked, “Who will take care of him when she dies?”

## Practice the Skills

### 12 Comparing Literature

**Figurative Language** People with gall bladder problems are not supposed to eat rich foods or eat too much at one time. Here, the author personifies Aunt Dessie’s gall bladder, giving it the qualities of a person. What words show the author personifying Aunt Dessie’s gall bladder?

### 13 BIG Question

Mary (Tina’s mother) doesn’t literally collect keys, of course. Tina uses this metaphor to describe how her mother deals with conflict. What exactly is she saying? Write your answer on the Comparing Foldable for Unit 6.

9. **Okra** is a green vegetable, and **chowchow** is a pickle relish.

10. The **crocheted** (kroh SHAYD) bedspread was made with a kind of needlework similar to knitting.

11. A **sacque** (sak) is a baby’s short jacket that fastens at the neck.

12. A **divination** (dih vuh NAY shun) is an object or event that is used to predict the future.

## Vocabulary

**famished** (FAM isht) *adj.* extremely hungry



Aunt Dessie nodded, musing. "Yes. When he's alone. She worries terribly about that."

Unexpectedly my mother reached across the table and laid her hand on Aunt Dessie's. Aunt Dessie put her other hand on top of theirs and we all looked at the funny fragile layers of hands until Noella came back with the tray full of spilled food and broken glass.

In the hurting silence I found myself offering to do the dishes while they visited, but Noella shooed us out, saying she could do dishes when she didn't have us. I hung at the kitchen door, feeling somehow drawn to her, as she put up the food. "I'm sorry I screamed," I said. "I didn't know." **14**

"Of course you didn't, sugar." She took a dozen gorgeous peaches off the windowsill and put them in a sack. "When Arley was little and I finally knew he was never going to be right, I screamed too. Screamed and screamed." She put the sack into my hands. "Take these with you. Your mother said you're on your way to see her folks."

I wished she hadn't reminded me. "She never did this before." As if I had taken the bottom piece of fruit out of the pyramid at the market, everything began to tumble. "Left home, I mean. To go talk to her folks about it. Like this time it was—it was—" I felt silly tripping over a simple word like *serious*. **15**

"Bless your heart," Noella said.

When we went into the living room, Aunt Dessie asked us, "We do have time to go up to the cemetery a minute, don't we?"

My mother shook her head. "I'm afraid it's getting—"

"We have time," I said. I offered my arm to Noella and we went out past my mother's surprised face.

She and Aunt Dessie followed us up a shade-spattered road to the top of the hill. Noella opened a gate in a wire fence and let us into the little graveyard filled with dark cedars. "Used to be a church here, at the beginning," she said. I looked around, wondering why I had wanted so suddenly and urgently, back at the house, to stand up there with my kin.

Noella led us through the high weeds to a grave with a neat concrete cover. A jar with the stem of a rose in it stood beside the nameplate. Dried petals lay around it. "Arley comes," Noella said.

## Practice the Skills

### 14 Comparing Literature

**Figurative Language** How might a "hurting" silence be different from an "awkward" or "angry" silence? Think about how a figure of speech can shade the meaning of a description.

### 15 Comparing Literature

**Figurative Language** What does Tina mean by *everything* here? What does the simile tell you about her feelings at this moment?



**Analyzing the Photo** In stories and movies, cemeteries are often scary places. What feelings do you get about this country graveyard?

Aunt Dessie pulled two weeds and brushed the nameplate with their leafy tops. “He was a good kind man, Noella.” They looked down in silence. “You were fortunate.”

“Oh, yes,” Noella said, and put her thin arm through Aunt Dessie’s bony one.

My mother walked slowly away toward a worn stone. Years of wind had scoured off all the inscription except one line. It said, *beloved wife of*.

She began to cry, with the loud surprised sound of an animal in pain.

“Oh, precious,” Noella exclaimed. “Are you sick?”

My mother **pivoted** blindly into Aunt Dessie’s arms. A sob broke through her fingers. They both caught her tight, not understanding. But I knew. **16**

Fear froze me. My voice made a long arc. “Nooo—you can fix it, you can work it out, you’re adults!”

My mother’s head rocked back and forth, her long hair sliding.

“Oh, Mary,” Aunt Dessie said. “No hope at all?”

“No hope,” my mother sobbed.

“What?” Noella asked. “What?”

## Practice the Skills

### 16 Comparing Literature

**Figurative Language** What might the graveyard and gravestone symbolize? What special meaning does the stone’s inscription have for Tina and her mother?

### Vocabulary

**pivoted** (PIH vuh tid) *v.* turned around sharply

"The marriage," Aunt Dessie said. "Over."

I whirled and ran. Before the fact could touch me. Over the humps of graves lost in the weeds. "No!" I insisted, with every gasp of breath.

But I knew the fact was right behind me, riding piggyback the way it always had, and there was no way I could ever run fast enough. My father had escaped. Oh, God, I knew it wasn't his fault that he had to keep growing. Out of the piney woods. Out of a marriage with somebody who was growing at a different speed. But I wished I could have hunted for that little boy he had been once, and **coaxed** him out, and made friends with him. **17**

The fence loomed up. I grabbed the rusty wire and hung over it, listening to myself gulping air as though nothing in me had died.

When I lifted my head, a hand was reaching toward me from behind a gravestone. I recoiled into the weeds before I saw that it was holding out a yellow flower.

Arley peeped out. "I'm nice," he whispered. "Don't cry." His soft wet mouth crumpled with anxiety. "I don't scare you." He pushed the flower closer.

I cringed away before I could stop myself. He did scare me. All the things I didn't understand scared me. Losing the people I had belonged to. Letting a special person change my life someday. Or mess it up, the way Sharon had let someone mess up hers. I had collected as many keys as my mother to lock the changes out. **18**

Carefully, Arley sniffed the flower to show me what he wanted me to do. He held it out again, smiling, with pollen on his nose.

"Don't cry," he begged. "I'm nice." He had my father's deep eyes. The family face. Mine.

"I know," I said shakily. I could see he was. A big, bearded man-child distressed to see me sad. "It's not you." A year's collection of tears tried to burst out, sweeping my breath away again. I pointed up the hill. "It's that."

He looked up and nodded solemnly, as if he knew all about divorces, and all about the key I'd given Sharon so she'd hang

## Practice the Skills

### 17 Comparing Literature

**Figurative Language** Again, Tina stretches her figure of speech over two paragraphs, this time personifying "the fact."

### 18 Comparing Literature

**Figurative Language** Here, Tina returns to the "keys" figure of speech. What do the locks and keys symbolize for Tina?

## Vocabulary

**coaxed** (kohkst) *v.* urged gently

out at our house like always and teach me to be brave. He smiled as if he could explain why people kept rearranging themselves into families so they could take care of each other.

I looked up the slope. My mother was walking toward me, between Aunt Dessie and Noella. Her face was calm. She held their hands. She would cut her hair, I thought. She would let it go natural.

Slowly I reached out and took Arley's flower.

I wondered if he would nod if I suddenly said that, in spite of everything, I knew I was lucky. Lucky to be able to go on from this, without too much to handle like Sharon, or starting from scratch like my mother.

Noella came to me and held me close in her root arms. She gave me a brisk pat. "I don't have a brain cell working. I forgot to show you Dessie's bedspread."

We went through the gate and down the road again. Behind me, my mother said, "Tina?" I felt the tips of her fingers brush my back. "If you're giving Sharon the diaper bag, maybe I could give her some booties."

I stumbled around to look at her. My voice wiggled as I said, "Would you? It would mean a lot."

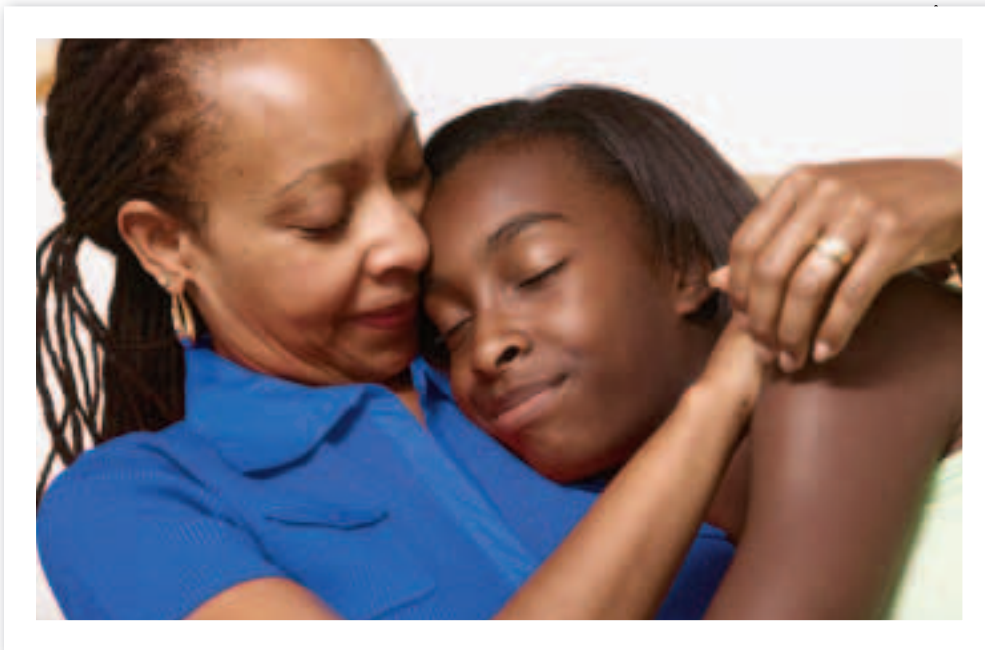
Aunt Dessie smiled. "What color shall they be, for this modern little mother? Purple, with orange ribbons?"

"Just a nice traditional white, I would think," my mother said. "Some things don't change." **19** ○

**Practice the Skills**

**19** **BIG Question**

What are some of the things the four characters do to keep from giving up? In particular, how will Tina deal with her parents' breakup? Write your answers on the Comparing Foldable for Unit 6. Your answers will help you complete the Unit Challenge later.



**Analyzing the Photo**

Does this picture reflect how Tina and her mother might feel now? Explain.



# Before You Read Alone



Maya Angelou

## Meet the Author

Maya Angelou is a writer, activist, and performer. Born in Missouri in 1928, Angelou spent much of her childhood with her grandmother in Arkansas. She writes about her experiences there in her autobiography, *I Know Why the Caged Bird Sings*.

Angelou's work reflects her pride in her African American heritage and her religious faith. See page R1 of the Author Files for more on Angelou.



**Author Search** For more about Maya Angelou, go to [www.glencoe.com](http://www.glencoe.com).

**Objectives** (pp. 905–907)

**Literature** Compare figurative language  
• Make connections from text to self

**Vocabulary** Identify historical influences on English

## Vocabulary Preview

### English Language Coach

**Historical Influences on English** Anglo-Saxon, Greek, and Latin are the three languages that have had the greatest influence in shaping the modern English language.

- Anglo-Saxon, or Old English, was spoken and written in England for hundreds of years. Most words that come from Old English are simple objects or actions, such as *bread*, *knife*, *sit*, and *say*.
- Many Greek roots and combining forms are related to government and learning. Examples are *biology*, *democracy*, and *cosmos*.
- Latin is remembered as the “language of knowledge,” because ancient Rome influenced the development of many things: law, war, art, science, literature, architecture, and language. Examples of words from Latin are *construct*, *transport*, and *dictionary*.

## Get Ready to Read

### Connect to the Reading

Think of a time when you depended on someone—or someone depended on you—for friendship or support. Who helps you keep going when life gets you down?

### Build Background

Water is often a symbol of birth, and a raven may represent death. But a symbol's meaning is determined by the culture and experiences of both the writer and the reader. For example, an American is likely to see the bald eagle as a symbol of freedom, but a person from Egypt or Japan or Brazil might have other ideas. As you find symbols in “Alone,” consider what they mean to you, what they might mean to other readers, and what they might have meant to the poet.

### Set Purposes for Reading

**BIG Question** Read to find out why Angelou believes that people need each other.

**Set Your Own Purpose** What else would you like to learn from the selection to help you answer the Big Question? Write your own purpose on the Comparing Foldable for Unit 6.



# Alone

by Maya Angelou

Lying, thinking  
 Last **night**  
 How to find my soul a home  
 Where water is not thirsty  
 5 And bread loaf is not stone  
 I came up with one thing  
 And I don't believe I'm wrong  
 That nobody,  
 But nobody  
 10 Can make it out here alone. **1 2**

Alone, all alone  
 Nobody, but nobody  
 Can make it out here alone.

There are some millionaires  
 15 With money they can't use  
 Their wives run round like banshees\*  
 Their children sing the blues  
 They've got expensive doctors  
 To cure their hearts of stone.  
 20 But nobody  
 No nobody  
 Can make it out here alone. **3**

## Practice the Skills

### 1 English Language Coach

**Historical Influences** Middle English gave us the word **night**, which came through Old English (*niht*), Old High German (*naht*), Latin (*nox*), and Greek (*nyx*).

### 2 Comparing Literature

**Figurative Language** What might water and bread symbolize here? Make notes about these symbols in your organizer.

### 3 Comparing Literature

**Figurative Language** The speaker uses a simile in line 16 and a metaphor in line 19 to comment on people with too much money. What does each figure of speech mean? What opinion is the speaker expressing in this stanza?

**16** In Irish folklore, a **banshee** was a female spirit whose mournful wail predicted death.

Alone, all alone  
 Nobody, but nobody  
 25 Can make it out here alone.

Now if you'll listen closely  
 I'll tell you what I know  
 Storm clouds are gathering  
 The wind is gonna blow  
 30 The race of man is suffering  
 And I can hear the moan,  
 Cause nobody,  
 But nobody  
 Can make it out here alone. 4

35 Alone, all alone  
 Nobody, but nobody  
 Can make it out here alone. 5 ○

## Practice the Skills

### 4 Comparing Literature

**Figurative Language** What do the storm clouds represent to the speaker?

### 5 BIG Question

Think about the poem's three-line refrain. In what way is it a warning? Write your answer on the Comparing Foldable for Unit 6. Your response will help you complete the Unit Challenge later.



*Cypress Maiden*, 1995. Christian Pierre. Oil on canvas. Private Collection.

**Analyzing the Painting** Does this painting reflect the feeling you get from the poem? Why or why not?

# After You Read



## Welcome & Alone

by Ouida Sebestyen

by Maya Angelou

### Vocabulary Check

Rewrite each sentence below, filling in the blank with the best word from the list. Each word will be used twice.

**dismal ultimatum famished pivoted coaxed**

1. If you're so \_\_\_\_, why don't *you* cook dinner?
2. The kidnapper's \_\_\_\_ included serious threats that the parents couldn't bear to think about.
3. I hoped that after I \_\_\_\_ my bed ninety degrees the morning sun wouldn't wake me up so early.
4. No matter how much we \_\_\_\_ or begged, the referee simply refused to change her ruling.
5. The principal gave everyone an \_\_\_\_; we would arrive on time for every class, or we'd be suspended.
6. That paint is horrible! The color is too \_\_\_\_ even for the basement of a funeral home!
7. The doctors were worried because some of the \_\_\_\_ survivors had become too weak to feed themselves.
8. It took a lot of time and effort, but the twins finally \_\_\_\_ the babysitter into giving the answer they wanted.
9. When the woman saw the security guard approaching, she \_\_\_\_ and rushed out of the store.
10. With no restaurants, shops, parks, or beaches, the little village was a \_\_\_\_ disappointment.

#### Objectives (pp. 908–909)

**Literature** Compare figurative language • Make connections from text to self

**Vocabulary** Identify historical influences on English

**Writing** Create a chart: compare literature

### English Language Coach

Rewrite each sentence below, filling in the blank with a word that comes from the root shown in parentheses. The word should make sense in the sentence.

11. Since Helena lives far from school, she has to ride her \_\_\_\_\_. (*cycle*)
12. Pedro's dog was sick, so the veterinarian \_\_\_\_ medication. (*scrib*)
13. When crossing the street, the \_\_\_\_ always has the right of way. (*ped*)



## Reading/Critical Thinking

### Welcome

14. **BIG Question** How does Tina keep from giving up when she realizes her family is changing?

**TIP** Think and Search

15. **Recall** What does Arley say and do to help Tina feel better?

**TIP** Right There

16. **Summarize** Explain Tina’s realization after she accepts Arley’s flower.

**TIP** Author and Me

### Alone

17. **Infer** Why might the speaker believe that “the race of man is suffering”?

**TIP** Author and Me

18. **Evaluate** Does the speaker make a good case against trying to survive alone? Why or why not?

**TIP** Author and Me

19. **Infer** Why are the millionaires and their families in the third stanza so unhappy? What is the speaker saying about the relationship between wealth and happiness?

**TIP** Author and Me

## Writing: Compare the Literature

### Use Your Notes

Writers use figurative language to communicate specific ideas and images. No two figures of speech are exactly alike, since their meaning always depends on their context. As you compare and contrast “Welcome” and “Alone,” think about how figurative language added to or changed your understanding of the selections.

As you review the notes in your graphic organizers, ask yourself:

- What purpose does figurative language serve in the short story?
  - What purpose does it serve in the poem?
  - How are these purposes alike and/or different?
20. Follow these steps to compare the use of figurative language in “Welcome” and “Alone.”
- Step 1:** Look at the chart you completed for “Welcome.” Circle a simile or metaphor that helped you visualize a character.
- Step 2:** Underline a simile or metaphor that helped you visualize a place.
- Step 3:** Draw a box around a simile or metaphor that helped you understand an idea or feeling.
- Step 4:** Put a check mark beside the story’s most important symbol.
- Step 5:** Look at the chart you completed for “Alone.” Repeat steps 1–4.

### Get It on Paper

To show what you have learned about the use of figurative language in “Welcome” and “Alone,” answer the questions below.

21. In “Welcome,” how do similes and metaphors help you understand Tina, her mother, and her aunts? How does figurative language help you visualize these characters and their problems?
22. In “Alone,” how do similes and metaphors help you understand the speaker and her concerns?
23. Were the similes and metaphors more descriptive in “Welcome” or “Alone”? Explain your answer.
24. Think about the symbols you checked above. Would the story still make sense without the symbol you chose? Would the poem? Compare the importance of the symbols you picked in “Welcome” and “Alone.”

### BIG Question

25. In both selections, the narrator and speaker feel alone, abandoned, or misunderstood. In “Welcome,” how does Tina deal with these feelings? What does she do to make herself understood? In “Alone,” what does the speaker say about surviving life alone?

# UNIT 6 WRAP-UP

## Answering



## How Do You Keep from Giving Up When Bad Things Happen?

You've just read about people who remained positive when they were faced with hardship. Now use what you've learned to complete the Unit Challenge.

### The Unit Challenge

Choose Activity A or Activity B, and follow the directions for that activity.

#### A. Group Activity: Create a Newspaper Ad

With three other students, imagine that a natural disaster has occurred in a nearby community. Create a newspaper advertisement explaining how people in your community can help.

- 1. Discuss the Assignment** Choose one group member to be the note-keeper for the discussion. Use your Foldables to review the hardships that people faced in the selections you read in this unit. Discuss ways that they dealt with hardships and which strategies were most effective.
- 2. Fill in the Details** Decide on the imaginary disaster and the needs that your ad will be concerned with. Most natural disasters have three major effects:
  - death and physical injury of people and animals
  - psychological injury to survivors
  - damage to homes, businesses, roads, bridges, trees, power lines, and so onBrainstorm ideas about how your community can help. Ask questions such as these:
  - What kinds of help do people need?
  - What resources are available?
  - How can your community help?
  - How can you and your classmates organize the help efforts?

- 3. Write the Ad** Identify specific ways people can help, such as by

- donating food, clothes, and furniture
- giving money
- volunteering to work

Tell people how to contact disaster-relief agencies—both government and private. List each organization's phone number and location. Look in local phone books for

- emergency services
- gas, water, electricity, and telephone companies
- government offices
- the Red Cross, Salvation Army, and other private aid organizations

- 4. Design the Ad** Decide how large your ad will be (full page, half page, or quarter page). Have two group members choose the fonts and do the layout. Where appropriate, they can add hand-drawn illustrations or, on a computer, digital photographs.

- 5. Publish It** Make sure the ad is clear, easy to read, and simple to understand. Have two or three group members proofread it. When you're confident that it's ready, display the ad in your classroom.



## B. Solo Activity: Write a Poem

Bad things can happen to people of all ages, races, nationalities, and religions. Write a poem addressed to a person or a group of people going through hard times. You may want to include advice or an encouraging message.

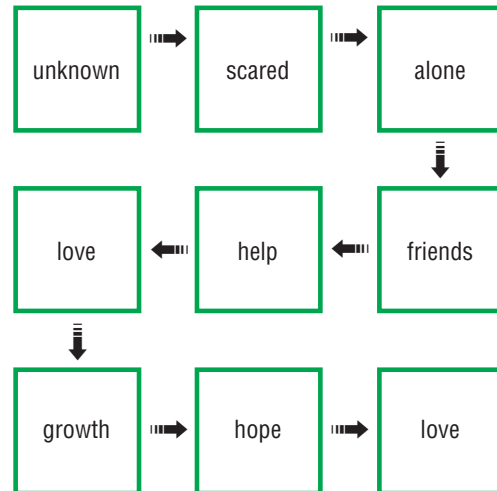
**1. Prepare to Write** Decide what the general idea of your poem will be and what form it will have. Ask yourself questions such as these:

- What is the subject of the poem?
- To whom are you addressing the poem?
- What will the tone be?
- How many stanzas will you write?
- Will your poem rhyme?

**2. Create a Word Chart** Look over the notes on your Foldables. Then, brainstorm words and phrases to use in your poem. Start by choosing a word that has to do with hardship. Then write down another word that is somehow related to the first word. Continue the process, allowing your mind to wander.



Draw a blank chart based on the one below. Write your own words in the boxes as you think of them.



**3. Write the Poem** Use the words in your chart to write your poem. Write as if you were talking directly to someone. Use words and phrases that create mental pictures. Offer advice or sympathy to the person or people you are addressing.

**4. Present Your Poem** Read your poem aloud to yourself to make sure that it makes sense and has a clear message. Type or print it on a fresh piece of paper, and proofread it for errors. If you like, draw a picture to go along with it. Now you're ready to hand it in!

Literature  online

**BIG Question** Link to Web resources to further explore the Big Question at [www.glencoe.com](http://www.glencoe.com).

## UNIT 6

# Your Turn: Read and Apply Skills



Naomi Shihab Nye

### Meet the Author

Naomi Shihab Nye was born in 1952 to a Palestinian father and an American mother. She has lived in St. Louis, Missouri; Jerusalem, Israel; and San Antonio, Texas. She has won numerous awards for her poetry, essays, and novels. Nye often gets her inspiration from small things and everyday events. She once said, "Language can carry us to understanding and connect us to the things that matter in our lives." See page R4 of the Author Files for more on Naomi Shihab Nye.



**Author Search** For more about Naomi Shihab Nye, go to [www.glencoe.com](http://www.glencoe.com).



**T**hree hours after the buildings fell,  
he took a seat beside me.  
Fresh out of prison, after 24 months,  
*You're my first hello!*  
5 Going home to Mom,  
a life he would make better this time,  
how many times  
he'd been swept along before,  
*to things he should never have . . .*  
10 *drink and dope,*  
but now he'd take responsibility.  
Lawyers had done him wrong  
and women too. He thought  
about revenge, now he was out.  
15 *But I'm in charge. I'll think*  
*before I act. I don't ever*  
*want to go there again.*  
*Two wrongs don't make a right.*

Somehow, in his mouth, that day,  
 20 it sounded new.  
 The light came through the window  
 on a gentle-eyed man in a  
 “Focus on the Game” T-shirt,  
 who had given up  
 25 *assault\* with deadly weapons,*  
*no more, no good!*  
 A man who had not seen TV in weeks,  
 secluding in his cell so colleagues\*  
 wouldn’t trip him up,  
 30 extend his stay.  
*Who had not heard the news.*  
 We rolled through green Oklahoma,  
 the bus windows made all the trees look bent.  
 A trick of refraction\*—  
 35 Flinn looked at his free hands  
 more than the fields,  
 turned them over in his lap,  
*no snap judgments, no quick angers,*  
*I’ll stand back, look at what happens,*  
 40 *think calmly what my next step should be.*  
 It was not hard to nod,  
 to wish him well. But could I tell  
 what had happened in the world  
 on his long-awaited day,  
 45 what twists of rage greater  
 than we could ever guess  
 had savaged\* skylines, thousands of lives?  
 I could not. He’d find out  
 soon enough. Flinn, take it easy.  
 50 Peace is rough. ○

25 **Assault** is any violent attack or attempt to harm someone.

28 Here, **secluding** means “keeping (himself) separated from others.” **Colleagues** (KAHL eegz) are fellow workers; here, it refers to Flinn’s fellow inmates.

34 **Refraction** is the bending of light waves as they pass through, in this case, glass.

47 To **savage** (SAV ij) is to destroy in a fierce, cruel, uncivilized way.





# UNIT 6

## Reading on Your Own

To read more about the Big Question, choose one of these books from your school or local library. Work on your reading skills by choosing books that are challenging to you.

### Fiction

#### **Tree by Leaf**

by Cynthia Voigt



Clothilde's father returns from World War I alive but disfigured and depressed. Read to find out how Clothilde's family deals with the challenges they must face.

#### **Lupita Mañana**

by Patricia Beatty



Lupita Torres is thirteen when she and her older brother decide to go to the United States. They need jobs there to support their widowed mother and younger siblings. But are they prepared for the dangers and difficulties of crossing a border illegally?

#### **Missing May**

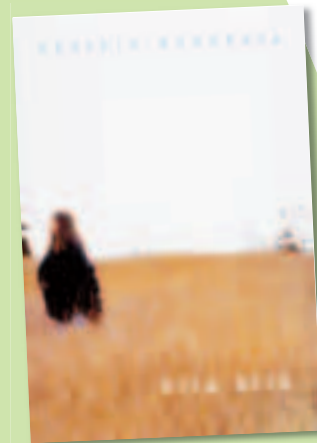
by Cynthia Rylant



Summer has had many homes, but when she joins her aunt and uncle, she is welcomed and deeply loved. Then Aunt May dies, and Summer and Uncle Ob must come to terms with their loss.

#### **Kira-Kira**

by Cynthia Kadohata



In the 1950s a Japanese American family moves to Georgia. The adjustment is difficult for everyone, and Katie turns to her sister Lynn for help and friendship. When Lynn becomes very ill, Katie's strength is tested in almost every way. Read to find out what *kira-kira* really means to Katie and her family.

## Nonfiction

### Facing the Lion: Growing Up Massai on the African Savanna

by Joseph Lemasolai-Lekuton

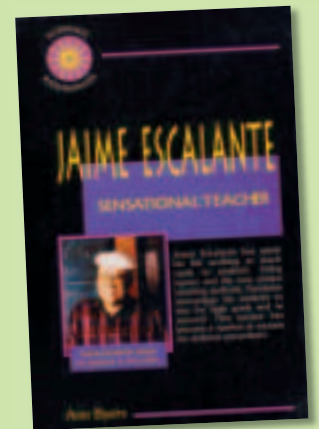
Joseph grew up in one of Kenya's poorest tribes. In this story of determination and courage, he describes his path from Kenya to the United States, as well as the ties that still bind him to the Africa he loves.



### Jaime Escalante, Sensational Teacher

by Ann Byers

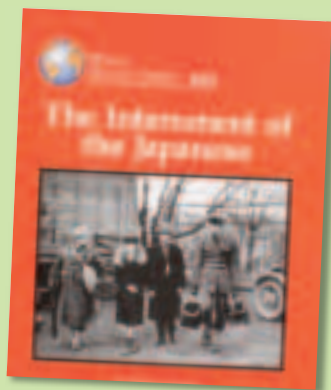
This fascinating biography discusses the challenges faced and overcome by a gifted and determined teacher. Escalante and his dedicated students proved to the world that hard work and desire can triumph over poverty and prejudice.



### World History Series: The Internment of the Japanese

by Diane Yancey

This book explains how fear and hatred of Japanese Americans after the attack on Pearl Harbor led to their imprisonment in camps right here in the United States. Read about the unjust treatment of these citizens and how they managed to face racism with strength and dignity.



### The Voice That Challenged A Nation: Marian Anderson and the Struggle for Equal Rights

by Russell Freedman

In the 1920s and 1930s, Marian Anderson became world famous for her singing voice. At home in the United States, this African American woman had to fight for the right to perform in concert halls that were restricted to whites.





## Test Practice

### Part 1: Literary and Text Elements

Write the numbers 1–8 on a separate sheet of paper. For the first seven questions, write the letter of the right answer next to the number for that question. Then next to number 8 write your answer to the final question.

#### Swamp Sounds

Act I  
Scene 3

Later that night. The shack is dark, except for a pale beam of moonlight coming through the window. JOANNE is sitting at the table, her head down on her folded arms. PAOLO is standing next to the window, still as a stone, looking out into the darkness. Suddenly, a moan rises from the swamp outside.

JOANNE: It's still there.

PAOLO: Yes.

JOANNE: It's taking a long time to die.

PAOLO: If it is dying.

JOANNE: [*Looking up at him*] You killed it. I know you did.

PAOLO: I shot it. There's a difference.

JOANNE: It was . . . It was so . . . [*She shivers and puts her head down again.*]

PAOLO: I know.

[*The moans become louder. JOANNE jumps up from the table.*]

JOANNE: I can't stand it! I can't! I should never have left home. All that fighting and arguing. I thought it was so terrible, but now! Now I'd give anything to be back in the kitchen at home, with my mother yelling at me. If only it could be yesterday.

[*JOANNE falls back into the chair and begins to sob. Behind her, PAOLO fades into the darkness and disappears. She doesn't realize it, but she is now completely alone.*]

Why can't it be yesterday? Oh, Paolo, what's going to happen to us? Are we going to die here together, devoured by whatever that is out there in the swamp? Paolo? Paolo?

#### Objectives (pp. 916–917)

**Literature** Identify literary elements: monologue, dialogue, stage directions, act, scene  
• Identify literary devices: literal and figurative language

LiteratureOnline

**Unit Assessment** To prepare for the Unit Test, go to [www.glencoe.com](http://www.glencoe.com).

- Based on the stage directions and dialogue, what has changed with this new scene?
  - the time
  - the place
  - the conflict
  - the characters
- Which of the following is NOT something you can learn from the stage directions?
  - the time of day
  - where the characters are
  - the names of the characters
  - how the characters know each other
- The primary conflict in this scene is between
  - Joanne and Paolo.
  - Joanne and her mother.
  - Joanne and Paolo and the monster.
  - Joanne and her own fear of the unknown.
- The last speech in the excerpt is best described as
  - dialogue.
  - monologue.
  - stage directions.
  - drawing a conclusion.
- The dramatic irony in this scene is based on the fact that
  - we don't see the monster.
  - there isn't really any monster in the swamp.
  - Paolo abandons Joanne when she needs him most.
  - Joanne does not know that Paolo is gone and the audience does.
- The mood of the scene so far could best be described as
  - sad.
  - scary.
  - angry.
  - romantic.
- Which of the following contains an example of figurative language?
  - the title
  - the stage directions
  - Joanne's dialogue
  - Paolo's dialogue
- Would the monster be more frightening if you could see it on the stage? Explain your answer.

**Part 2: Reading Skills**

Read the passage. Then write the numbers 1–7 on a separate sheet of paper. For the first six questions, write the letter of the right answer next to the number for that question. Then next to number 7 write your answer to the final question.

*Agatha Christie is considered one of the greatest mystery writers of all time.*

**After Agatha Christie**

by Linda Pastan

in the locked room  
what cannot happen  
happens again  
shaped to the size  
5 of a keyhole  
death comes reassuring  
choosing someone  
no one will miss  
now everything becomes  
10 a clue  
the moon has left  
footprints  
all over the rug  
the tree outside  
15 the window  
hides behind  
its false beard  
of leaves  
who did what  
20 precisely when  
slyly the clock stops  
the blood smells of ink  
the revolver shows  
its pearl handle  
25 at the end the facts  
click into place  
comfortably as knitting  
each answer marries  
its proper question  
30 even the skull  
smiles to itself  
as the detective tells  
how the moon was pure  
all along  
35 the tree was merely  
a tree  
and only I  
have no alibi\*  
at all

---

38 An *alibi* is proof that someone was somewhere else when a crime was committed.

**Objectives** (pp. 918–919)

**Reading** Interpret text • Draw conclusions  
• Visualize • Paraphrase and summarize

1. Considering the poem's topic, the most likely interpretation of lines 1–3 is that
  - A. anything is possible
  - B. the world is random
  - C. another mystery has begun
  - D. the locked room is magical
  
2. Which of the following best describes the meaning of lines 25–27?
  - A. The facts do not weave together.
  - B. The truth is hidden behind the facts.
  - C. In the end, the mystery has no truth.
  - D. As the mystery is revealed, everything makes sense.
  
3. Which of the following lines from the poem can be visualized?
  - A. "the moon has left / footprints"
  - B. "and only I / have no alibi / at all"
  - C. "what cannot happen / happens again"
  - D. all of the above
  
4. Which of the following lines is most likely to help the reader visualize the tree as a person?
  - A. its false beard / of leaves
  - B. the tree was merely / a tree
  - C. the tree outside / the window
  - D. even the skull / smiles to itself
  
5. Based on the poem's ending, you can conclude that
  - A. the moon is guilty
  - B. the tree committed the crime
  - C. the moon and the tree are innocent
  - D. the detective does not like the moon and tree
  
6. What does *paraphrasing* mean?
  - A. finding the order of ideas or events
  - B. restating something in your own words
  - C. taking an educated guess about what will happen
  - D. using pieces of information to make a general statement
  
7. Briefly summarize how the mystery in the poem unfolds.

**Part 3: Vocabulary Skills**

On a separate sheet of paper, write the numbers 1–8. Next to each number, write the letter of the right answer for that question.

Write the letter of the word or phrase that means about the same as the underlined word.

1. to have uncertainty  
A. trust                      C. talent  
B. doubt                     D. confidence
2. a destitute town  
A. small                     C. poor  
B. lively                     D. tourist
3. a sense of foreboding  
A. comfort                 C. coming evil  
B. opportunity            D. good luck
4. to act ingeniously  
A. rudely                    C. oddly  
B. quietly                    D. cleverly
5. she pivoted  
A. turned                    C. joked  
B. played                    D. stood up

Choose the right answer for each question.

6. The Latin root *port* is in the words *portable*, *report*, *porter*, and *transport*. What is its meaning?  
A. work  
B. carry  
C. speak  
D. know
7. The Greek root *cycle* means “circle.” What has a cyclical motion?  
A. a dog walking up stairs  
B. the planets going around the sun  
C. a ship crossing the sea  
D. birds flying across the sky
8. The Anglo-Saxon root *fare* means “go.” What is a synonym for farewell?  
A. welcome  
B. good-bye  
C. hello  
D. good day

**Objectives** (pp. 920–921)

**Vocabulary** Identify word structure: Latin, Greek, Anglo-Saxon roots

**Grammar** Use punctuation correctly: commas



**Part 4: Grammar and Writing Skills**

Use the paragraph below to answer questions 1–6.

<sup>1</sup> David had asked if he could make dinner tonight, and he was determined to show his parents he could do it himself. <sup>2</sup> He had decided to make hot dogs, macaroni and cheese and fruit salad. <sup>3</sup> However, cooking wasn't nearly as easy as it looked. <sup>4</sup> After fumbling around the kitchen for a while, he found himself feeling rather clumsy. <sup>5</sup> Finally he decided to ask his father a great cook for help.

<sup>6</sup> "Dad I can't find the cheese grater, and I don't know how to measure the butter for the macaroni. <sup>7</sup> Oh and the sliced apple is turning brown" David said.

<sup>8</sup> "It takes time, you know, to learn your way around a kitchen," his dad said. <sup>9</sup> After a few tips, David finished cooking—and dinner was delicious!

- 
1. What change, if any, should be made to sentence 1?
    - A. Add a comma after *David*.
    - B. Add a comma after *dinner*.
    - C. Remove the comma after *tonight*.
    - D. No change is needed.
  2. What correction should be made to sentence 2?
    - A. Add a comma after *cheese*.
    - B. Add a comma after *macaroni*.
    - C. Remove the comma after *hot dogs*.
    - D. Add a comma after *fruit*.
  3. What change, if any, should be made to sentence 5?
    - A. Add a comma after *finally*.
    - B. Add commas after *finally* and *father*.
    - C. Add commas after *finally*, *father*, and *cook*.
    - D. No change is needed.
  4. What change, if any, should be made to sentence 6?
    - A. Add a comma after *Dad*.
    - B. Add a comma after *cheese*.
    - C. Remove the comma after *grater*.
    - D. No change is needed.
  5. What correction should be made to sentence 7?
    - A. Add a comma after *Oh*.
    - B. Add a comma after *brown*.
    - C. Add commas after *Oh* and *brown*.
    - D. Add commas after *Oh*, *apple*, and *brown*.
  6. What change, if any, should be made to sentence 8?
    - A. Add a comma after *time*.
    - B. Add a comma after *time* and *know*.
    - C. Add a comma after *his*.
    - D. No change is needed.