Lesson 15 (Student Book pages 153–160)
Analyzing the Structure of Drama

Theme: Anne Frank: Diary to Drama

LESSON OBJECTIVES
- Develop an understanding of the structure and elements of drama, including acts, scenes, characterization, dialogue, and stage directions.
- Analyze the ways in which a drama's structure helps an author organize ideas and convey meaning.

THE LEARNING PROGRESSION
- Grade 6: MS CCRS RL.6.5 has students consider form as it pertains to prose texts as well as poetry or drama, allowing students to focus on how chapters, scenes, and so on contribute to theme, setting, and plot.
- Grade 7: MS CCRS RL.7.5 emphasizes drama and poetry, having students consider how form impacts meaning in genres that use forms with which they might be less familiar.
- Grade 8: MS CCRS RL.8.5 has students deepen their understanding of form and its impact by comparing texts and considering how form contributes to the meaning of each.

PREREQUISITE SKILLS
- Identify a text's setting, characters, plot, and theme.
- Recognize the general structure of a text.
- Explain how a particular act, scene, set of stage directions, or line of dialogue functions within a larger text.
- Describe how a particular act, scene, set of stage directions, or line of dialogue contributes to a text's setting, characters, plot, or theme.

TAP STUDENTS’ PRIOR KNOWLEDGE
- Tell students that they will work on a lesson about analyzing the structure of drama. Explain that a drama, or play, has other story elements as well as characters, setting, and plot. Drama contains dialogue, or characters' spoken words, and stage directions, information about how characters speak or move and descriptions of setting. Dramas are divided into acts that are further divided into scenes.
- Display this sentence: Mr. Davidson spoke out loudly at the meeting, voicing his concerns about the proposed sports stadium.
- Ask students what character traits might describe Mr. Davidson. (outspoken, confident, community-minded)
- Display this dialogue: Mr. Davidson (fervently): A stadium of this size will bring increased traffic to our neighborhood, negatively affecting our quality of life! Moderator: Your comments will be included in our community response, Mr. Davidson.
- Have students identify the tone of voice used by Mr. Davidson (fervently) and words that show his level of concern (negatively affecting our quality of life).
- Discuss how stage directions, dialogue, and setting contribute to an understanding of events. Analyzing these elements of a play will help students picture the events being described.

MS CCRS Focus

RL.7.5 Analyze how a drama’s … form or structure (e.g., soliloquy …) contributes to its meaning.

ADDITIONAL STANDARDS: RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.7, RL.7.9; L.7.1, L.7.1c, L.7.4a, L.7.4d; W.7.2, W.7.5, W.7.8, W.7.9a; SL.7.1, SL.7.5, SL.7.6
(See page A35 for full text.)
AT A GLANCE

By reading a scene in a play, students learn how stage directions and dialogue contribute to their understanding of characters, setting, and plot.

STEP BY STEP

• Read aloud the description of a drama's elements. Have students read the first scene from The Diary of Anne Frank, underlining details about setting and characters. Remind them that details can be found in both the stage directions and the dialogue.

• Explain that the chart shows details about the setting, characters, and plot in this scene.

• Read the first detail in the Setting column. Ask students to find this detail in the text. Discuss how the second detail is not stated directly but can be inferred from stage directions: The rooms are dusty, the curtains in rags. Chairs and tables are overturned.

• Read the details in the Characters column. Have students identify text they underlined that tells about these details. Then read the Plot details and have students identify “finding the glove makes Mr. Frank cry” as a stated detail, while “something tragic happened” is an inference. Have students share other details they underlined.

• Discuss how stage directions and dialogue help students understand the play as though they were watching it performed on stage.

There are many ways to tell a story. For example, a story can be told in a book, in a movie, or through a play. All of these forms contain characters, setting, and plot, but a play has some special characteristics. First of all, a play, or drama, relies on dialogue, the characters’ words, to move the plot forward. Dramas also contain stage directions, which describe the setting and explain what the actors should do or how they should speak or behave. Dramas are organized into scenes, which are like chapters in a book, and scenes are grouped into acts.

Read the beginning of The Diary of Anne Frank by Frances Goodrich and Albert Hackett. The play is based on a young Jewish girl’s diary, which details struggles endured by her family and friends when they had to go into hiding in an attic in Amsterdam during World War II.

Act 1, Scene 1

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. M. Frank comes up the steps into view. 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.

Underline details in the stage directions and dialogue that tell you something about the setting and characters. Compare what you learned to the information in the chart.

<table>
<thead>
<tr>
<th>Setting</th>
<th>Characters</th>
<th>Plot</th>
</tr>
</thead>
<tbody>
<tr>
<td>November, 1945</td>
<td>M. Frank: ill, sad</td>
<td>Finding the glove makes Mr. Frank cry. Something tragic must have happened here.</td>
</tr>
<tr>
<td>No one has lived in the rooms for a long time.</td>
<td>Miep: pregnant Dutch woman who is protective of Mr. Frank</td>
<td></td>
</tr>
</tbody>
</table>

When you read a play, imagine it is being performed with actors on a stage. If you are not actually watching a play, the stage directions and the dialogue help you visualize what’s going on, so be sure to read them both very carefully.

Underline details in the stage directions and dialogue that tell you something about the setting and characters. Compare what you learned to the information in the chart.

Theme: Anne Frank: Diary to Drama

Genre Focus

Literary Texts: Drama

Tell students that in this lesson they will read a type of literature called drama. A drama, or play, is a story to be acted out on a stage. A drama has a script with dialogue and stage directions.

A drama’s script tells each character, or actor, what to say. The dialogue is presented with the character’s name followed by a colon. The text after the colon contains the words that the character speaks. A script may include a monologue, or a speech that one character says to other characters. Or it may include a soliloquy, which is a speech that a character directs to the audience that reveals the character’s feelings. Stage directions are often shown in a separate format, such as in an italicized font. The stage directions describe the setting and tell the actors how to speak, move, or behave on the stage.

Ask students to name dramas they have read. What were the plays about? What did they learn about the settings and characters from the dialogue and stage directions? Students may mention plays such as Annie.

Explain that in this lesson, students will read scenes from The Diary of Anne Frank, a drama based on real-life twentieth century events, which has multiple acts and scenes. The script provides the dialogue between the characters and stage directions, which describe setting, actions, and emotions.
Lesson 15
Part 2: Modeled Instruction

AT A GLANCE

Students read Act 1, Scene 2 in The Diary of Anne Frank, which contains only stage directions. Students use the stage directions to understand when and where the scene takes place and who the characters are.

STEP BY STEP

- Ask volunteers to tell what they learned on the prior page about how stage directions and dialogue give information about setting and characters.
- Tell students they will read part of the play’s next scene, using the stage directions to find out how the setting has changed and to learn about new characters.
- Read aloud the first part of Act 1, Scene 2.
- Then read the question: “What do these stage directions tell you about the setting and characters in the play?”
- Tell students you will use a Think Aloud to demonstrate a way of answering the question.

Think Aloud: I’ll use details in the stage directions to understand the setting and characters in this scene.

- Direct students to the first line of stage directions.

Think Aloud: I see the date, July, 1942, in the first sentence of the stage directions. I know that World War II took place during that time period. I also see that the stage directions describe the rooms looking different than they did in the earlier scene. This is a clue that this scene took place after the first scene.

- Tell students to find details about the rooms in the stage directions. Have them add their descriptions to the chart.

Think Aloud: The characters in this scene are Mr. and Mrs. Van Daan and their son, Peter. The stage directions tell me that Mr. Van Daan is tall, portly, and nervous. I will reread the stage directions to look for descriptions of the other two characters.

- Have students find details about Mrs. Van Daan and Peter and write the descriptions in the chart.

- Finally, have partners compare and contrast their descriptions of setting and characters and explain any different interpretations they made. Invite volunteers to share their answers with the class.

Tier Two Vocabulary: Conspicuous

- Read the last sentence of the stage directions. Tell students that there may be context clues in nearby words and phrases that can help them figure out the meaning of conspicuous.

- Point out the phrases yellow Star of David and on all of their clothes. Ask what these phrases tell about the characters’ clothing. (Each person’s clothing has a bright, obvious marking on it.)

- Ask students what they think conspicuous means. (prominent and easily seen) Then have students confirm the meaning of conspicuous in a dictionary. (RL.7.4; L.7.4a, L.7.4d)
**AT A GLANCE**

Students continue reading Act 1, Scene 2. They answer a multiple-choice question and analyze the details that helped them select the correct answer.

**STEP BY STEP**

- Tell students they will continue reading Act 1, Scene 2 in *The Diary of Anne Frank*.
- The Close Reading focuses students’ attention on plot details in the dialogue and stage directions. Point out that the stage directions reveal details about the characters’ emotions. The Hint helps students identify details that indicate events might be out of the ordinary.
- Have students read the text and underline details that tell about events that are occurring, as directed by the Close Reading. Ask volunteers to share the details they underlined. If necessary, ask: “How do the stage directions help you know that the Van Daans are anxious or worried?”
- Have students respond to and discuss the Show Your Thinking. Choices C and D do not fit the details in the passage. Choice B tells about a character instead of a plot event.

**ANSWER ANALYSIS**

**Choice A is correct.** The scene describes Mrs. Van Daan’s concern for Mr. Frank’s family and Mr. Van Daan’s reassurances to her. An accurate summary of this plot event is that people the Van Daans know may not be safe.

**Choice B is incorrect.** It describes Mrs. Van Daan’s character but does not describe the plot.

**Choice C is incorrect.** The Van Daans are waiting for friends to arrive, but there is no mention of dinner.

**Choice D is incorrect.** No details in the text support the assertion that Mr. Frank called to say he would be late.

**ERROR ALERT:** Students who did not choose A might not have connected the stage directions to the characters’ behavior. Tell students that they can ask themselves what the characters’ problem is in this scene and how it is or is not resolved. This will help students identify the plot event.

**ELL Support: Contractions**

- Display the contraction they’d. Explain that this contraction is two words that have been joined together and shortened. Letters have been dropped, and an apostrophe has been put in place of the dropped letters.
- Identify the two words in the contraction they’d as the pronoun they and the helping verb would. Tell students the letters w-o-u-l in would have been dropped and an apostrophe has been inserted. Substitute they would in the sentence from the play: Mr. Frank said they’d be here at seven o’clock. Explain that the meaning remains the same.
- Repeat with other contractions that appear in the text: something’s, can’t, they’ve, that’s, what’s. (L.7.1)
Students read another scene from *The Diary of Anne Frank* twice. After the first reading, you will ask three questions to check your students’ comprehension.

**STEP BY STEP**

- Have students read the play silently without referring to the Study Buddy or Close Reading text.
- Ask the following questions to ensure students’ comprehension of the text:
  - What gift does Mr. Frank present to his daughter Anne in this scene? *(Mr. Frank gives Anne a diary.)*
  - What reason does Mr. Frank give when explaining to Anne why she cannot ever go outside the door of the room again? *(Mr. Frank says that it is not safe.)*
  - What activities does Mr. Frank tell Anne the family will do while they are in hiding? *(Mr. Frank says they will read books about history, poetry, and mythology.)*
- Ask students to reread the play and look at the Study Buddy think aloud. What does the Study Buddy help them think about?

**Tip:** The Study Buddy reminds students that a character’s actions are often a clue about that character. Review with students that they can learn more about a character through what he or she says and does and what others say about him or her.

- Have students answer the questions and follow the directions in the Close Reading.

**Tip:** The Close Reading helps students connect the play’s structure, including a character’s spoken words in a monologue and stage directions about a character’s actions and reactions, to the unfolding events in the plot. It guides students to recognize how the structure of a drama contributes to its meaning.

- Finally, have students answer the questions on page 157. Use the Answer Analysis to discuss correct and incorrect responses.

**Tier Two Vocabulary: Advantages**

- Direct students to the word *advantages* in Mr. Frank’s monologue. Have students read the sentence in which the word appears. Tell them that context clues in nearby words and phrases can help them figure out the meaning of *advantages*.
- Explain that sometimes they will need to read on to find helpful context clues. Ask students to consider the overall meaning of Mr. Frank’s monologue that describes how being in hiding will affect Anne’s activities. (“never have to wear overshoes! Isn’t that good? … You won’t have to practice on the piano … this is going to be a fine life for you!”)
- Ask students what *advantages* means. *(benefits, pluses)* *(RL.7.4; L.7.4a)*
Part 4: Guided Practice

Lesson 15

STEP BY STEP

• Have students read questions 1–3, using the Hints to help them answer the questions.

Tip: If students have trouble answering question 3, remind them that they can look back at the stage directions describing how Mr. Frank behaves before his monologue and during his monologue.

• Discuss with students the Answer Analysis below.

ANSWER ANALYSIS

1 The correct choice is D. This stage direction shows Anne is no longer alarmed. Choices A, B, and C are incorrect. These stage directions come before Mr. Frank's speech, so they don't show Anne's reaction.

2 The correct choice is B. The stage directions tell that Anne throws her arms around her father, indicating their close relationship. Choice A inaccurately characterizes Anne's reaction to her father grabbing her arm as anger. Choice C is incorrect. Anne shows respect for her father when she replies, “I see.” The text doesn't support Choice D, that Anne wishes to be treated as an adult.

3. Sample response: Mr. Frank tries to comfort Anne by telling her that no one can lock up her mind and listing out the benefits of going into hiding, such as not having to practice the piano. He also puts his arm around her to help ease her panic. However, his earlier words and actions show that he is afraid for her, as seen in the stage direction “(He goes after her, catching her by the arm and pulling her back).” It is not safe for her ever to go beyond the door.

RETEACHING

Use a chart to answer question 3. Draw the chart below. Work with students to fill in the boxes. Sample responses are provided.

<table>
<thead>
<tr>
<th>Character: Mr. Frank</th>
<th>Plot</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words: “no bolts, no locks that anyone can put on your mind”</td>
<td>Mr. Frank comforts his daughter.</td>
</tr>
<tr>
<td>Actions: pulls Anne back as she heads to the stairs Words: tells Anne she must never go beyond the door</td>
<td>Mr. Frank is afraid for his daughter.</td>
</tr>
</tbody>
</table>

Integrating Standards

Use these questions to further students’ understanding of Act 1, Scene 2 from The Diary of Anne Frank.

1 What stage directions and dialogue show Anne's disbelief when her father tells her she can never go beyond the room's door? (RL.7.1)

Anne: (Sobered.)“Never ... ? Not even at nighttime, when everyone is gone? Or on Sundays? Can’t I go down to listen to the radio?”

2 After Anne receives the diary from her father, why do you think her dialogue includes four repetitions of the word “pencil”? (RL.7.4)

Anne is excited about the diary. Repeating the word “pencil” over and over shows that she intends to write in the diary right away.
Read part of Act 2, Scene 4. Then answer the questions that follow.

The Diary of Anne Frank, Act 2, Scene 4
by Frances Goodrich and Albert Hackett

From 1942–1944, Anne kept a detailed diary of her life. Her family continued to hide, fearing the real possibility of being caught and removed to a Nazi concentration camp. Anne's words are a testimony to the courage of families like hers and the brave citizens who risked their safety to protect innocent lives.

Annex: (Looking up through skylight.) Look, Peter, the sky. What a lovely day. Aren't the clouds beautiful? You know what I do when we see them like this? I can'tstand being cooped up any more. I think of the days when I used to go with Pim. Where the daffodils and the crocus and the violets grew. You know the most wonderful thing 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?

Peter: (Barely lifting his face) 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: (Bitterly, as he rolls over) No, thanks. Not me.

Anne: Oh, I don't mean you have to be Orthodox...or believe in heaven and hell and purgatory and things...I mean sometimes I think 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 of any more...I find myself, and God, and I...

Peter: (Impatiently, as he gets to his feet) 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: (Rises and goes to him.) 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: (Sitting on upstage end of bed.) That doesn't make me feel any better!

Anne: I know it's terrible, trying to have any faith...when people are doing such horrible... (Gently lifting his face) but you know what? Sometimes think I think the world may be going through a phase, the way I used with Mother. It'll pass, maybe not for hundreds of years, but some day...I will believe, in spite of everything, that people are really good at heart.

Peter: (Rising, going to the windowseat.) I want to see something now...Not a thousand years from now. (Rising, going to the windowseat.)

Part 5: Independent Practice
Lesson 15

This question has two parts. Answer Part A, and then answer Part B.

Part A

What can the reader infer at the end of the play?

A The war in Europe has ended.
B The house in Amsterdam has been bombed.
C The people in the attic are going to be rescued.
D The hiding place in the attic has been discovered.

Part B

Underline four sentences from the last paragraph that supports the answer in Part A.

Anne: (As she comes to him.) But, Peter, if you'd only look at it as part of a great pattern...that we're just a little minute in life... (She breaks off.) Listen to us, going at each other like a couple of stupid grownups! (She holds out her hand to him. He takes it.) Look at the sky now. Isn't it lovely? (Sits as PETER puts his hands on ANNE'S shoulders. PETER rises, stands behind her with arms around her. They look out at the sky.) Someday, when we're outside again I'm going to... (She breaks off as she hears the sound of a car outside, 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 outside comes to a sudden stop.)

Answer Analysis

1a The correct answer is D. The stage directions describe cars pulling up and everyone in the house tensing. The likely inference is that they have been discovered. Choices A, B, and C are incorrect as no facts support these inferences.

1b Students underline the last four sentences. These stage directions suggest the hiding place has been discovered.

(DOK 2)

Theme Connection

• How do all the scenes in this lesson contribute to the theme of people enduring hardship?
• What is one fact or idea about enduring hardship that you learned from each of this lesson's scenes?
Part 5: Independent Practice

2 The correct answer is D. Anne “thinks herself out” when she can’t stand being cooped up, showing she has a vivid imagination. Peter says he only gets madder when he thinks of being cooped up. Choice A is incorrect. Peter’s dialogue doesn’t suggest he thinks Anne is courageous. Choice B is incorrect. Anne tries to encourage Peter to feel as she does, but she does not think Peter is unreasonable. Choice C is incorrect. Peter’s statement “if we don’t get out of here” indicates that he and Anne are in the same situation. Peter’s situation is not worse than Anne’s. *(DOK 1)*

3 Sample response: Anne’s statement that “people are really good at heart” shows the great difference between the girl’s beliefs and the violence going on around her. This contrast creates irony. Anne is focusing on positive things like the beauty of nature, and she is trying to see the good in people. Yet all around her, people are being tortured and killed. *(DOK 3)*

Integrating Standards

Use these questions and tasks as opportunities to interact with Act 2, Scene 4 from *The Diary of Anne Frank*.

1 Cite two examples of evidence in the text that show how Anne’s attitude toward the outdoor environment has changed. *(RL.7.1)*

Anne: “Aren’t the clouds beautiful? … It’s funny… I used to take it all for granted … and now I’ve gone crazy about everything to do with nature.”

2 What does Anne mean when she uses the phrase “in spite of everything?” *(RL.7.4; L.7.4a)*

Anne means that she does not let her opinion of people’s goodness be affected by the happenings occurring in the world around her.

3 How are Anne’s and Peter’s feelings shaped by this scene’s setting? *(RL.7.3)*

The attic where they have been hiding has limited Anne’s and Peter’s experience of the world. Anne has overcome it through imagination, but Peter is bitter.

4 Summarize: Write a summary of the scene’s events. *(RL.7.2; W.7.9a)*

Anne and Peter tire of hiding in the attic. Anne tells how she imagines being outdoors. Peter tells how he gets angry when he thinks about being cooped up. Anne tries to convince Peter that things will get better someday, but impatient Peter wants it to happen now. As Anne and Peter resolve their disagreement, cars suddenly arrive outside.

5 Discuss in small groups: How does the playwright contrast Anne’s and Peter’s points of view? Use evidence from the dialogue and stage directions in your response. *(SL.7.1)*

Discussions will vary. Students might mention stage directions indicating Anne’s and Peter’s different tones of voice, as well as their choice of words.
Writing Activities

Write an Explanatory Essay (W.7.2, W.7.5)

• Have students analyze how elements such as setting and dialogue create dramatic tension in Act 2, Scene 4.
• Have students write an explanatory essay in which they identify the particular elements used and elaborate on how the elements contribute to the plot. Students should include quotations and other details from the text to support their explanations.
• Have partners exchange essays and edit each other's work. Students then revise their essays.

Dangling Modifiers (L.7.1c)

• Display this sentence: “Peter stands at the window, looking at the street below.” Explain that the phrase “looking at the street below” modifies the sentence's subject. Ask who the subject is. (Peter)
• Ask students why the same phrase is a dangling modifier in this sentence: Looking at the street below, traffic moves slowly. (It doesn't modify the subject.) Have students correct the sentence.
• Then have students write two sentences, one with a dangling modifier and one with the dangling modifier corrected. Have volunteers share their sentences with the class.

LISTENING ACTIVITY (SL.7.6)

Listen Closely/Performance Reading and Listening

• In small groups, have students do a performance reading and listening of Act 1, Scene 2.
• Ask groups to assign roles: Anne, Mr. Frank, listening audience members.
• Remind students to adapt their speech to read the dialogue as if they were performing, following stage directions for speaking but not movements.
• Have audience members listen carefully and give compliments and suggestions.

DISCUSSION ACTIVITY (SL.7.1)

Talk in a Group/Discuss a Lost Scene

• Have students work in small groups to come up with a short scene that has been lost from The Diary of Anne Frank.
• Students draw on the scenes in the lesson as a basis for creating characters' dialogue, plot events, and setting.
• Students express their ideas clearly, building on the ideas of others.
• Allow time for groups to discuss their scenes.

MEDIA ACTIVITY (RL.7.7)

Be Creative/Film vs. Written Word

• Have students watch selected scenes from the film version of The Diary of Anne Frank.
• Familiarize students with film techniques, such as sound, lighting, and camera focus and angle.
• Guide a class discussion to compare and contrast the film version of the drama with the written version. Have a volunteer create a chart on the board tracking similarities and differences.

RESEARCH ACTIVITY (RL.7.9; W.7.8, W.7.9; SL.7.5)

Research and Present/Produce a Podcast

• Have students produce a podcast comparing and contrasting events that occurred in WWII with the fictional portrayal of events, characters, or setting in The Diary of Anne Frank.
• Students research events, in print and online, using effective search terms and identifying reliable sources. Students might include audio recordings of dialogue from the play, as well as audio from actual newscasts.
• Students share their podcasts with the class.