

Unit 7

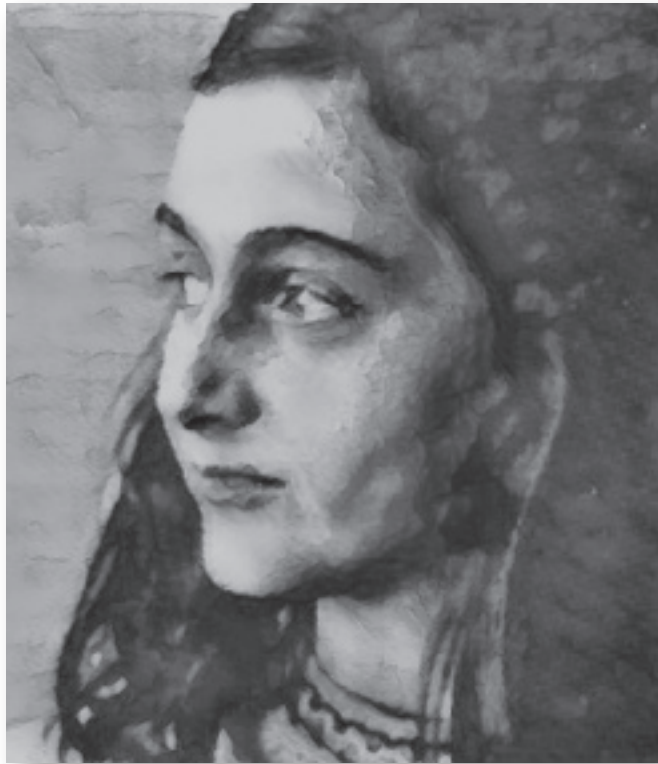
Anne Frank's Tales from the Secret Annex

Teacher Guide



GRADE 7 Core Knowledge Language Arts®

Core Knowledge®



Unit 7

Anne Frank's Tales from the Secret Annex

Teacher Guide

GRADE 7

Core Knowledge Language Arts®



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Alignment to the Common Core State Standards

The following chart indicates which lessons in the *Anne Frank's Tales from the Secret Annex* unit address content from the Common Core State Standards (CCSS).

| Unit 7: <i>Anne Frank's Tales from the Secret Annex</i> | | Lessons | | | | | | |
|---|---|---------|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Reading Standards for Literature | | | | | | | | |
| Key Ideas and Details | | | | | | | | |
| STD RL.7.1 | Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RL.7.2 | Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text. | | | | | | ✓ | |
| STD RL.7.3 | Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot). | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RL.7.4 | Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RL.7.5 | Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning. | | | | | | | |
| STD RL.7.6 | Analyze how an author develops and contrasts the points of view of different characters or narrators in a text. | ✓ | ✓ | ✓ | ✓ | ✓ | | |
| STD RL.7.7 | Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film). | | | | | | | |
| STD RL.7.8 | (Not applicable to literature) | | | | | | | |
| STD RL.7.9 | Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history. | | | | | | | |
| Range of Reading and Level of Text Complexity | | | | | | | | |
| STD RL.7.10 | By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |

| Unit 7: <i>Anne Frank's Tales from the Secret Annex</i> | | Lessons | | | | | | |
|---|---|---------|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Reading Standards for Informational Text | | | | | | | | |
| STD RI.7.1 | Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RI.7.2 | Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RI.7.3 | Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RI.7.4 | Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RI.7.5 | Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RI.7.6 | Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |
| STD RI.7.7 | Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words). | ✓ | | | | | | |
| STD RI.7.8 | Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims. | ✓ | | | | | | |
| STD RI.7.9 | Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts. | ✓ | | | | | | |
| STD RI.7.10 | By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | |

| Unit 7: <i>Anne Frank's Tales from the Secret Annex</i> | | Lessons | | | | | | |
|---|---|---------|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Writing Standards | | | | | | | | |
| Text Types and Purposes: Argument | | | | | | | | |
| STD W.7.1 | Write arguments to support claims with clear reasons and relevant evidence. | | | | | | | |
| STD W.7.1.a | Introduce claim(s), acknowledge alternate or opposing claims, and organize the reasons and evidence logically. | | | | | | | |
| STD W.7.1.b | Support claim(s) with logical reasoning and relevant evidence, using accurate, credible sources and demonstrating an understanding of the topic or text. | | | | | | | |
| STD W.7.1.c | Use words, phrases, and clauses to create cohesion and clarify the relationships among claim(s), reasons, and evidence. | | | | | | | |
| STD W.7.1.d | Establish and maintain a formal style. | | | | | | | |
| STD W.7.1.e | Provide a concluding statement or section that follows from and supports the argument presented. | | | | | | | |
| Text Types and Purposes: Informative/Explanatory | | | | | | | | |
| STD W.7.2 | Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content. | | | | | | | |
| STD W.7.2.a | Introduce a topic clearly, previewing what is to follow; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension. | | | | | | | |
| STD W.7.2.b | Develop the topic with relevant facts, definitions, concrete details, quotations, or other information and examples. | | | | | | | |
| STD W.7.2.c | Use appropriate transitions to create cohesion and clarify the relationships among ideas and concepts. | | | | | | | |
| STD W.7.2.d | Use precise language and domain-specific vocabulary to inform about or explain the topic. | | | | | | | |
| STD W.7.2.e | Establish and maintain a formal style. | | | | | | | |
| STD W.7.2.f | Provide a concluding statement or section that follows from and supports the information or explanation presented. | | | | | | | |
| Text Types and Purposes: Narrative | | | | | | | | |
| STD W.7.3 | Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences. | | | | ✓ | ✓ | ✓ | ✓ |
| STD W.7.3.a | Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. | | | | ✓ | ✓ | ✓ | ✓ |
| STD W.7.3.b | Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. | | | | ✓ | ✓ | ✓ | ✓ |

| Unit 7: <i>Anne Frank's Tales from the Secret Annex</i> | | Lessons | | | | | | |
|---|--|---------|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| STD W.7.3.c | Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. | | | | | | ✓ | ✓ |
| STD W.7.3.d | Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events. | | | | | | ✓ | ✓ |
| STD W.7.3.e | Provide a conclusion that follows from and reflects on the narrated experiences or events. | | | | ✓ | ✓ | ✓ | ✓ |
| Production and Distribution of Writing | | | | | | | | |
| STD W.7.4 | Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1-3 above.) | | | | ✓ | ✓ | ✓ | ✓ |
| STD W.7.5 | With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed. (Editing for conventions should demonstrate command of Language standards 1-3 up to and including grade 7.) | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD W.7.6 | Use technology, including the Internet, to produce and publish writing and link to and cite sources as well as to interact and collaborate with others, including linking to and citing sources. | | | | | | | |
| Research to Build and Present Knowledge | | | | | | | | |
| STD W.7.7 | Conduct short research projects to answer a question, drawing on several sources and generating additional related, focused questions for further research and investigation. | | | | | | | |
| STD W.7.8 | Gather relevant information from multiple print and digital sources, using search terms effectively; assess the credibility and accuracy of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and following a standard format for citation. | | | | | | | |
| STD W.7.9 | Draw evidence from literary or informational texts to support analysis, reflection, and research. | | | | | | | |
| STD W.7.9.a | Apply grade 7 Reading standards to literature (e.g., "Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history"). | | | | | | | |
| STD W.7.9.b | Apply grade 7 Reading standards to literary nonfiction (e.g. "Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims"). | | | | | | | |
| Range of Writing | | | | | | | | |
| STD W.7.10 | Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences. | | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

| Unit 7: <i>Anne Frank's Tales from the Secret Annex</i> | | Lessons | | | | | | |
|---|---|---------|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| Speaking and Listening Standards | | | | | | | | |
| Comprehension and Collaboration | | | | | | | | |
| STD SL.7.1 | Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.7.1.a | Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.7.1.b | Follow rules for collegial discussions, track progress toward specific goals and deadlines, and define individual roles as needed. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.7.1.c | Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.7.1.d | Acknowledge new information expressed by others and, when warranted, modify their own views. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD SL.7.2 | Analyze the main ideas and supporting details presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how the ideas clarify a topic, text, or issue under study. | ✓ | | | | | | |
| STD SL.7.3 | Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence. | ✓ | | | | | | |
| Presentation of Knowledge and Ideas | | | | | | | | |
| STD SL.7.4 | Present claims and findings, emphasizing salient points in a focused, coherent manner with pertinent descriptions, facts, details, and examples; use appropriate eye contact, adequate volume, and clear pronunciation. | | | | | | | |
| STD SL.7.5 | Include multimedia components and visual displays in presentations to clarify claims and findings and emphasize salient points. | | | | | | | |
| STD SL.7.6 | Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate. (See grade 7 Language standards 1 and 3 for specific expectations.) | | | | | | | |
| Language Standards | | | | | | | | |
| Conventions of Standard English | | | | | | | | |
| STD L.7.1 | Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.1.a | Explain the function of phrases and clauses in general and their function in specific sentences. | | | | | | | |

| Unit 7: <i>Anne Frank's Tales from the Secret Annex</i> | | Lessons | | | | | | |
|---|---|---------|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| STD L.7.1.b | Choose among simple, compound, complex, and compound-complex sentences to signal differing relationships among ideas. | | | | | ✓ | | |
| STD L.7.1.c | Place phrases and clauses within a sentence, recognizing and correcting misplaced and dangling modifiers.* | | | | | ✓ | | ✓ |
| STD L.7.2 | Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.2.a | Use a comma to separate coordinate adjectives (e.g., It was a fascinating, enjoyable movie but not He wore an old[,] green shirt). | | | | | | | |
| STD L.7.2.b | Spell correctly. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| Knowledge of Language | | | | | | | | |
| STD L.7.3 | Use knowledge of language and its conventions when writing, speaking, reading, or listening. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.3.a | Choose language that expresses ideas precisely and concisely, recognizing and eliminating wordiness and redundancy.* | | | | | | | |
| STD L.7.4 | Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i> , choosing flexibly from a range of strategies. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.4.a | Use context (e.g., the overall meaning of a sentence or paragraph; a word's position or function in a sentence) as a clue to the meaning of a word or phrase. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.4.b | Use common, grade-appropriate Greek or Latin affixes and roots as clues to the meaning of a word (e.g., <i>belligerent</i> , <i>bellicose</i> , <i>rebel</i>). | | ✓ | ✓ | ✓ | | | ✓ |
| STD L.7.4.c | Consult general and specialized reference materials (e.g., dictionaries, glossaries, thesauruses), both print and digital, to find the pronunciation of a word or determine or clarify its precise meaning or its part of speech. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.4.d | Verify the preliminary determination of the meaning of a word or phrase (e.g., by checking the inferred meaning in context or in a dictionary). | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.5 | Demonstrate understanding of figurative language, word relationships, and nuances in word meanings. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |
| STD L.7.5.a | Interpret figures of speech (e.g., literary, biblical, and mythological allusions) in context. | ✓ | | | | | | |
| STD L.7.5.b | Use the relationship between particular words (e.g., synonym/antonym, analogy) to better understand each of the words. | ✓ | ✓ | ✓ | ✓ | | | ✓ |
| STD L.7.5.c | Distinguish among the connotations (associations) of words with similar denotations (definitions) (e.g., <i>refined</i> , <i>respectful</i> , <i>polite</i> , <i>diplomatic</i> , <i>condescending</i>). | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

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|---|--|---------|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
| STD L.7.6 | Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression. | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ | ✓ |

Introduction

Unit 7: *Anne Frank's Tales from the Secret Annex*

Welcome

This introduction includes the necessary background information to teach the Core Knowledge Language Arts® (CKLA) unit *Anne Frank's Tales from the Secret Annex*. **For detailed information about the CKLA approach to instruction, including reading, writing, grammar, morphology, spelling, speaking and listening, differentiation of instruction, and resources available in Grade 7 CKLA, see the Introduction to CKLA on pages 11–21 of the Unit 1 Teacher Guide.**

Lessons and activities address various aspects of a comprehensive language arts curriculum aligned to the Common Core State Standards–English Language Arts (CCSS–ELA): reading, writing, spelling, grammar, and morphology. When applicable, Grade 7 also covers Reading Standards for Literacy in History/Social Studies, Science, and Technical Subjects (CCSS–RH and CCSS–RST). Lesson 8 contains a Unit Assessment that assesses all of the skills taught in the unit. **Unit 7 contains eight daily lessons, each of which will require a total of ninety minutes, i.e., in schools in which forty-five minutes daily is allocated for English instruction, teachers will typically need to allocate two instructional days for each lesson. The Unit Assessment in Lesson 8 will require forty-five minutes.**

This unit contains two Pausing Points that may be used for differentiated instruction and have been included on the Pacing Guide on page 11. We have included an optional Mid-Unit Comprehension Check, which can be given at the end of Lesson 4 (PP.1), and an optional End-of-Unit Comprehension Check (PP.2), which could be included at the end of the unit as part of the Pausing Point Activities. These assessments allow you to assess students' general comprehension of the reading and help to inform your decisions about grouping and support. If you decide to administer these assessments, be sure to allocate an additional forty-five minutes for each of these assessments. Following the completion of the *Anne Frank's Tales from the Secret Annex* lessons, several culminating activities are suggested from which teachers may choose.

It is recommended that you spend no more than seventeen instructional days total on this unit. Please refer to the Pacing Guide on page 11 for guidance.

Why *Anne Frank's Tales from the Secret Annex* Is Important

Students will read selections from *Anne Frank's Tales from the Secret Annex*. In terms of literary skills, students will focus on relationships and characterization, figurative language, connotative meaning, point of view, and perspective. This publication includes specific texts recommended for students in this grade level in the *Core Knowledge Sequence*. Each student should have their own copy of this book.

Anne Frank (1929–1945) was a Jewish girl born in Germany during the rise of Adolf Hitler and the Nazi Party. She and her family moved to Amsterdam, Netherlands, in 1934 because of

growing anti-Semitism in Germany. After Germany captured the Netherlands during World War II, the Franks—along with four other people—went into hiding to avoid being sent to Nazi prison camps. During this time, Anne began writing in her diary about what day-to-day life was like in hiding, as well as noting her typical adolescent struggles. She also wrote about her hopes of becoming a journalist or writer in the future, but she never got the chance. The annex was discovered by the Gestapo (the Nazi secret police) in the summer of 1944; Anne and the others were sent to German prison camps, where she died at age 15.

Anne’s writing is important largely for its content, the fact that it expresses the thoughts and feelings of a young person caught up in a global war, and also its literary qualities. A two-word phrase has been repeated through the decades following World War II: “Never again.” This phrase is most often used to refer to the horrors—including torture and death—that the victims of the Holocaust endured. The discrimination that began based on the religion, the ethnicity, and even the supposed “uncleanliness” of the Jewish people devolved in less than a decade into a hatred that ended with Hitler’s so-called final solution. Ordinary German citizens were brainwashed and then weaponized. Propaganda made strong appeals to fear and anger, mostly directed at Jewish people, with slogans such as “Jews Are Lice: They Cause Typhus.”

Persecution based on ethnicity and religion is not new in human history, which is why freedom of religion and freedom of speech are encoded in the Constitution of the United States. But human nature includes both logic and emotion. Anne’s writing showcases the natural concerns of a person her age: interest in the opposite sex; conflicts between people and families in such close quarters; and concerns about herself, her future, and how she should get along with others. The excerpts from Anne’s diary, as well as the other selections in this volume, capture life in a larger neighborhood or community, mirroring everyday struggles as well as the extraordinary circumstances and specifics of her own situation.

Teaching and Discussing Sensitive Topics

Many topics addressed in this unit, such as war, discrimination, death, and the Holocaust, are emotionally charged and may be challenging to teach to middle school students. **We strongly encourage you to consult the following additional resources in advance and during your teaching of this unit.**

Sharing Experiences in the Classroom

Some students in the classroom who come from varying backgrounds or claim varying identities may welcome the opportunities this unit provides to relate and share their own experiences with the class, but others may not. Teachers are encouraged to use their own judgment and may wish to speak ahead of time with students and parents to discover how students feel about sharing their own experiences in class.

Online Resources

Use this link to download the CKLA Online Resources for this unit, where the specific links to the websites described below can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>

Facing History and Ourselves This organization provides several free resources, including teaching strategies, to support history education that helps students and educators to think and talk about historical injustices and the relationship between history and our lives.

Learning for Justice The mission of Learning for Justice is to help teachers and schools educate children and youth to be active participants in a diverse democracy. Their website provides free resources to educators—teachers, administrators, counselors, and other practitioners—who work with children from kindergarten through high school.

The United States Holocaust Memorial Museum The United States Holocaust Memorial Museum is dedicated to helping people from all walks of life confront hatred, prevent genocide, promote human dignity, and strengthen democracy. The museum contains a wealth of information for the documentation, study, and interpretation of Holocaust history.

The Anne Frank House The Anne Frank House was established in 1957 in cooperation with Otto Frank, Anne Frank’s father. The Anne Frank House is an independent, nonprofit organization that runs a museum in the house where Anne Frank went into hiding. The organization’s purpose is to increase awareness of Anne’s life story all over the world.

Advance Preparation for Unit 7

Background knowledge regarding historical topics and literary devices is provided in the lessons. Use this link to download the Online Resources for this unit, where the links to online sources for Advance Preparation materials can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>

Pacing Guide

The following is an overview and pacing guide to teaching the lessons of this unit. If possible, we encourage teachers to allocate additional time to administer the optional Mid-Unit and End-of-Unit Comprehension Checks.

| Lesson 1 | | Lesson 2 | | Lesson 3 |
|---|--|---|--|---|
| Day 1 | Day 2 | Day 3 | Day 4 | Day 5 |
| Core Connections 45 min Core Connections: <i>Realms of Gold</i> , Volume 2, WWII, the Holocaust, Churchill's and Roosevelt's Speeches | Reading 45 min Read Aloud: <i>Anne Frank's Tales from the Secret Annex</i> , "Why?" and "Was There a Break-in?" Homework: "The Dentist" | Reading 45 min Whole Group: <i>Anne Frank's Tales from the Secret Annex</i> , "Do You Remember?" and "The Best Little Table" Homework: "Sausage Day" | Morphology 15 min Introduce Greek and Latin Roots: <i>judex, juro, malus, pan, polis, volvo</i> Writing 30 min Write a Personal Narrative: Plan | Reading 45 min Small Group: <i>Anne Frank's Tales from the Secret Annex</i> , "Anne in Theory" and "The Battle of the Potatoes" |

| Lesson 3 | Lesson 4 | | Lesson 5 | |
|--|--|---|--|--|
| Day 6 | Day 7 | Day 8 | Day 9 | Day 10 |
| Spelling 15 min Introduce Spelling | Reading 45 min Partners: <i>Anne Frank's Tales from the Secret Annex</i> , "Evenings and Nights in the Annex" and "The Annex Eight at the Dinner Table" Homework: "Lunch Break" | Morphology 15 min Practice Greek and Latin Roots: <i>judex, juro, malus, pan, polis, volvo</i> Writing 30 min Write a Personal Narrative: Draft Optional Mid-Unit Comprehension Check | Reading 45 min Individual: <i>Anne Frank's Tales from the Secret Annex</i> , "Wenn Die Uhr Halb Neune Schlägt . . .," "Villains!," and "A Daily Chore in Our Little Community: Peeling Potatoes" Homework: "Freedom in the Annex" and "The Flower Girl" | Grammar 15 min Introduce Dangling and Misplaced Modifiers Writing 30 min Write a Personal Narrative: Draft Optional Mid-Unit Comprehension Check |

| Lesson 6 | | Lesson 7 | | Lesson 8 |
|--|---|--|--|---|
| Day 11 | Day 12 | Day 13 | Day 14 | Day 15 |
| Reading 45 min Close Reading: <i>Anne Frank's Tales from the Secret Annex</i> , "Freedom in the Annex" and "The Flower Girl" | Spelling 15 min Practice Spelling Writing 30 min Write a Personal Narrative: Draft | Grammar 15 min Practice Dangling and Misplaced Modifiers Writing 30 min Write a Personal Narrative: Share, Evaluate, Revise | Spelling 15 min Spelling Assessment Writing 30 min Write a Personal Narrative: Edit | Unit Assessment 35 min Unit Feedback Survey 10 min |

| Pausing Points | |
|------------------------------------|------------------------------------|
| Day 16 | Day 17 |
| Culminating Activity 45 min | Culminating Activity 45 min |

Core Connections

The Core Connections section of Lesson 1 provides a broad overview of relevant background knowledge for the selections included in *Anne Frank’s Tales from the Secret Annex*.

Considering prior knowledge needed for comprehension is consistent with the CCSS three-part model concerning text complexity (specifically with regard to the qualitative dimension of knowledge demands). Students who had CKLA in earlier grades have had exposure to this relevant background knowledge. For those students, the Core Connections lesson will serve largely as a review of important related content. Students who did not have CKLA in earlier grades might not have prior knowledge of this related content. For those students, the Core Connections lesson provides foundational background knowledge about topics addressed in this unit. The Core Connections lesson ensures that all students have adequate background knowledge for the unit.

During the Core Connections lesson for Unit 7, students will use the Core Knowledge Foundation publication *Realms of Gold*, Volume 2 to read/listen to and analyze war-related speeches by Winston Churchill and Franklin D. Roosevelt to acquire background knowledge of World War II and the Holocaust, which is imperative for student understanding of the text.

Reading

Tales from the Secret Annex and Realms of Gold, Volume 2

Unit 7 Reading lessons include comprehensive instruction in reading comprehension and vocabulary. For detailed information about these components, including reading groupings and comprehension question types, see the Introduction to CKLA on pages 11–21 of the Unit 1 Teacher Guide.

This unit is one of eight CKLA Grade 7 units. It uses a trade book that includes complex text and prepares students in Grade 7 for the increased vocabulary and syntax demands aligned texts will present in later grades. Students will be reading diary entries and short stories. Some selections will be read for homework, and some will be read and discussed in class. Teachers should use their judgment and district policy to determine how many pages should be assigned as homework each night.

Note that the primary book students will be reading in Unit 7 is *Anne Frank’s Tales from the Secret Annex*. However, to introduce the unit and World War II, students will also read two speeches from *Realms of Gold*, Volume 2 (which was used in the Unit 5 study of poetry):

- Franklin Delano Roosevelt’s “Declaration of War Against Japan”
- Winston Churchill’s first speech before Parliament after his appointment as prime minister, delivered on May 13, 1940: “Blood, Sweat and Tears”

The CKLA Grade 7 materials are designed to address all CCSS ELA standards at this grade level. To achieve this goal of addressing all required standards, this Teacher Guide calls for students to read only designated selections from *Anne Frank’s Tales from the Secret Annex* during their ninety-minute language arts instruction. If your schedule during other parts of

the school day permits, we encourage you to guide your students in choosing additional selections from the book to read, as they will gain an even deeper understanding of the content and issues addressed.

Writing

In this unit, students plan, write, edit, and publish a personal narrative. Students will follow a logical sequence of steps that guide them to the creation of an original, finished text that mirrors the styles of some of the narratives they are reading in this unit's Reading strand.

For detailed information about the CKLA approach to Writing and the writing process, see pages 18–19 of Introduction to CKLA in the Unit 1 Teacher Guide.

Grammar

In this unit, students will work on grammar skills involving dangling and misplaced modifiers.

Students are expected to apply these grammar skills to oral activities, the unit writing project, and other writing throughout Grade 7.

Morphology

In this unit, students will be introduced to a variety of Greek and Latin roots, including *judex*, *juro*, *malus*, *pan*, *polis*, and *volvo*.

Students are expected to apply these morphology skills to oral activities, the unit writing project, and other writing throughout Grade 7.

Spelling

During this unit's spelling lessons, students will practice spelling words related to the content of *Anne Frank's Tales from the Secret Annex*, as well as words related to the morphology features taught.

Lesson 3 introduces spelling words and provides definitions for context. Students will not be responsible for identifying the meaning of each word on the spelling assessment. However, it is important that students know the definitions as they practice spelling so they have context for the words. After Lesson 3, students will take home an activity page listing the spelling words. The activity page includes practice writing the spelling words and learning their meanings. In Lesson 6, students will practice spelling the words and relating them to the unit content and morphology skills.

In Lesson 7, students will complete a spelling assessment. In addition to writing the words during the assessment, students will write a sentence related to one or more of the words. The lessons include guidelines for administering the assessment and for analyzing spelling errors.

For detailed information about the CKLA approach to Spelling, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.

Speaking and Listening

This unit allows for numerous speaking and listening opportunities, including read-alouds, class discussions, and small-group and partner activities.

For detailed information about the CKLA approach to Speaking and Listening, see page 20 of Introduction to CKLA in the Unit 1 Teacher Guide.

Assessment

This unit includes a variety of assessment tools, including formative and summative assessments and progress-monitoring assessments targeting specific skills.

For an overview of assessment in CKLA, see pages 20–21 of Introduction to CKLA in the Unit 1 Teacher Guide.

Activity Book

The Unit 7 Activity Book provides additional practice for students in reading comprehension, writing, grammar, spelling, and morphology, as well as student resources, enrichment pages, and opportunities for you to conduct formative assessments. Students will complete some activity pages in class as part of lessons and other activity pages for homework. Homework is assigned regularly and takes various forms.

The Activity Book also includes a Student Resources section, which includes a glossary of words in the Unit 7 reading selections and resources for the unit writing project.

For detailed information about resources in the Activity Book, see pages 13–14 of Introduction to CKLA in the Unit 1 Teacher Guide.

Teacher Resources

At the back of this Teacher Guide, you will find a section titled “Teacher Resources.” In this section, the following information is included:

- Glossary for *Anne Frank’s Tales from the Secret Annex*
- The Writing Process
- Personal Narrative Writing Model
- Personal Narrative Rubric
- Personal Narrative Peer Review Checklist
- Personal Narrative Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

Online Resources

This unit provides links to free online resources to support and enrich teaching. You will see references to these resources at point of use throughout the unit. Use this link to download the CKLA Online Resources for this unit, where the specific links for each lesson may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>

Recommended Resources

You should consider various times throughout the day when you might infuse the curriculum with authentic domain-related literature. If you are able to do so, you may recommend students select books from this trade book list.

You might also consider creating a classroom lending library, allowing students to borrow domain-related books to read at home with their families.

Books

- Doss, Frances M. *Desmond Doss, Conscientious Objector*. Pacific Press Publishing Association, 2005. ISBN 978-0816321247
- Herndon, Booton. *Redemption at Hacksaw Ridge: The Gripping True Story That Inspired the Movie*. Remnant Publications, 2016. ISBN 978-1629131559
- Hoose, Phillip. *The Boys Who Challenged Hitler: Knud Pedersen and the Churchill Club*. Farrar Straus Giroux, 2015. ISBN 978-1338030112

Related Resources for Culturally Responsive Teaching

The following organizations, websites, resources, books, and films have been identified to support culturally responsive, inclusive, and accurate teaching of the material in this unit. Use this link to download the CKLA Online Resources for this unit, where the specific links to the resources below may be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>

Websites

Facing History and Ourselves is a nonprofit international educational and professional development organization with the mission to engage students of diverse backgrounds in an examination of racism, prejudice, and anti-Semitism in order to promote the development of a more humane and informed citizenry.

Learning for Justice provides free resources for social justice and antibias education to help teachers and schools supplement curriculum, inform teaching practices, and create inclusive school communities where all students are valued. Below are some of the specific resources provided on the Learning for Justice website.

- **Social Justice Standards** provide a road map for antibias education.
- **Let's Talk** facilitates discussions about race, racism, and other difficult topics with students to provide strategies and facilitate difficult conversations about race and racism that you can also use to build competency when discussing other types of discrimination, such as gender bias, ableism, and religious or anti-LGBT persecution.
- **Critical Practices** offers practical strategies for accomplishing academic and social-emotional goals side by side.
- **What Is Culturally Responsive Curriculum?** defines and provides a guide to adapting the curriculum to the needs of different cultural backgrounds in the classroom and provides links to further reading.
- **Culturally Responsive Teaching** offers guidelines on how to model culture-aware teaching in the classroom.

- ***Culturally Responsive Teaching Resources for Educators*** provides links to a variety of books and resources to help you teach culturally sensitive topics or for students with diverse cultural backgrounds.

Books

- ***Cultivating Genius: An Equity Framework for Culturally and Historically Responsive Literacy*** by Gholdy Muhammad (Scholastic Teaching Resources, 2020).
- ***Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students*** by Zaretta L. Hammond (Corwin, 2014).

Lesson 1

| AT A GLANCE CHART | | | |
|------------------------------------|--------|--|---|
| Lesson | Time | Activity | Materials |
| DAY 1: Core Connections | 45 min | Review Prior Knowledge Introduce World War II and the Holocaust Introduce Winston Churchill and Franklin D. Roosevelt Read and answer questions about "Blood, Sweat and Tears" and "Declaration of War Against Japan" (from <i>Realms of Gold</i> , Volume 2) | <i>Realms of Gold</i> , Volume 2 Online Resources: "How Did Hitler Rise to Power?" video Online Resources: Recording of Winston Churchill's "Blood, Sweat and Tears" speech Online Resources: Recording of Franklin Roosevelt's "Declaration of War Against Japan" speech Activity Page 1.2 |
| DAY 2: Reading | 45 min | Read-Aloud: "Why?" and "Was There a Break-in?" | <i>Anne Frank's Tales from the Secret Annex</i> Online Resources: "Behind the Secret Entrance" and "A Bookcase as a Secret Door" videos Activity Page 1.3 |
| Take-Home Material | * | Core Connections Reading | <i>Anne Frank's Tales from the Secret Annex</i> , "The Dentist" Activity Pages 1.1, 1.2, 1.3, SR.1 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Core Connections

Identify some key events and leaders of World War II.

Understand some causes and effects of the Holocaust.

Reading

Ask and answer literal, inferential, and/or evaluative questions. (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4)

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text. (RI.7.1)

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. (RI.7.2)

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). (RI.7.3)

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone. (RI.7.4)

Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas. (RI.7.5)

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others. (RI.7.6)

Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words). (RI.7.7)

Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims. (RI.7.8)

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts. (RI.7.9)

By the end of the year, read and comprehend literary nonfiction in the Grade 7 text complexity band proficiently, with scaffolding as needed at the high end of the range. (RI.7.10)

Speaking and Listening

Follow rules of classroom discussion. (SL.7.1.b)

Ask questions during discussion, offer feedback, and absorb new information. (SL.7.1.c, SL.7.1.d)

Ask and answer questions about the text. (SL.7.1, SL.7.2)

Delineate a speaker's argument and specific claims, evaluating the soundness of the reasoning and the relevance and sufficiency of the evidence. (SL.7.3)

Language

Follow standard English rules for writing and speaking. (L.7.1, L.7.2)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of figurative language and word relationships. (L.7.5, L.7.5.a, L.7.5.b, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

Academic Vocabulary

Academic vocabulary words support reading comprehension and may appear across a variety of materials, in language arts and in content areas. Understanding academic vocabulary may contribute to improved performance on assignments and assessments, as these words appear often in directions. Where applicable, general academic words are used throughout the unit, as they refer to all subjects—reading, writing, grammar, morphology, and spelling. They may appear in directions, assessments, spelling lists, activity pages, and discussion questions, among other places.

These words are underlined in lessons the first time they are included. You may wish to define these words and use them intentionally throughout the unit so students hear them used in multiple ways; it is not necessary to teach the words ahead of time.

Following the word list is a chart of applicable Spanish cognates. Providing Spanish cognates may support Spanish-speaking students in comprehending the words in English.

1. **audience**, *n.* the reader(s) of a text
2. **character**, *n.* a person in a story
3. **conflict**, *n.* a struggle between characters or a problem characters are trying to overcome; opposing actions between people or forces
4. **event**, *n.* an important occurrence
5. **figurative language**, *n.* language that goes beyond the literal meaning to get a message or point across
6. **literary device**, *n.* a technique an author uses to produce a specific effect
7. **metaphor**, *n.* a figure of speech that makes a comparison by directly relating one thing to another
8. **narrative**, *n.* a story that is written or told
9. **narrator**, *n.* a person who tells a story
10. **perspective**, *n.* the thoughts, feelings, and actions of a character; the lens through which they see the world
11. **point of view**, *n.* the type of narrator that the author chooses to use in a narrative; the position from which a narrative is told; what the narrator sees in relation to the events of the story; a story can be told from the first-person, second-person, or third-person point of view
12. **resolution**, *n.* the part of a story where the conflict or problem is solved
13. **setting**, *n.* the time and place in which a story occurs
14. **simile**, *n.* a figure of speech comparing two unlike things, using the words *like* or *as*
15. **theme**, *n.* the main subject of a piece of writing; a message or lesson that the author wants to convey to the readers

Spanish Cognates for Academic Vocabulary in *Anne Frank's Tales from the Secret Annex*

| | |
|------------------|------------------------------|
| <i>audiencia</i> | <i>dispositivo literario</i> |
| <i>carácter</i> | <i>perspectiva</i> |
| <i>conflicto</i> | <i>resolución</i> |
| <i>evento</i> | <i>tema</i> |

ADVANCE PREPARATION

Core Connections

Students will need background information about World War II and the Holocaust to understand the selections they will read in this unit. Use this link to download the CKLA Online Resources for this unit, where the specific links to information about World War II and the Holocaust can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>

- *Anne Frank's Tales from the Secret Annex* addresses many disturbing and potentially sensitive issues, including war, racial and religious discrimination, death, and the Holocaust. We recommend that you preview in advance all selections students will read in this unit and be prepared to address sensitive issues as they arise during discussion.
- The teacher should also review the Explanatory Note from *Anne Frank's Tales from the Secret Annex* on pages vii–ix and be prepared to summarize for students information that applies to what they will be reading in class—diary entries and short stories.
- Have available copies of *Realms of Gold*, Volume 2, which was previously used in Unit 5, for students to reference speeches by Winston Churchill (pages 107–109) and Franklin D. Roosevelt (pages 104–106).

Reading

- Read in advance biographical information about Anne Frank. Also provide additional background information on Anne Frank using the available online resources. Use this link to download the CKLA Online Resources for this unit, where the specific links can be found:

<https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>

- **It is imperative that you study these resources well in advance, prior to teaching the lesson. You may find that you need to spend more time preparing for this lesson than usual, but the time that you invest prior to class will ensure that you are ready to introduce and discuss the topics addressed in this lesson with your students.**
- Note that the first selection, “Was There a Break-in?” ends with a reference to a clogged toilet, which some students may find upsetting. Be prepared to address this situation if it arises.
- Make copies of SR.1 for students to take home.
- Write the purpose for reading on the board/chart paper: *Describe the impact of World War II on Anne Frank and the others hiding in the secret annex.*

Introduce World War II and the Holocaust**15 minutes**

- Have students take notes on Activity Page 1.2 while you give students a brief overview of World War II and the Holocaust:
 - World War II was fought between 1939 and 1945 between the Axis Powers (Germany, Italy, and Japan) and the Allied Powers (Great Britain, France, the Soviet Union, and the United States). Many of the world's countries were involved in the war in some way.
 - Before the war began, German leader Adolf Hitler and his Nazi Party wanted Germany to rule Europe. After taking land from neighboring countries without resistance, German troops invaded Poland in September 1939.
 - By the summer of 1941, Germany was in control of most of Europe and parts of North Africa. Great Britain and the Soviet Union were attacked by Germany but remained unconquered.
 - Nazis imprisoned and murdered millions of people—particularly Jews, Roma people, homosexuals, and the disabled—who were perceived as enemies of Germany or not sufficiently “pure blooded.” Six million Jews alone were murdered by the Nazis in an event known as the Holocaust.
 - Meanwhile, in East Asia, Japan's emperor Hirohito invaded China in 1937 and continued expanding his empire in the Pacific.
 - The United States entered the war in December 1941 after Japan attacked the U.S. naval fleet at Pearl Harbor, Hawaii.
 - By 1943, British and American troops had driven Italy and Germany out of North Africa and began an invasion of Italy. Meanwhile, Soviet troops held Germany at bay in Eastern Europe.
 - In 1944, British, Canadian, and American troops crossed the English Channel to liberate western Europe from Nazi rule. At the same time, Soviet troops advanced into eastern Europe. One year later, the Allies attacked and defeated Germany, bringing an end to the war in Europe.
 - Allied troops battled Japan in a series of battles across the Pacific Ocean until 1945, when the United States dropped atomic bombs on two Japanese cities, forcing Japan's surrender.
- As time permits, use other materials in the CKLA Online Resources for this unit to provide students with an overview of the war: <https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>
- Play the video “How Did Hitler Rise to Power?” for students. This short video will give students some background on the anti-Semitism Jews faced in Nazi Germany. You will find this video in the CKLA Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>

- Tell students that many Jewish people hid from the Nazis during World War II, sometimes with non-Jewish families in hidden rooms, basements, or attics. Some eventually escaped to a free country; others hid for years in the same room. Many were eventually captured and sent to prison camps to be executed.

Introduce Winston Churchill and Franklin Roosevelt

25 minutes

- Provide a brief introduction to Winston Churchill and his role in World War II:
 - Churchill became prime minister of Great Britain in May 1940. Shortly thereafter, Germany began bombing targets throughout Britain. For much of the war, Britain was alone in fighting Germany in western Europe.
 - Churchill's leadership rallied the British people. His strong speeches gave them confidence that they could defeat Hitler and the Nazis. He also helped form an alliance with the United States and Soviet Union to fight Germany.
- Direct students to page 107 of *Realms of Gold*, Volume 2. Have students read along as you play the audio recording of Churchill's speech "Blood, Sweat and Tears," which can be found in the CKLA Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>.
- Provide a brief introduction to Franklin D. Roosevelt and his role in World War II:
 - When World War II began, Roosevelt pledged to keep the United States out of the war. Nevertheless, he agreed to supply weapons to Great Britain and France to fight against Nazi Germany. After Japan's attack on Pearl Harbor in December 1941, the United States officially entered the war.
 - Roosevelt worked closely with Winston Churchill as well as other Allied leaders to find ways to defeat Germany and Japan. He also helped plan the United Nations, an international organization intended to maintain world peace.
 - Roosevelt died in April 1945, shortly before the end of the war.
- Direct students to page 104 of *Realms of Gold*, Volume 2. Have students read along as you play the audio recording of Roosevelt's speech "Declaration of War Against Japan," which can be found in the CKLA Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>.
- Ask the following questions to confirm student understanding of the discussion and speeches:

SUPPORT: Make sure students are aware of the historical event that just occurred. Roosevelt's speech was in response to which historical event? When did that event occur? (The speech was in response to Japan's attack on the U.S. naval base at Pearl Harbor, Hawaii. The event occurred on December 7, 1941—one day before the speech.)

Inferential How is your understanding of Roosevelt's speech impacted by the repetition of the sentences beginning "Last night Japanese forces"? In what way does Churchill use repetition?

- Students' answers may vary, but many will suggest that the repetition drives home the relentlessness and treachery of the attacks. Churchill uses repetition of the word *victory* in the line "It is victory. Victory at all costs—victory in spite of all terrors—victory,

however long and hard the road may be, for without victory there is no survival.” This gives his argument a strong and determined tone.

Inferential What does Churchill mean when he says he has “nothing to offer but blood, toil, tears and sweat”? Why do you think he uses this kind of language?

- o Churchill means that the fight will be extremely difficult and dangerous. He is being honest with the British people that the victory will not be easy. He is not offering false hope. He wants them to realize what they are up against.

Inferential In what ways are the speeches similar? In what ways are they different?

- o Possible answer: Both speeches admit that the task ahead will be difficult, but both are also hopeful that victory will be achieved. Both speeches characterize the enemy as formidable (and rather evil). Both invoke the blessings of God on their respective nations. Both use highly emotional language to rally support for the coming military action. Both mention military aggression the enemy has recently undertaken (Germany has attacked Norway and Holland; Japan has attacked many regions in the Pacific). Churchill’s speech is a bit different in that it is preparing the British people for imminent warfare, whereas Roosevelt’s speech was made after the United States had already been attacked. Churchill also uses the first half of his speech to describe the formation of a new British government; these kinds of details were not necessary in Roosevelt’s speech because, unlike Great Britain, the United States had not just changed leadership.

Inferential How would you describe Roosevelt’s perspective toward Japan? What about Churchill’s perspective toward Germany?

- o Possible answer: Roosevelt’s tone is one of cold, shocked fury; Churchill’s tone is one of strong-willed determination.

Wrap Up

5 minutes

Think-Pair-Share Have students think about what they know about World War II and the Holocaust. Ask each student to turn to a partner and share their thoughts.

- Tell students that they will be reading excerpts from *Anne Frank’s Tales from the Secret Annex*, which was written by Anne Frank, a young Jewish girl who lived in Europe during World War II and hid with her family from Nazis to avoid being imprisoned and murdered.

DAY 2

READING

45 minutes

Read Aloud: “Why?” [pages 151–153] and “Was There a Break-in?” [pages 1–3]

Introduce the Book

15 minutes

- Ensure each student has a copy of the book *Anne Frank’s Tales from the Secret Annex*.
- Read the title with students, and explain that this book is a collection of diary entries, short stories, and fables written by Anne Frank. Explain to students that an *annex* is a small room or building attached to a main structure to provide extra space or living areas. Provide students with some biographical information about Anne Frank.

- o Anne Frank (1929–1945) was a Jewish girl born in Germany during the rise of Adolf Hitler and the Nazi Party. She and her family moved to Amsterdam, Netherlands, in 1934 because of the Nazis’ persecution of Jews. In 1940, Germany took control of the Netherlands as part of its advance through western Europe at the start of World War II (1939–1945).
- o As the persecution of Jews increased, Anne and her family, along with four other people, went into hiding in July 1942 in secret rooms behind a bookcase in the building where Anne’s father, Otto, operated a company that sold ingredients for use in the manufacture of jam.
- o While in hiding, Anne and the others were helped by several non-Jewish friends who brought them food and smuggled in other supplies. During this time, Anne began writing in her diary about what day-to-day life was like in hiding, as well as noting her typical adolescent struggles. She also wrote about her hopes of becoming a journalist or writer in the future, but she never got the chance. The annex was discovered by the Gestapo (the Nazi secret police) in the summer of 1944; Anne and the others were sent to German prison camps, where she died at age 15.
- o Anne’s father, Otto, was the only one of the group to survive the camps. After the war ended, family friends gave Mr. Frank his daughter’s diary, which they had retrieved from the hiding place after the group had been discovered. Mr. Frank was instrumental in making sure Anne’s writings were shared with the world. *Diary of a Young Girl* (also known as *The Diary of Anne Frank*) was published soon afterwards. It has since become a classic among war literature, translated into more than 65 languages, made into a play and a film, and read by millions over the years. Some of Anne’s additional writings, including short stories and an unfinished novel, have also been published.
- Read aloud “Why” (pages 151–153) in the book. Although this selection is near the end of the book, we suggest you read it aloud as the first selection in this lesson because this brief reading will give students insight into the reasons that led Anne Frank to write. Writing was her way of exploring the questions she had, even though she might not have explicitly spelled out those questions in her writing. After reading the selection aloud, give students a moment to reflect on some of their own “why” questions—both big and small. Consider asking student volunteers to share their “why” questions with the class.
- Now, have students turn to the table of contents. Either read several selection titles aloud, or have students read them. Tell students that while it may difficult to imagine now exactly what the titles are about or how they are related, they will discover that the selections all were written by Anne and generally relate to her experiences during the war.
- Ask students to share any other thoughts they have about the book.

Note to Teacher: You will not read all the selections from *Tales from the Secret Annex* as a class given general time constraints. Throughout the unit, you may ask students to read additional selections for homework and/or as a class as time permits.

- Links to an introductory lesson about Anne Frank, as well as a virtual tour of the secret annex where Anne lived and wrote, can be found in the CKLA Online Resources for this unit: <https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>. It is suggested that teachers show the YouTube 2:47 film clip available in the introductory lesson, “Behind the Secret Entrance,” and the 2:00 clip “The Bookcase as a Secret Door” prior to hearing the read-aloud of pages 1–3, “Was There a Break-in?”

- Tell students you will read aloud “Was There a Break-in?” and that they should follow along in their book as you read. Explain that you will first preview some words from the story with which students may not be familiar.

Core Vocabulary

- Preview the core vocabulary words before reading the selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
 - Begin by telling students that the first vocabulary word they will encounter in the selection is *fiddle*.
 - Have students find the word on page 1 of the book.
 - Explain that the glossary on Activity Page SR.1 contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1 as you explain each word. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
 - Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selection may follow the definition. They may be a different part of speech from the original word.
 - Have students reference Activity Page 1.3 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selection.
1. **fiddle**, **v.** to touch or fidget with something nervously (**fiddling**) (1)
 2. **relate**, **v.** to tell (1)
 3. **bound**, **v.** to walk or run with leaping strides (**bounded**) (1)
 4. **codeine**, **n.** a medicine used to relieve coughing and/or pain (2)
 5. **subside**, **v.** to become less intense; to die down (**subsided**) (2)
 6. **force**, **v.** to make a way through or into by physical strength (**forced**) (2)
 7. **repercussions**, **n.** unintended consequences (2)
 8. **stench**, **n.** an extremely unpleasant smell (2)
 9. **excrement**, **n.** human waste; feces (3)

| Vocabulary Chart for “Was There a Break-in?” | | |
|--|---------------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | codeine repercussions excrement | fiddle relate bound subside force stench |
| Spanish Cognates for Core Vocabulary | | <i>fuerza</i> |
| Multiple-Meaning Core Vocabulary Words | | fiddle bound force |
| Sayings and Phrases | safe side blow-by-blow | |

Read the purpose for reading from the board/chart paper:

Describe the impact of World War II on Anne Frank and the others hiding in the secret annex.

Read the Selection

20 minutes

Have students turn to page 1 in their books. Read the selection aloud as students follow along in their books. Then, read and discuss the corresponding guided reading supports, rereading text as necessary to support the discussion. Guided reading supports in brackets are directional and not intended to be read aloud. All other phrases and sentences are intended to be read aloud verbatim. Whenever asking a guided reading support question, explicitly encourage students to refer to the text and reread prior to offering an answer.

Throughout this lesson and other lessons in the Teacher Guide, you will see certain questions or activities labeled either **SUPPORT** or **CHALLENGE**. These questions and activities are not intended to be used in all situations. The items labeled **SUPPORT** provide additional scaffolding and should be used with classes that would benefit from additional support. The items labeled **CHALLENGE** should be used with classes that would benefit from additional enrichment opportunities.

SUPPORT: A number of important characters are mentioned in this selection. Most were in hiding with Anne in the secret annex. All of those in hiding with Anne were Jewish. Edith Frank (1900–1945) and Otto Frank (1889–1980) were Anne’s parents. Margot Frank (1926–1945) was Anne’s older sister. Peter van Pels (1926–1945) was the only boy in hiding with Anne; though

she disliked him at first, he later became her boyfriend. Hermann van Pels (1898–1944) and Auguste van Pels (1900–1945)—referred to here as Mr. and Mrs. van Daan—were Peter’s parents. Hermann van Pels was employed by Otto Frank. Fritz Pfeffer (1889–1944)—referred to here as Mr. Dussel—was a dentist and Anne’s roommate; at the time, he was in a relationship with a Christian woman whom he was prohibited to marry because of laws preventing Jews from marrying non-Jews.

Johan Voskuijl (1892–1945) was a Christian warehouse employee at Otto Frank’s business and confidant of the Franks. Bep was his daughter. He was the only warehouse employee to know the group was in hiding. Bep worked in the office, which was located above the warehouse. Along with the other office staff, Mr. Voskuijl and Bep helped Anne and the others hide in the secret annex. Mr. Voskuijl built the bookcase that covered the secret annex. More in-depth biographical information can be found about these characters in the CKLA Online Resources for this unit:

<https://www.coreknowledge.org/free-resources/ckla-unit-7-AnneFrank/OnlineResources>.

Read “Was There a Break-in?”

[page 1]

Literal When did Anne write this selection? How do you know? How long had Anne and her family been in hiding when she wrote this selection?

- o The selection was written on March 24, 1943. I know this because the date is given at the beginning of the selection. Anne and her family went into hiding in July 1942, so they had been living in the secret annex for about eight months when the selection was written.

SUPPORT: Remind students that a simile is a figure of speech comparing two unlike things, using the words *like* or *as*.

Inferential Identify a simile in the second paragraph on page 1. Why is Margot trying to calm Anne down?

- o Margot is trying to calm Anne down because (1) they hear someone working the doorknob and think someone might have been trying to break in and (2) Anne is afraid the Nazis might have found the hiding place. Anne says the noise made her turn “white as chalk,” which is a simile.

[page 2]

Inferential How does Dussel react when Peter tells him about the noise? What clues does Anne give that she does not like Dussel very much?

- o Dussel makes a bit of a noisy scene when he finally joins the others. This seems to irritate Anne because everyone else understands that it is important to be quiet. Also, the fact that she refers to him as “Dussel” and not “Mr. Dussel” suggests a certain lack of respect for him—note that she uses the titles “Mr.” and “Mrs.” for the elder van Daans.

SUPPORT: Point out to students that Anne says the radio is “tuned to England” and that she seems worried that the authorities will notice this. Explain that by this time Nazi Germany had conquered Holland (the Netherlands) and any news broadcast over local channels would have

been Nazi propaganda. People could get more accurate information about the war from radio stations in Great Britain, which had not fallen to Germany.

Inferential How would you describe the mood of the passage on page 2? Explain.

- o The mood is tense. The group is trying to stay quiet to avoid being discovered and waiting (seemingly endlessly) to hear the slightest noise. When the men go downstairs to investigate, Anne and the others wait “in suspense.”

Inferential What are *repercussions*? What might have been some repercussions had Anne and the others been found by the police?

- o Repercussions are consequences. Had Anne and the others been found by the police, they could have been turned over to Nazi authorities, been arrested, and sent to a prison camp because they were Jewish.

[page 3]

SUPPORT: The bells of the Westertoren, the tower of the Amsterdam Westerkerk (Western Church), chimed every fifteen minutes during the day. Anne mentions the bells—and the comfort they provided her—many times in her writings. Residents of Amsterdam have used the bells to mark time since the 1600s, when the church was constructed.

Literal Who are Mr. Voskuijl and Bep? What do Anne and the others wonder about them?

- o Mr. Voskuijl works for Anne’s father; Bep is his daughter. Anne and the others wonder if he and Bep might have left the door unlocked, making it easy for burglars to enter the building.

SUPPORT: If necessary, remind students that the secret annex was located behind a bookcase in the building where Mr. Frank worked.

Literal What did the group finally conclude about the noise?

- o They decided the noise was not made by burglars because they first heard the noise early in the evening when people were still out and about. They thought perhaps the noise came from the Keg Company next door.

SUPPORT: The Keg Company was a business located next door to Otto Frank’s business and hiding place.

Evaluative Point out this sentence from page 3 to students: “Besides, your imagination often plays tricks on you in moments of danger.” Has your imagination ever “played tricks” on you? What happened? What kind of danger do you think Anne is referring to?

- o Responses will vary. The danger Anne is referring to is most likely the danger of being captured by Germans and sent to a prison camp.

Discuss the Selection and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Describe the impact of World War II on Anne Frank and the others hiding in the secret annex.

For each question, have students cite the specific passage in the text that provides the information needed to answer the question. If students have difficulty responding to the

questions, reread pertinent passages. If students give one-word answers and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students' responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows.

- Use the following questions to discuss the selection.
- 1. ***Inferential*** Describe a scene in the selection that shows how World War II impacted the lives of Anne Frank and others hiding in the secret annex.
 - o Responses will vary. One example is the fear Anne and the others felt that the alleged burglars might have captured the attention of the air raid wardens, which might have ultimately led to the police finding their hiding place. In normal circumstances, the police would have been welcome on the scene of a suspected burglary.
- 2. ***Inferential*** How did Anne and the group feel when they realized that burglars had not tried to break into the building after all? How much do you think the war impacted these feelings?
 - o Rather than feeling relieved that there were no burglars, Anne and the group were keyed up and unable to sleep. The war probably intensified these feelings, as the group lived in continual fear of being found and imprisoned.

Take-Home Material

Core Connections

- Have students take home Activity Page 1.1, Letter to Family, for students to share with their families.

Reading

- Distribute copies of the glossary on Activity Page SR.1. Have students take home the glossary for use as a reference during this unit. Also have students review the core vocabulary words on Activity Page 1.3.
- Assign “The Dentist” (pages 4–5) as reading homework.

Lesson 2

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|------------------------------|--------|---|---|
| DAY 1: Reading | 45 min | Whole Group: “Do You Remember?” and “The Best Little Table” | <i>Anne Frank’s Tales from the Secret Annex</i> Activity Page 2.1 |
| DAY 2: Morphology | 15 min | Introduce Greek and Latin Roots: <i>judex, juro, malus, pan, polis, volvo</i> | Roots Anchor Chart Activity Page 2.2 |
| Writing | 30 min | Write a Personal Narrative: Plan | Activity Page 2.3, 2.4 |
| Take-Home Material | * | Reading, Morphology, Writing | <i>Anne Frank’s Tales from the Secret Annex: “Sausage Day”</i> Activity Pages 2.1, 2.2, 2.3, 2.4 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.10)

Writing

Develop and strengthen writing as needed by planning. (W.7.5)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1, L.7.2)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4.a, L.7.4.b, L.7.5.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Anne Frank's Tales from the Secret Annex*, which included "The Dentist" (pages 4–5).
- Write the purpose for reading on the board/chart paper: *Describe how Anne Frank's life has changed since going into hiding.*

Writing, Grammar, Morphology, Spelling

- Display the Roots Anchor Chart from Unit 1.

DAY 1

READING

45 minutes

Whole Group: "Do You Remember?" and "The Best Little Table" [pages 9–15]

Review

10 minutes

- Have students recall the historical events that are occurring at the time Anne Frank is writing these selections. Ask questions such as:
 - a. *What major event is happening in Europe in the early 1940s?* (World War II and the Holocaust)
 - b. *Where do Anne and the group live?* (They live in a secret annex attached to the building where Anne's father works in Amsterdam.)
 - c. *Why do they live there?* (They are Jewish, and the Nazi German government is sending Jews to prison camps.)
- Conduct a brief discussion about the selection "The Dentist," which students read for homework. Ask questions such as:
 - a. *What is the name of the dentist in this narrative?* (Mr. Dussel)
 - b. *What problem does Mrs. van Daan have?* (Mrs. van Daan has a cavity, which Mr. Dussel tries to fix.)

- c. *What problem does Mr. Dussel have?* (Mr. Dussel does not have his usual medical supplies on hand, and Mrs. van Daan flails about wildly.)
- d. *What happens when Mr. Dussel stops working?* (The dental probe becomes stuck in Mrs. van Daan's mouth.)
- e. *How do the others react to the scene?* (They laugh and find it amusing.).
- Move the discussion toward an examination of Dussel's character. Ask questions such as:
 - a. *Anne says that Mr. Dussel begins unpacking his dental case "with an air of importance." What can you infer about Anne's feelings toward him?* (Anne seems not to like Mr. Dussel much. He seems more concerned about being thought of as an important person rather than trying to help.)
 - b. *What other clues does Anne give that suggest she does not like Mr. Dussel much?* (Given Mrs. van Daan's reaction to his work, Mr. Dussel seems not to be a very caring or gentle dentist. Anne also says the scene reminds her of pictures from the Middle Ages that show a "quack" at work. A *quack* is someone who practices medicine without sufficient knowledge or training.)
- Use this selection to guide students in understanding the complexities of daily life for those who were living in the annex—while their primary concern was to stay hidden and safe from the Nazis, what would ordinarily be a minor problem, such as having a cavity, makes the situation even more difficult.

Introduce the Selections

10 minutes

- Tell students they will read the selections "Do You Remember?" and "The Best Little Table" as a group. Students should follow along as their classmates read sections aloud.
- Ensure that students understand the difference between point of view and perspective in a narrative. Ask students the difference between point of view and perspective. (*Point of view* is the position from which a narrative is told; what the narrator sees in relation to the events of the story; a story can be told from the first-person, second-person, or third-person point of view.)
- Narratives are usually written in either first-person or third-person point of view. Ask student volunteers to review how to identify first- and third-person point of view:
 - o In first-person point of view, the narrator relating the events is a character in the narrative and uses pronouns such as *I*, *me*, *my*, and *we*; the audience knows only what the narrator is thinking and feeling; the audience does not directly know the thoughts and feelings of other characters.
 - o In third-person point of view, the narrator relating the events is not a character in the story and uses pronouns such as *he*, *she*, and *they*; the audience typically has direct access to the thoughts and feelings of more than one character.
- By contrast, *perspective* involves the thoughts, feelings, and actions of a character; *perspective* is the attitude a narrator or character has toward events and the lens through which they see the world.

- Summarize by telling students that *point of view* focuses on the type of narrator used to tell a story and that *perspective* focuses on how the narrator (and other characters) perceive what is happening within the story.
- Have students turn to page 9 in *Anne Frank's Tales from the Secret Annex*.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selections is *prestige*.
- Have students find the word on page 9 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 2.1 while you read each word and its meaning, noting the following:
 - The page number (for the first occurrence of the word in the selections) appears in bold print after the definition.
 - Words are listed in the order in which they appear in the selections.

“Do You Remember?”

1. **prestige**, *n.* widespread respect based on one’s achievements (9)
2. **crush**, *n.* a brief but strong love for someone (9)
3. **indignation**, *n.* anger or annoyance, especially caused by perceived unfair treatment (10)
4. **spring**, *v.* to surprise; to do or say something unexpected (**sprang**) (10)
5. **snitch**, *n.* an informer; a tattletale (10)
6. **earshot**, *n.* the range within which a voice can be heard (11)
7. **flurry**, *n.* an overwhelming number or amount (11)

“The Best Little Table”

8. **gist**, *n.* the basic meaning or main idea (12)
9. **seething**, *adj.* barely contained; constantly agitated (13)

10. **flap**, *n.* an excited state of agitation (13)
11. **cubbyhole**, *n.* a small compartment or room (14)
12. **deluge**, *n.* an overwhelming number or amount (14)
13. **fury**, *n.* a strong feeling of anger (14)
14. **profess**, *v.* to claim one has something, especially when this is not the case (**professed**) (15)
15. **contradict**, *v.* to assert the opposite of a statement made by another (15)
16. **sullen**, *adj.* bad-tempered; gloomy (15)

| Vocabulary Chart for “Do You Remember?” and “The Best Little Table” | | |
|---|------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | | prestige crush indignation spring snatch earshot flurry gist seething flap cubbyhole deluge fury profess contradict sullen |
| Spanish Cognates for Core Vocabulary | | <i>prestigio</i> <i>indignación</i> <i>furia</i> |
| Multiple-Meaning Core Vocabulary Words | | crush spring flurry flap fury |
| Sayings and Phrases | off-limits put off | |

Read the purpose for reading from the board/chart paper:

Describe how Anne Frank's life has changed since going into hiding.

Read the Selections

20 minutes

Have individual students take turns reading the selections aloud. You may also alternate between having students read aloud and read silently. Occasionally pause to ask questions in order to check for understanding and draw students' attention to key vocabulary and concepts. Use the guided reading supports listed below for this purpose.

Note to Teacher: In the interest of time, you may have students read portions of the text silently and then discuss the questions.

Read "Do You Remember?"

[page 9]

Literal What is the subject of this selection? Did these events happen while Anne was in hiding or before? How do we know?

- o Anne is writing about some memories of her schooldays at the Jewish Lyceum, or high school. The events happened before she went into hiding. We know this because when she went into hiding she did not go out into public for fear of being arrested. In the first paragraph, she also mentions that she is talking about "back when our lives were still normal," that is, before she and her family went into hiding.

SUPPORT: Some of your students may benefit from the following supports:

- If necessary, tell students that *un ami* is French for "a friend." In the early 1940s, two and a half guilders was worth about \$1.50 (or the equivalent of about \$30 today).
- *Lyceum* is a high school.
- A *brooch* is a decorative pin.
- *Guilder* is the former basic monetary unit of the Netherlands.

[page 10]

Literal Why did Anne and Lies write an apology letter to their class?

- o Anne and Lies cheated on a French test and revealed to the teacher that many other students had also cheated on the test. The other students shunned Anne and Lies for a few days for getting them into trouble, so the girls apologized to their classmates.

Evaluative What does it mean to "tell on" someone? What does it mean to be a "snitch"? How do you think your classmates would have treated Anne and Lies for "telling on" them? Explain.

- o When you "tell on" someone, you reveal that someone has done something wrong. A "snitch" is somebody who "tells on" others. Students' responses about how their classmates would have treated Anne and Lies will vary.

[page 11]

Inferential How does the repetition of the question “Do you remember?” impact your understanding of this selection? Think about how Anne was living when she wrote this selection.

- o The repetition emphasizes the sad longing Anne feels toward her time at the Lyceum. Students should recognize that Anne was in hiding when she wrote the selection and no longer enjoyed the activities she describes here.

Read “The Best Little Table”

[pages 12–13]

SUPPORT: Some of your students may benefit from the following supports:

- Help students understand the conflict in this selection. (Anne and Mr. Dussel share a room. Anne wants to use the table in their room to study from 4:00 to 5:30 p.m. twice a week, in addition to the time she already has (from 2:30 to 4:00 p.m.). All other times, she is not allowed to use the table.)
- *Incensed* means extremely angered at something unjust or wrong.

Inferential Why does Anne include the parenthetical phrase in the first paragraph?

- o Anne is emphasizing how polite she is being to Mr. Dussel and wants to make sure her audience acknowledges this; she also wants to contrast her politeness to Mr. Dussel’s perceived rudeness.

SUPPORT: Remind students that *irony* is the use of contradictory statements that reveal a reality that is different from what appears to be true. Anne refers to Mr. Dussel as a “learned gentleman.” She is mocking him. She does not really think he is a “learned gentleman.”

Inferential Based on her reaction to Mr. Dussel, how would you characterize Anne’s personality?

- o Possible answer: Anne says that she is not “put off” by Dussel’s refusal to let her use the table. She does not immediately accept his refusal and says she has “no intention of giving up.” She seems determined and does not think her request is unreasonable. She also seems very independent. She prefers to deal with the matter herself rather than ask her father for help.

Inferential What is Anne’s perspective on the situation? What is Mr. Dussel’s perspective?

- o Anne sees Mr. Dussel as crabby, unreasonable, and pompous. She has made a seemingly simple and polite request, and he immediately refuses. She thinks he is being unfair not to let her have the table when she needs it. Mr. Dussel, conversely, thinks Anne is selfish and unserious. He makes fun of the subjects she studies—mythology, reading, and knitting—and considers his work much more important than hers. He also patronizes her when he says he will discuss the matter further with her “even though it’s already been settled.”

[pages 14–15]

SUPPORT: Some of your students may benefit from the following supports:

- *Relinquish* means to part with or give up something.
- *Deluge* is an overwhelming number or amount.
- *Mug* refers to a face.
- *Fury* is a strong feeling of anger.
- *Spent* refers to being exhausted; depleted of energy or strength.
- *Recount* means to tell in detail.
- *Petty* means minor; of little importance.
- *Pedantic* refers to being marked by a lack of imagination or a focus on minor details.

Inferential How can you tell that Mr. Dussel actively dislikes Anne but likes her sister, Margot?

- o Mr. Drussel tells Anne that he would not have refused Margot’s request for the table because she has “more right to work space” than Anne. He seems to be refusing Anne’s request simply because he doesn’t like her and doesn’t think she is a serious student.

CHALLENGE: Based on what you have read so far in this unit, do you agree that Anne is “always looking for a fight”? How much do you think the group’s living arrangements have contributed to the conflict between Anne and Mr. Dussel?

- o Students’ answers may vary, but they should realize that living closely together in constant fear of being captured by the police would tend to make everyone in the group edgy most of the time. Before going into hiding, Anne seemed much more carefree (based on her characterization in “Do You Remember?”) than she does in this selection.

Evaluative Mr. Dussel accuses Anne of being “childish.” Who do you think is being more childish here: Anne or Mr. Dussel? If Mr. Dussel were telling the story, do you think your answer might be different? Why?

- o Responses will vary, but students should realize that, because Anne is the narrator, she is most likely portraying her own views in the most favorable light possible. If Mr. Dussel were narrating the incident, he would do the same for his views.

Turn and Talk: Do you agree with the last sentence of the selection? Have students turn to a partner and talk about their thoughts and ideas. As time allows, invite a few students to share what they discussed with their partner.

Remind students of the purpose for reading:

Describe how Anne Frank's life has changed since going into hiding.

To wrap up, ask the following questions. For each question, have students cite the specific passage in the text that provides the information needed to answer the question. If students have difficulty responding to the questions, reread pertinent passages of the selections. If students give one-word answers and/or fail to use appropriate vocabulary in their responses, acknowledge correct responses by expanding students' responses using richer and more complex language. Have students answer in complete sentences by restating the question in their responses. It is highly recommended that students answer at least one question in writing and that several students share their writing as time allows.

1. **Inferential** Based on the selections, which two or three words would you use to describe Anne's perspective on her life at the Lyceum, or the high school? Which words describe her life in hiding?
 - o Responses will vary. Possible answers: At the Lyceum—carefree, happy, romantic; in hiding—scary, exasperating, diminished.
2. **Inferential** If "The Best Little Table" had been written from Mr. Dussel's point of view, how do you think it would have been different? What do you think his perspective is on the situation? Use what you learned about him in "The Dentist" in your answer.
 - o Responses will vary, but students will likely suggest that Anne would be portrayed in a bad light—perhaps as shallow and selfish—while Mr. Dussel would have presented himself as an important scholar. We have already seen in "The Dentist" that Mr. Dussel seems to have a high opinion of himself.

DAY 2

MORPHOLOGY

15 minutes

Greek/Latin Roots *judex, juro, malus, pan, polis, volvo*

Introduce Greek/Latin Roots

15 minutes

- Direct students to the Roots Anchor Chart.
- Write the root *judex* on the chart, and write the meaning of the root on the chart.
- Write the root *juro* on the chart, and write the meaning of the root on the chart.
- Write the root *malus* on the chart, and write the meaning of the root on the chart.
- Write the root *pan* on the chart, and write the meaning of the root on the chart.
- Write the root *polis* on the chart, and write the meaning of the root on the chart.
- Write the root *volvo* on the chart, and write the meaning of the root on the chart.

- Explain that each of these roots combined with other roots and affixes form many modern English words. For example, the word *malevolent* is an adjective meaning intending evil.

| Root | Meaning | Example |
|-------|-------------------|--|
| judex | judge | It is best to use good judgment when making decisions. |
| juro | swear, law | Perjury is lying under oath in a court of law. |
| malus | evil | Was the act committed with malicious intent? |
| pan | all | We are in the middle of a COVID pandemic. |
| polis | city | Chicago is a Midwestern metropolis. |
| volvo | roll, turn around | The computer was a revolutionary invention. |

Ask students to work in pairs to think of additional words with these roots and use them in a context sentence. Have students verify the etymologies of the words they come up with in a dictionary. Have pairs share their findings with the class.

- Have students turn to Activity Page 2.2. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

WRITING

30 minutes

Write a Personal Narrative: Plan

Introduce

10 minutes

- Inform students that they will be asked to write their own personal narrative. Explain that students may write about an event or experience in their own lives or some possible connection they may have some aspect of Anne Frank's story.
- Tell students they will first look at a model that shows how such a narrative might be done. Remind students to bear in mind that, as they write, they will employ all the techniques of narrative writing they have already learned.
- Remind students of the elements all narratives share, even nonfiction ones, by writing the following list on the board:
 - There is a plot.
 - There is conflict.

- o There is a dramatic arc.
- o There are characters.
- o There is a point of view.

Activity: Study the Writing Model

10 minutes

- Take students through the Writing Model on Activity Page 2.3.
- Explain that the model students examine in this activity simply demonstrates one way of tackling the assignment. Make sure students understand that their narrative will be uniquely about them—even if it ties in with Anne Frank in some way, it will be in their own voice and perspective.
- Make clear that students will need to introduce any characters involved in their personal narrative and organize the story into a plot the reader can follow, establishing a clear context and using transitions.
- Discuss how Anne Frank is writing at a time in her life when something changed—in this case, a big change when she and her family have to go into hiding because of the Holocaust. Suggest that a jumping-off point for students' own narrative might be to answer the question, "When was a time in my life when something changed?"
- Be clear that students' subject doesn't have to be as big a change as in Anne Frank's life—it can be a move, the birth of a sibling, a new responsibility, a loss, a success, or learning something new.

Turn and Talk: Have students pair up to look at the topic menu on Activity Page 2.4 and brainstorm three to five possible topics for their own personal narrative. Use these prompts to promote discussion:

- Was there a topic that grabbed you? What made it sound intriguing or exciting?
- Use the sentence frame "a time when . . ." to describe a moment or incident in your life that either is inspired by the topics or just comes to you.
- Sometimes the subject is an event, like in the model. Other times it could be an ongoing situation—like growing up in a big, multigenerational household or living in a foreign country.
- If brainstorming gives you more than one idea for a topic, ask your partner which most interests them—and why.

SUPPORT: For students having trouble getting started, it may help to share the following things that make a personal narrative intriguing to readers:

- Moments of reflection can give insights into the narrator's way of seeing things or prompt similar thoughts in the reader.
- A conclusion that provides the subject's feelings about the story they've told helps wrap up the story and gives the reader something to take away.

Use the model to show how these things can be achieved. Explicitly point out what makes the model intriguing—the way the dialogue and description work together to build suspense and

pacing, the challenge the narrator has to meet, and the way the conclusion makes it clear that day changed her forever.

Wrap Up

10 minutes

Come together as a group, and have volunteers share what came up in their brainstorming. Were the ideas on the topic menu helpful? What do students like about their topic?

- Students can use the topic menu to continue brainstorming if they don't complete it in class or if they're still deciding what to write about.

Take-Home Material

Reading

- Have students review the vocabulary words on Activity Page 2.1.
- Assign pages 6–7 (“Sausage Day”) in *Anne Frank's Tales from the Secret Annex* as reading homework.

Morphology

- Have students take home Activity Page 2.2 and complete it for homework.

Writing

- If students did not complete Activity Page 2.4 during the Writing lesson, have them complete it for homework.

Lesson 3

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|----------------------------|---------|--|--|
| DAY 1: Reading | 45 min. | Small Group: “Anne in Theory” and “The Battle of the Potatoes” | <i>Anne Frank’s Tales from the Secret Annex</i> Activity Pages 3.1, 3.2 |
| DAY 2: Spelling | 45 min. | Introduce Spelling Words | Activity Page 3.3 |
| Writing | 30 min | Write a Personal Narrative: Plan | Writing Process Diagram Activity Page 3.4 |
| Take-Home Material | * | Reading, Morphology, Writing | Activity Pages 3.1, 3.3, 3.4 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Determine an author’s point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others. (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.10)

Writing

Develop and strengthen writing as needed by planning. (W.7.5)

Write routinely over extended time frames. (W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1, L.7.2)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4, L.7.4.a, L.7.4.b, L.7.4.c, L.7.4.d, L.7.5.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.b, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Anne Frank's Tales from the Secret Annex*, which includes “Sausage Day” (pages 6–7).
- Be aware that the selection “The Battle of the Potatoes” contains expressions of sexism that might upset or offend some students. It also contains a phrase (“stuff it”) that some might consider offensive.
- Write the purpose for reading on the board/chart paper: *Describe Anne Frank's interpretation of the other people living in the secret annex.*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Writing Process Diagram found on SR.2.

DAY 1

READING

45 minutes

Small Group: “Anne in Theory” and “The Battle of the Potatoes” [pages 16–21]

Review

5 minutes

- Conduct a brief discussion about the selection “Sausage Day,” which students read for homework. Ask questions such as:
 - a. What is the main activity Anne describes in this selection? (Mr. van Daan is making sausage.)
 - b. What caused everyone in the group to laugh? (The sight of sausages dangling from the ceiling was funny.)
- Move the discussion toward Anne's characterization of the van Daans. Ask questions such as:
 - a. Anne refers to Mr. van Daan as “hefty.” Based on her characterization of him in this selection, what do you think the word *hefty* means? (*Hefty* means large; she says that he looks “fatter than ever” while wearing his wife's apron, which is a clue to the meaning of *hefty*.)

- b. Why did Anne say Mr. van Daan “looked like a butcher”? (Mr. van Daan was making sausage, and his hands were bloody; he was also wearing an apron, like a butcher might.)
- c. What was Mrs. van Daan doing while her husband was working? (Anne says she was “trying to do everything at once: learn Dutch, cook, watch, sigh, moan.”)
- d. Anne says Mrs. van Daan “claims” to have broken a rib. Do you think Anne believes her? (Possibly not. The use of the word *claims* suggests that Anne has her doubts.)
- e. What else does Anne say that suggests she might not think much of Mrs. van Daan? (Anne calls Mrs. van Daan’s physical exercises “stupid.”)

Introduce the Selections

10 minutes

- Tell students they will read the selections “Anne in Theory” and “The Battle of the Potatoes” in small groups.
- Remind students of Anne’s characterization of Mr. Dussel in the previous lesson as “the learned gentleman.” Ask: Why is this an example of irony? (The comment is ironic because Anne’s meaning is the opposite of what she says; she does not actually think Mr. Dussel is a “learned gentleman”—she thinks he is pompous and rude.)
- Tell students that Anne’s remark is also sarcastic. Ask student volunteers to define *sarcasm*. (*Sarcasm* is a type of verbal irony, often rooted in humor that may be at the expense of another person and that is intended to mock someone or something.) Tell students that Anne makes a number of sarcastic remarks in today’s selections.
- Have students turn to page 16 in *Anne Frank’s Tales from the Secret Annex*.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selections is *tirade*.
- Have students find the word on page 16 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 3.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“Anne in Theory”

1. **tirade**, *n.* a long angry speech of criticism or accusation **(16)**
2. **astonish**, *v.* to greatly surprise; to amaze (**astonished**) **(17)**
3. **perpetually**, *adv.* constantly; neverending **(17)**
4. **vanity**, *n.* excessive pride in one’s own achievements or appearance **(17)**
5. **despicable**, *adj.* morally bad or wrong **(17)**
6. **cunning**, *adj.* tricky; deceitful **(18)**
7. **calculating**, *adj.* acting in a selfish, scheming way **(18)**

“The Battle of the Potatoes”

8. **quibble**, *n.* a small argument about something unimportant **(19)**
9. **communal**, *adj.* shared by everyone in a group **(19)**

| Vocabulary Chart for “Anne in Theory” and “The Battle of the Potatoes” | | |
|--|---------------------------------|--|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | tirade communal | astonished perpetually vanity despicable cunning calculating quibble |
| Spanish Cognates for Core Vocabulary | | <i>vanidad</i> |
| Multiple-Meaning Core Vocabulary Words | | vanity cunning calculating |

Vocabulary Chart for “Anne in Theory” and “The Battle of the Potatoes”

| | |
|---------------------|--|
| Sayings and Phrases | in theory racked my brains fit the bill jump down my throat poking fun pit me against beside myself playing both sides against the middle stuff it a piece of his mind fend for themselves |
|---------------------|--|

Read the purpose for reading from the board/chart paper:

Describe Anne Frank’s interpretation of the other people living in the secret annex.

Establish Small Groups

Before reading the selections, divide students into two groups using the following guidelines:

- **Small Group 1:** This group should include students who need extra scaffolding and support to read and comprehend the text. Use the guided reading supports to guide students through reading the text and completing Activity Page 3.2 together. This is an excellent time to make notes in your anecdotal records.
- **Small Group 2:** This group should include students who are capable of reading and comprehending text without guided support. These students may work as a small group, as partners, or independently to read the text, discuss it with others in Small Group 2, and then complete Activity Page 3.2. Make arrangements to check that students in Small Group 2 have answered the questions on Activity Page 3.2 correctly. You may choose to do one of the following to address this:
 - o Collect the pages, and correct them individually.
 - o Provide an answer key for students to check their own or a partner’s work after they have completed the activity page.
 - o Confer with students individually or as a group at a later time.

Read the Selections

25 minutes

The following guided reading supports are intended for use with Small Group 1. Guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not in brackets should be read

aloud verbatim. After students read several lines of text, ask students if they have any questions, if anything was confusing, or if anything was hard to understand.

Read “Anne in Theory”

[page 16]

SUPPORT: The book *Henry from Across the Street* (aka *Henry from the Other Side*; Dutch title *Henri van den overkant*) is a 1936 novel by Marianne Philips about two young lovers and their disputes with their religious families.

Inferential Why did Mr. Dussel launch into a tirade? What can you infer about Mr. Dussel from this?

- o Anne told him she did not like the book he recommended, which insulted him. This suggests that he is rather thin-skinned. It was not necessary for him to become angry just because Anne did not like the book he recommended.

Inferential Look at the last sentence on page 16. Why did Anne place this sentence in parentheses? What makes this a sarcastic comment? How does it affect your perspective of Mr. Dussel?

- o Anne is addressing the audience here and placing the sentence in parentheses for extra emphasis. The comment is sarcastic because she is mocking Dussel for being angry that Anne (supposedly) could not understand a book that he had recommended. The sarcastic comment makes Dussel look silly and self-important.

[pages 17–18]

SUPPORT: Some of your students may benefit from the following supports:

- Make sure students understand that a *harangue* is a long, angry speech.
- *Coquettishness* means flirtatiousness; playful behavior intended to arouse interest or attraction.

Literal How do we know that Anne is being sarcastic when she says Mrs. van Daan sets a good example? What are some ways Anne characterizes Mrs. van Daan?

- o Anne immediately follows the statement “She sets an example all right” with the qualifier “a bad one.” Anne then lists the many things she does not like about Mrs. van Daan: she is pushy, empty-headed, always unhappy, vain, and flirtatious.

Inferential Does the rest of Anne’s family share Anne’s view of Mrs. van Daan? How do you know?

- o Yes, they do. Mrs. Frank thinks Mrs. van Daan is stupid, Margot characterizes her as unimportant, and Mr. Frank thinks she is ugly inside and out.

Inferential Why do you think Anne included the final, italicized sentence in this selection?

- o Possible answer: She wants the audience to understand that she is not always as angry as she appears to be in this scenario.

Read “The Battle of the Potatoes”

[page 19]

Inferential Describe why the parenthetical word *naturally* in the second paragraph is an example of sarcasm.

- o By using this word, Anne is implying that Mrs. van Daan frequently causes trouble among the group. It is Anne’s way of saying that *of course* it was Mrs. van Daan who stirred up conflict.

Inferential What is Mr. van Daan’s perspective on how the work is divided among the group? How do you know?

- o Mr. van Daan seems to think the work is not divided fairly. He asks why one person should have to do more communal (group) chores than another.

[pages 20–21]

SUPPORT: Some of your students may benefit from the following supports:

- *Umpteenth* is used to emphasize that something has happened on many other occasions.
- *Enlightened* means modern, rational, and well-informed.

Inferential Use context clues—and what you have already learned about Mr. Dussel—to determine what Anne means when she says Mrs. van Daan accuses Mr. Dussel of “playing both sides against the middle.”

- o The expression means to try to get people or groups to disagree in order to gain an advantage. In “Anne in Theory,” Anne says that Mr. Dussel often tries to pit her against her parents. So encouraging the Franks and van Daans to fight in order to make himself look good seems like something Mr. Dussel might do.

Inferential To what is Anne referring by the name “Villa Annex”? What is the impact of this expression on your understanding of the group’s living situation?

- o Anne is referring sarcastically to the secret annex. A villa is luxurious, the exact opposite of the group’s living situation. The expression emphasizes the cramped, uncomfortable condition of the secret annex.

Literal How is the conflict resolved?

- o Mr. Frank steps in to quiet the argument, reminding the van Daans that they would be in even greater danger if they were trying to take care of themselves.

Remind students of the purpose for reading:

Describe Anne Frank's interpretation of the other people living in the secret annex.

To wrap up, ask the following questions:

1. **Inferential** Based on what you have read so far, use an adjective to describe Anne's perspective on Mr. Dussel, Mr. van Daan, and Mrs. van Daan.
 - o Responses will vary but should indicate that Anne does not seem to think too highly of any of these people. She has characterized Mr. Dussel as self-important and rather dim, Mr. van Daan as a chronic complainer, and Mrs. van Daan as vain and shallow.
2. **Inferential** Do the van Daans and Mr. Dussel seem grateful to the Franks for allowing them to live in the secret annex? Do you think Anne's perspective on them is the whole truth? Explain.
 - o Students' perspectives will vary. From Anne's perspective, the van Daans and Mr. Dussel are crabby, vain, and unpleasant. They stir up trouble and cause division, and they treat her—in particular—as if she were just a child. Since we are only seeing things from Anne's point of view, it is possible that we are not seeing the whole story. Though Anne does take pains to present herself as angry and upset at times, it may be that she is not privy to everything that is happening. Her sympathies, of course, are going to be with her own family and their generosity in bringing others into hiding with them.

DAY 2

SPELLING

15 minutes

Greek/Latin Roots *judex*, *juro*, *malus*, *pan*, *polis*, and *volvo*

Introduce Spelling Words

15 minutes

- Explain that students will practice twelve words that contain the Greek/Latin Roots *judex*, *juro*, *malus*, *pan*, *polis*, or *volvo*. These words do not follow a single spelling pattern. Tell students they will be assessed on these words and will write a sentence including one or more of these words in Lesson 7.
- Introduce the words by writing them on the board/chart paper. First say the word aloud, and then name each letter aloud as you write it.
 - o Point out that *judgment* and *prejudice* are spelled using the *judex* root. While the word *judge* has an *e* after the *g*, the word *judgment* does not.
 - o *Injure* and *perjury* are spelled using the *juro* root.
 - o *Malice* and *malady* are spelled using the *malus* root.

- o *Panacea* and *pandemic* are spelled using the *pan* root.
- o *Policy* and *political* are spelled using the *polis* root.
- o *Evolve* and *involvement* are spelled using the *volvo* root.

| | |
|--------------|-----------------|
| 1. judgment | 7. panacea |
| 2. prejudice | 8. pandemic |
| 3. injury | 9. policy |
| 4. perjury | 10. political |
| 5. malice | 11. evolve |
| 6. malady | 12. involvement |

- After writing and pronouncing the words, use the following chart to define each word and provide an example of how to use it in a sentence.
- Remind students that they can use what they have learned about roots and affixes to help them determine the meaning of these words.

| Spelling Word | Definition | Example Sentence |
|---------------|---|--|
| judgment | a decision or opinion | The court passed <u>judgment</u> on the war criminal. |
| prejudice | an opinion based on circumstances rather than facts | Many Nazis had a <u>prejudice</u> against Jewish people. |
| injury | an injustice, physical harm | Many Jewish people suffered <u>injury</u> at the hands of Nazis. |
| perjury | lying under oath | The witness committed <u>perjury</u> in his testimony against the defendant. |
| malice | a wish or intent to do harm | The defendant struck the victim not by accident but with <u>malice</u> . |
| malady | an illness | Some <u>malady</u> prevented the speaker from attending the conference. |
| panacea | a cure-all | The <u>panacea</u> for prejudice has not been found. |
| pandemic | prevalent over a whole country or the world | Flu became a <u>pandemic</u> illness in the early twentieth century. |
| policy | a chosen course of action | The Nazi Party adopted <u>policies</u> that restricted the freedoms of Jewish people and other groups. |

| Spelling Word | Definition | Example Sentence |
|---------------|--|--|
| political | related to government or public affairs | When the Nazi Party gained <u>political</u> power, it led Germany into war. |
| evolve | unfold or develop | As the political situation in Europe <u>evolved</u> , Jewish people faced increasing danger. |
| involvement | the state of participating or being caught up in | Many people were eventually prosecuted for their <u>involvement</u> in the Holocaust. |

- Tell students the word list will remain on display until the assessment so they can refer to it until then.
- Have students take home Activity Page 3.3 to practice the spelling words.

WRITING

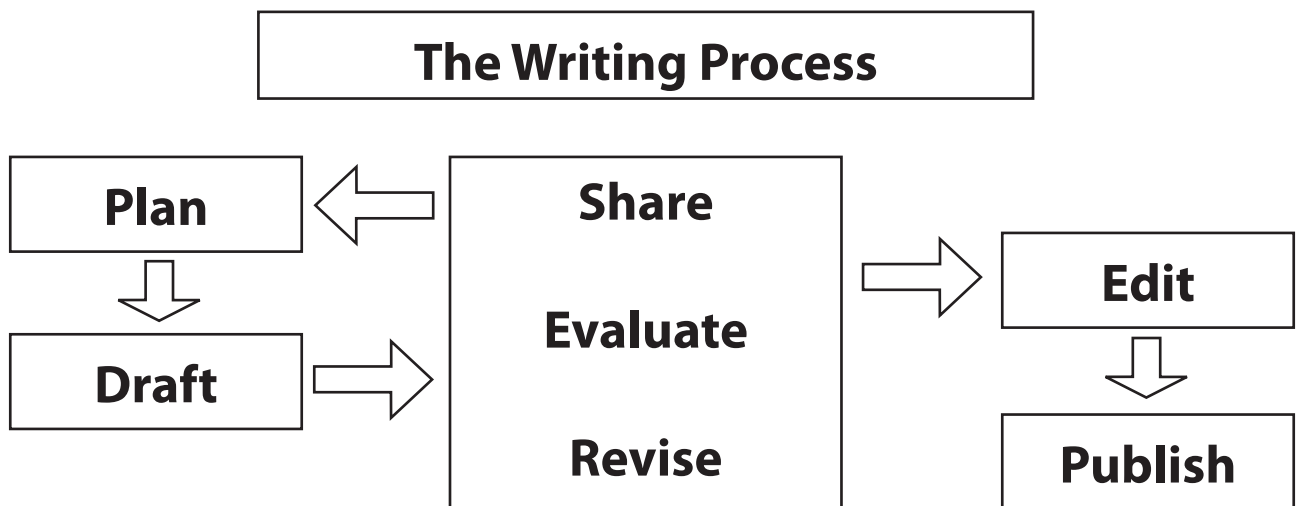
30 minutes

Personal Narrative: Plan

Introduce the Writing Process

5 minutes

- Display the Writing Process Diagram, and walk through the steps with students. Point out that this diagram is also included in the Student Resources on Activity Page SR.2. Explain that students will follow these steps each time they work on a unit writing assignment. Today students will begin the planning step.



Note to Teacher: You may wish to keep the Writing Process Diagram displayed in the classroom for students to refer to throughout the year.

Finalize Your Topic

5 minutes

- Explain to students that finding the right topic is half the battle when it comes to writing a personal narrative. Ensure students that choosing a topic that engages them—and that they already have feelings or ideas about—can make the writing easier and read more clearly.

- Remind students that a topic that is important to them will also make the writing more personal—a quality that will keep readers engaged right to the end. Use these following questions to help students gauge whether their personal narrative will work:
 - Does the experience I want to write about have a beginning, a middle, and an end?
 - Is there a climax, a defining moment or event that changed everything?
- Ask students to finalize their topics.

Note to Teacher: In Grade 6 the phrase *story structure* was used to convey the shape of a narrative. In Grade 7 we use *story arc* to describe this, emphasizing the buildup to a climax and resolution, the essential elements of narrative.

Create a Story Arc

15 minutes

- Tell students that putting their chosen topic into the Story Arc Diagram on Activity Page 3.4 will help them find the shape of their narrative.
- Explain that when it comes to personal narrative/memoir, “what was learned” or “what changed” is as important as or more important than the climax.
- Make sure students are looking for the life lesson within their own experience. Discuss how, even though students may think a lesson is something like “Be kind to others,” “Don’t steal,” etc, in a personal narrative the lesson might be what the student learned about themselves—something they’re good at, a situation in which they found they were strong, or something they struggle with.
- Encourage students to let the lesson come from the personal experience and not make the personal experience fit what they might think is a “good lesson.”

Wrap Up

5 minutes

- Have volunteers share the topics they chose for their narratives and why.

Take-Home Material

Reading

- Have students review the vocabulary words on Activity Page 3.1.

Spelling

- Have students take home Activity Page 3.3 to practice spelling words.

Writing

- If students did not complete Activity Page 3.4 during the Writing lesson, have them complete it for homework.

Lesson 4

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|--|--------|--|---|
| DAY 1: Reading | 45 min | Partners: “Evenings and Nights in the Annex” and “The Annex Eight at the Dinner Table” | <i>Anne Frank’s Tales from the Secret Annex</i> Personality Traits Chart Activity Pages 4.1, 4.2, 4.3 |
| DAY 2: Morphology | 15 min | Practice Greek and Latin Roots: <i>judex, juro, malus, pan, polis, volvo</i> | Roots Anchor Chart Activity Page 4.4 |
| Writing | 30 min | Write a Personal Narrative: Draft | Activity Page 4.5 |
| Take-Home Material | * | Reading, Morphology, Writing | <i>Anne Frank’s Tales from the Secret Annex</i> , “Lunch Break” Activity Pages 4.2, 4.4, 4.5 |
| Optional Mid-Unit Comprehension Check | * | | Activity Page PP.1 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events). (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.10)

Writing

Draft a personal narrative. (W.7.3, W.7.3.a, W.7.3.b, W.7.3.e, W.7.4, W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4, L.7.4.a, L.7.4.b, L.7.4.c, L.7.4.d, L.7.5.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Prepare and display the Personality Traits Chart found on Activity Page 4.1 for classroom use.
- Note that the selection “Evenings and Nights in the Annex” contains a scene in which Anne is frightened by the sound of gunfire. In another scene, she uses a tin can as a toilet. Some students may find one or both of these scenes upsetting. Be prepared in advance to address this situation if it arises.
- Write the purpose for reading on the board/chart paper: *Describe the impact that living in hiding had on the people living in the secret annex.*

Writing, Grammar, Morphology, Spelling

- Display the Roots Anchor Chart from Lesson 2.

DAY 1

READING

45 minutes

Partners: “Evenings and Nights in the Annex” and “The Annex Eight at the Dinner Table”
[pages 22–25 and 28–31]

Review

10 minutes

- Discuss with students what they have already learned about the people in the annex. Ask questions such as:
 - a. What are some things we have seen Mr. Dussel say and do? (Responses will vary. Students might mention Mr. Dussel filling a cavity for Mrs. van Daan and arguing with Anne over use of the table.)

- b. What are some things we have seen Mr. van Daan say and do? (Responses will vary. Students might mention Mr. van Daan making sausage and arguing over communal chores.)
- c. What are some things we have seen Mrs. van Daan say and do? (Responses will vary. Students might mention Mrs. van Daan having a cavity filled and lecturing Anne about her upbringing.)
- d. What other people have we met so far? (Students may mention Peter, Margot, and Mr. and Mrs. Frank, but they have not been major characters in any of the selections read thus far.)
- Direct students to the Personality Traits Chart you displayed and to Activity Page 4.1. Ask students to identify and/or describe the personalities of the people living in the annex, based on what they have read so far. Add students' comments to the class chart, and have students record responses on Activity Page 4.1. (Responses will vary. Possible answers: Anne—thoughtful, quick-tempered, independent; Margot—hardworking; Mr. and Mrs. Frank—loyal to their family; Mr. van Daan—argumentative, sexist; Mrs. van Daan—superficial, pushy, dissatisfied; Peter—lazy, childish; Mr. Dussel—petty, pedantic, self-important.)
- Tell students that they will add additional personality traits to Activity Page 4.1 as they read today's selections.

Introduce the Selections

5 minutes

- Tell students they will read the selections “Evenings and Nights in the Annex” and “The Annex Eight at the Dinner Table” with partners.
- Have students turn to page 22 in *Anne Frank's Tales from the Secret Annex*.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selection is *divan*.
- Have students find the word on page 22 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech from the original word.

- Have students reference Activity Page 4.2 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“Evenings and Nights in the Annex”

1. **divan**, *n.* a low couch or sofa without arms (**22**)
2. **array**, *v.* to dress impressively or lavishly (**arrayed**) (**22**)
3. **spat**, *n.* an argument (**23**)
4. **clatter**, *v.* to make or cause a continuous rattling sound (**clatters**) (**23**)
5. **indecent**, *adj.* improper or offensive; obscene (**23**)
6. **sheer**, *adj.* absolute; complete (**24**)
7. **shrill**, *adj.* high-pitched; piercing (**24**)

“The Annex Eight at the Dinner Table”

8. **instigator**, *n.* a troublemaker (**28**)
9. **vessel**, *n.* a hollow container (**29**)
10. **whit**, *n.* a very small amount (**30**)
11. **deviate**, *v.* to change from an established course or routine (**deviates**) (**31**)

| Vocabulary Chart for “Evenings and Nights in the Annex” and “ The Annex Eight at the Dinner Table” | | |
|---|---------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | divan array | spat clatter indecent sheer shrill instigator vessel whit deviate |
| Spanish Cognates for Core Vocabulary | | <i>desviar</i> |

| Vocabulary Chart for “Evenings and Nights in the Annex” and “The Annex Eight at the Dinner Table” | | |
|---|---|-------------------------|
| Multiple-Meaning Core Vocabulary Words | | spat sheer vessel |
| Sayings and Phrases | tucking away put up a good fight good head on his shoulders | |

Read the purpose for reading from the board/chart paper:

Describe the impact that living in hiding had on the people living in the secret annex.

Read the Selections

25 minutes

Pair students to read the selections together. You may wish to use any or all of the following pairings: strong readers with readers who need more support; readers of similar skill levels; or English learners with native speakers. Student pairings should change throughout the year. As students read, circulate around the room, monitoring students’ focus and progress. Use the prompts below with pairs who need extra support.

Explain to students that they should read and discuss the selections together and complete Activity Page 4.3 as they read. Also ask students to add character/personality traits to Activity Page 4.1 as they read.

Read “Evenings and Nights in the Annex”

[page 22]

Inferential Find a simile Anne uses to describe the sounds coming from upstairs. Why do you think this particular simile came to her mind?

- o Anne says the sounds upstairs are “like bombs are falling.” She may have thought of bombs because a war is going on; later in the selection, she describes hearing the sounds of gunfire outside.

[page 23]

SUPPORT: Anne uses hydrogen peroxide on her upper lip to try to bleach the black hairs on her upper lip.

SUPPORT: Explain to students that, during World War II, citizens installed blackout screens on their windows to make it hard for inside light to be detected from the outside. Enemy airplanes could more easily attack targets that were lit, so blackout screens were an attempt to minimize the possibility of air raids. In addition, the blackout screen helped hide the activities of those living in the secret annex from the police and other authorities.

Inferential Which words best describe the “*Ten o’clock*” hour in the annex? Who are the “upstairs neighbors” Anne mentions?

- o Students should use words that indicate this hour is initially a noisy time—beds creaking, people sighing, and possible arguments—but settles into quiet within fifteen minutes. The “upstairs neighbors” are the van Daans.

SUPPORT: *Kugler* refers to Victor Kugler, who was an employee of Mr. Frank. Kugler worked in the office below the annex and helped the group hide from the authorities.

Note to Teacher: Ensure that students understand that the reference to “*three o’clock*” on page 23 refers to the very early morning hour of 3:00 a.m.

Literal Find two instances in the last paragraph on page 23 in which Anne refers to herself in the third person.

- o Anne calls herself “the figure in the white nightgown” and “a certain somebody.”

[pages 24–25]

Literal How does Anne describe Mr. Dussel on page 24, and how does this affect her?

- o Anne describes Mr. Dussel making loud noises as he falls asleep, which she seems to find rather revolting, comparing them to the sound of a fish gasping for air and wet, lip-smacking sounds. These noises seem to disturb her sleep quite often.

Inferential Why is Anne’s sleep sometimes interrupted by the sound of guns? What does she do when she is awakened by these sounds? What do Anne’s dreams reveal about her?

- o Anne is living in the midst of World War II; the guns are being used in battle. When she is awakened, she usually runs to her parents’ room and crawls into bed with them. She sometimes dreams of French lessons at school; other times she dreams of her unpleasant current surroundings. She misses the old days.

Inferential How are mornings in the annex much like evenings before bed? Are they different in any way?

- o Possible answer: Anne’s use of words like *shrill*, *creak*, *wham*, and *scream* suggest that mornings are as noisy as evenings. Everyone seems to be running for the bathroom. One difference is that the blackout screen comes down; another is that Anne has at least a few moments alone.

Read “*The Annex Eight at the Dinner Table*”

[pages 28–29]

Inferential Which adjectives best describe Anne’s characterization of Mr. van Daan? Is she being ironic? Does she say anything good about him? Explain.

- o Possible answer: Mr. van Daan seems pompous, argumentative, and hardheaded. He likes to tell people what he thinks about things but also believes that he is always right. (Anne says that once he has delivered an opinion, there is no debating the subject.) Anne is being ironic. She says that Mr. van Daan’s opinion is “the best” but clearly does not mean this. She does admit that he is smart (“has a good head on his shoulders”) but adds that he has a big ego.

SUPPORT: Some of your students may benefit from the following supports:

- A *motto* is a phrase that summarizes one's beliefs.
- *Watchword* is a synonym for *motto*, i.e., a phrase that summarizes one's beliefs.

Inferential Find evidence on page 29 that Anne may not like Mrs. van Daan because they are too much alike.

- o Possible answer: Anne says that Mrs. van Daan believes that everyone will be interested in whatever she is doing, then goes on to remark that she herself used to be like that. Anne assures herself, however, that she is no longer like that—and congratulates herself for no longer being like Mrs. van Daan.

Inferential From Anne's perspective, how are all three of the van Daans alike? In what way is Peter different from his parents?

- o According to Anne, the van Daans all seem greedy and determined to have the best bits of food for themselves. Unlike his parents, however, who talk incessantly and act as if they know everything, Peter is very quiet and barely makes his presence known.

SUPPORT: A *Danaïdean vessel* is someone who has an appetite that cannot be filled. The reference is to the myth of Danaus, who ordered his fifty daughters to murder their husbands on their wedding night. All but one obeyed. As punishment, the forty-nine were sent to the underworld and condemned to eternally pour water into a leaky vessel.

SUPPORT: Remind students that an *allusion* is a reference to a work of literature or art or a historical event.

[pages 29–31]

Inferential Who is Anne referring to by the pronoun *ours* at the bottom of page 29? Use context clues to determine the meaning of the word *spoiled* here. What can you learn about the various group members from this paragraph?

- o The pronoun *ours* refers to the Frank family. They think Margot is quiet because of the terrible circumstances she finds herself living in; the van Daans think Margot is “spoiled,” that is, harmed by having been given everything she wants. There is definitely an “us versus them” perspective here.

Inferential How do you know Anne is very close to her father? Identify the metaphor she uses to describe their relationship.

- o Anne has nothing but admiration for her father, whom she perceives as modest and self-sacrificing. She considers him to be the model and herself the canvas on which—she hopes—his good character traits will one day be “painted.”

Inferential How is Mr. Dussel like some of the others in the annex? How is he different?

- o Like the van Daans, Mr. Dussel seems to take more than his share of the food. He also seems quite selfish. Unlike them, he does not seem to talk much. He comes across as self-important rather than argumentative like the van Daans.

SUPPORT: Remind students that *Bep* refers to the daughter of Mr. Voskuijl, who was mentioned in the selection “Was There a Break-in?” She worked in Mr. Frank’s office and helped the group hiding in the annex.

Discuss the Selections and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Describe the impact that living in hiding had on the people living in the secret annex.

To wrap up, ask the following questions:

1. **Inferential** How does Anne tend to characterize members of the Frank family compared to the other members of the “Annex Eight”? Support your answer with details you recorded on Activity Pages 4.1 and 4.3.
 - o Students’ citations will vary, but Anne generally portrays Mr. Dussel and the van Daans in a negative light—greedy, argumentative, proud, lazy, and stupid—as opposed to her kind and generous family, who work hard, take only their fair share of the food, and are educated (Anne can allude to mythology, her mother is well-versed in literature, and Margot writes poems).
2. **Inferential** How much privacy do Anne and the others have? Use details from the selections to support your answer.
 - o There is hardly any privacy. In the evenings, everyone can hear everyone else’s bedtime preparations. Someone is always waiting to use the bathroom. The group is always together at mealtime; it seems impossible to get away from the van Daans’ continual chatter. There are few moments when anyone is by themselves. For instance, Anne notes that she is alone “at last” in the morning as she removes the blackout screen—suggesting that such moments are indeed rare.
3. **Evaluative** Do you think Anne would feel the same way about these individuals if she did not live with them all the time? Explain your answer.
 - o Responses will vary, but students may recognize that Anne would likely feel differently about these people if she were living under different circumstances.
4. **Evaluative** How do you think living in hiding would impact your behavior and personality? How much do you think living in hiding has impacted the behavior of Anne and the others in the secret annex? Use details from the selections to support your answer.
 - o Responses will vary, but students should recognize that living in continual fear would fray almost anyone’s nerves. Students may point to the frightening gunfire that kept Anne and the others continually on edge; the cramped quarters, which led to petty squabbles; the apparent hoarding or stealing of food by Mr. Dussel; and the tendency of Mr. Dussel and the van Daans to eat as much as possible during mealtimes (possibly due to food shortages).

MORPHOLOGY

15 minutes

Greek/Latin Roots: *judex, juro, malus, pan, polis, volvo*

Practice Greek/Latin Roots

15 minutes

- Point out the Greek/Latin Roots Anchor Chart you displayed during Lesson 2, and use it to review with students the roots for this unit, their meanings, and examples of words that contain them used in sentences.

| Root | Meaning | Example |
|-------|-------------------|--|
| judex | judge | It is best to use good judgment when making decisions. |
| juro | swear, law | Perjury is lying under oath in a court of law. |
| malus | evil, bad | Was the act committed with malicious intent? |
| pan | all | We are in the middle of a COVID pandemic. |
| polis | city | Chicago is a Midwestern metropolis. |
| volvo | roll, turn around | The computer was a revolutionary invention. |

- Help students better understand some of the different ways these roots are used in modern English words.
 - In the word *perjury*, the *juro* root is related to the idea of swearing falsely. In the word *injury*, the *juro* root is related to the idea of violating the law by hurting someone.
 - In the word *malice*, the *malus* root suggests a harmful intention, whereas in the word *malodorous*, the *malus* root simply indicates that the smell is bad.
 - The *pan* root is often used with adjectives to indicate that they are all-inclusive, for example, *Pan-American*.
 - The *volvo* root appears in many words and shows that the idea of rolling can be applied to many things. For example, to involve someone in something is to roll them up in it. We call books volumes because they were originally scrolls that were rolled up. A volute is a seashell rolled up like a scroll.
- Have students turn to Activity Page 4.4. Briefly review the directions, and do the first sentence together. Tell students to complete the activity page in class or for homework.

Write a Personal Narrative: Draft

Review Write a Draft

5 minutes

- Remind students that all writing begins with a draft—a first attempt that will not be perfect, as good and as clear as they can make it.
- Tell students they will use their notes and activity pages from previous lessons to help them write their draft.
- Discuss ways to structure the introduction. Point to the Writing Model, Activity Page 2.3, as a concrete example:
 - o How does the writer engage the reader? (by saying there’s going to be a voyage and the boat is small—and something bad happens)
 - o How was the point of view established? (Right away we know it’s a family of four—the parents, the narrator, Kristin, and her brother, Dickie.)
 - o How were the characters introduced? (The narrator is the main character, so the way she sees and describes things tells us about her. Her brother is the next most important character to the story; we see who he is through his actions.)
- Discuss ways to structure the conclusion. If students’ narratives are focused on “what changed” or “what I learned,” then the conclusion should reflect this in some way, either explicitly or implicitly.
- Point out that in the Writing Model on Activity Page 2.3 the narrator says pretty directly how she changed—but there are other ways to conclude.

Begin Drafting

20 minutes

- Have students create first drafts of their personal narratives, using the blank lines on Activity Page 4.5. Students will refer to this activity page when writing the final draft of their personal narratives.
- Remind students to refer to their Story Arcs from the previous lesson, but explain that elements may shift places on the Story Arc as they begin to write.
- Urge students to focus on sequence of events as well as crafting their introductions and conclusions.
- Make clear that during the actual writing process, it’s not unusual to realize that parts of the story may need to be told in a different order from how they happened. For example, students may begin with the ending and then spend the rest of the story showing what led to that point.

Note to Teachers: Students may find searching through their own experiences for a subject to be distressing or uncomfortable. Work with these students individually to find a way into a topic they can be comfortable writing about. Tell students the subject needn’t be a big thing. Tell students sometimes little changes or insights can have bigness in them: learning to ride a bike is also learning to balance, to have confidence, and just do it!

SUPPORT: Circulate among the students as they write, helping with any questions they have and discussing any problems they may have with structuring their subject.

Wrap Up

5 minutes

- Have volunteers share how their writing went—what they liked about it and what was difficult for them. Focus on tools students found to create suspense or transition from one thing to another—strategies that worked for them might work for everyone.
- Have students complete the drafts they started in Activity Page 4.5.

Take-Home Material

Reading

- Have students review the vocabulary words on Activity Page 4.2.
- Assign “Lunch Break” (pages 26–27) as reading homework.

Morphology

- Have students take home Activity Page 4.4 and complete it for homework.

Writing

- If students did not complete Activity Page 4.5 during the Writing lesson, have them complete it for homework.

Mid-Unit Comprehension Check

You may wish to pause one day before proceeding to Lesson 5 so you can assess students’ reading comprehension thus far. During your next ELA period, administer the Mid-Unit Comprehension Check (Activity Page PP.1), which will take approximately 30–45 minutes for students to complete. You may choose to collect the assessments so a grade can be assigned, and/or you may review the answers with students after they complete the assessment.

Lesson 5

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---------------------------|--------|---|---|
| DAY 1: Reading | 45 min | Independent Reading: “Wenn Die Uhr Halb Neune Schlägt . . .,” “Villains!,” and “A Daily Chore in Our Little Community: Peeling Potatoes!” | <i>Anne Frank’s Tales from the Secret Annex</i> Activity Pages 5.1, 5.2 |
| DAY 2: Grammar | 15 min | Introduce Dangling and Misplaced Modifiers | Modifiers Chart Activity Page 5.3 |
| Writing | 30 min | Write a Personal Narrative: Draft | Activity Page 5.4 |
| Take-Home Material | * | Reading, Grammar, Writing | <i>Anne Frank’s Tales from the Secret Annex</i> , “Freedom in the Annex” and “The Flower Girl” Activity Pages 5.1, 5.3, 5.4 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. (RL.7.1, RL.7.3, RL.7.4, RL.7.6, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.7.5, RI.7.6, RI.7.10)

Writing

Draft a personal narrative. (W.7.3, W.7.3.a, W.7.3.b, W.7.3.e, W.7.4, W.7.5, W.7.10)

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. (W.7.3.b)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.7.1, L.7.1.b, L.7.1.c)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Read and be prepared to help students summarize the homework reading in *Anne Frank's Tales from the Secret Annex*, which includes “Lunch Break” (pages 26–27).
- Write the purpose for reading on the board/chart paper: *Identify the themes in “Wenn Die Uhr Halb Neune Schlägt . . .,” “Villains!,” and “A Daily Chore in Our Little Community: Peeling Potatoes!”*

Writing, Grammar, Morphology, Spelling

- Prepare and display the Modifiers Chart found on page 72 of this Teacher Guide.

DAY 1

READING

45 minutes

Independent Reading: “Wenn Die Uhr Halb Neune Schlägt . . .,” “Villains!,” and “A Daily Chore in Our Little Community: Peeling Potatoes!” [pages 32–38]

Review

10 minutes

- Conduct a brief discussion about the selection “Lunch Break,” which students read for homework. Before beginning, identify the new characters mentioned in the selection. The “man with the shady past” is Mr. van Maaren, a warehouse employee of Mr. Frank’s; Mr. van Maaren is suspected by some historians to be the person who turned the Annex Eight over to the authorities. Mr. de Kok is an acquaintance of Mr. van Maaren. Be sure to tell students that Mr. van Maaren and Mr. de Kok did not know of the Franks’ hiding place at the time Anne wrote this selection.
- Mr. Gies, his wife Miep, Mr. Kugler, and Mr. Kleiman are friends of the Franks who helped them hide in the annex. Historians often referred to them as “the helpers.”

- Also tell students that the BBC is the British Broadcasting Corporation. People in Europe listened to the news programs from the BBC to get accurate information about the war, as most other news outlets on the continent were censored by Nazi Germany.
- Ask questions such as:
 - a. Why do you think everyone was relieved when Mr. van Maaren and Mr. de Kok went home for lunch? (These men did not know the Annex Eight were in hiding, so they posed a threat. When they went home from the warehouse for lunch, the group could relax a bit.)
 - b. What does Anne say about Mr. Dussel that confirms her previous characterizations of him? (Anne calls him a “slow learner” and says he is “pedantic.”)
 - c. How does Anne tell us that Mr. van Daan is an argumentative type of person? (Anne says that even he doesn’t argue with the news broadcast on the radio—suggesting that in most other situations, he does argue.)
 - d. Why is everyone so interested in listening to the BBC? (They can get accurate and up-to-date news about the war.)
 - e. What is Anne’s overall perspective on lunch break time? Why do you think she feels this way? (Anne seems to value this time very much. It is a time for visits from the “helpers”—Mr. Gies, Miep, Mr. Kugler, and Mr. Kleiman—who socialize and share news of the outside world. After lunch is quiet time, which Anne especially values because there is so little of it in the annex.)

Introduce the Selections

5 minutes

- Tell students they will read the selections “Wenn Die Uhr Halb Neune Schlägt . . .,” “Villains!,” and “A Daily Chore in Our Little Community: Peeling Potatoes!”
- Ask students to define theme. If needed, remind students that the theme is a main idea or message a writer is trying to convey to readers. The theme of a narrative is often a message or observation about life.
 - o Remind students that they have studied themes in previous units. Ask: *What were some themes in The Time Machine, which we read earlier this year?* (Possible answers: struggle causes progress, comfort causes decay, even mighty civilizations end, and technology fails.) Ask students to identify themes in other books they have read.
 - o Tell students that in this lesson, they will work independently to identify some major themes in today’s selections.
- Have students turn to page 32 in *Anne Frank’s Tales from the Secret Annex*.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.

- Begin by telling students that the first vocabulary word they will encounter in the selections is *clamber*.
- Have students find the word on page 32 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech than the original word.
- Have students reference Activity Page 5.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“Wenn Die Uhr Halb Neune Schlägt . . .”

1. **clamber**, *v.* to climb awkwardly (32)
2. **veritable**, *adj.* real or genuine (32)
3. **ideal**, *adj.* suitable; perfect (32)
4. **ditto**, *adv.* similarly; as said before (33)
5. **bolster**, *n.* a long, thick pillow placed under other pillows for support (33)

“Villains!”

6. **villain**, *n.* a criminal or bad person (34)
7. **indifference**, *n.* lack of interest or concern (34)
8. **consult**, *v.* to seek information or advice from someone (**consulted**) (34)
9. **conclusion**, *n.* a judgment or decision reached by reasoning (35)

“A Daily Chore in Our Little Community: Peeling Potatoes!”

10. **tentatively**, *adv.* with hesitation or uncertainty (36)
11. **precision**, *n.* the quality of being accurate (36)
12. **absorbed**, *adj.* having one’s attention fully engaged; greatly interested (36)
13. **oblige**, *v.* to be required or forced to do something (**obliged**) (37)
14. **tactics**, *n.* carefully planned actions (37)
15. **stifle**, *v.* to stop oneself from doing something (38)

**Vocabulary Chart for “Wenn Die Uhr Halb Neune Schlägt. . .,” “Villains!,”
and “A Daily Chore in Our Little Community: Peeling Potatoes!”**

| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
|---|---|--|
| Core Vocabulary | clamber veritable bolster | ideal ditto villain indifference consult conclusion tentatively precision absorbed obliged tactics stifle |
| Spanish Cognates for Core Vocabulary | | <i>ideal</i> <i>indiferencia</i> <i>consultar</i> <i>conclusión</i> <i>precisión</i> <i>absorber</i> <i>obligar</i> |
| Multiple-Meaning Core Vocabulary Words | bolster | conclusion precision absorbed obliged stifle |
| Sayings and Phrases | knits his forehead nook and cranny nothing of the kind pays them no mind rubs him the wrong way | |

Read the purpose for reading from the board/chart paper:

Identify the themes in “Wenn Die Uhr Halb Neune Schlägt . . .,” “Villains!,” and “A Daily Chore in Our Little Community: Peeling Potatoes!”

Read the Selections

25 minutes

Have students read the selections independently. After they read each selection, they can complete the relevant section of Activity Page 5.2.

Note to Teacher: During independent reading, you may choose this time to work with individuals or small groups who need extra support using the guided reading supports below. Have these students read small chunks of text silently before pausing to ask them questions. If students’ answers indicate that they are comprehending the text, allow them to read longer chunks before pausing. If students’ answers indicate difficulty in comprehension, have them read aloud.

Read “Wenn Die Uhr Halb Neune Schlägt . . .”

[pages 32–33]

Note to Teacher: The German title of the selection refers to the clock striking “halb neune.” In German this time means “halfway to nine.” In English this time is given as “half past eight”.

Literal The title of this selection means “When the clock strikes half-past eight . . .” in German. Why did Anne give this selection this particular title?

- o Anne gave the selection this title because she is describing a typical morning in the annex at this hour.

Inferential Why do you think Mrs. Frank and Margot are nervous and demand quiet?

- o They are afraid they will be heard by people in the warehouse downstairs, who do not know they are in hiding in the annex.

SUPPORT: If necessary, remind students that most of Mr. Frank’s office staff were aware of the “Annex Eight” and helped them remain hidden. Other than Mr. Voskuijl (who we met in “Was There a Break-in?” in Lesson 1), the warehouse workers do not know about the secret annex.

SUPPORT: Charlie Chaplin was a British actor and film director, best known for his silent film comedies in the 1920s and 1930s. His distinctive (and disheveled) appearance as the “little tramp” character who did not talk—baggy pants, derby hat, cane, and mustache—was well-known throughout the world.

Evaluative Anne refers to this setting as “the ideal family scene.” Do you think she is being ironic? Why or why not? What does a typical morning look like in your home?

- o Accept reasonable answers. Anne’s comment may be a bit ironic, given the cramped and tense living arrangements. Still, under the circumstances, she seems to prize this time of day—her family around her, quietly reading and sharing a few moments together.

Read “Villains!”

[pages 34–35]

Literal What is a *villain*? Who is Anne accusing of being villains? Why?

- o A *villain* is a criminal or bad person. Anne is accusing the van Daans of being villains. She claims that their cat has fleas and, because the van Daans won’t do anything about it, the entire annex has become infested with them.

Literal What did the group try to do about the fleas? Who helped? Who did not help?

- o The group sprayed something throughout the annex to try to kill the fleas—except Peter’s room, which the van Daans did not think was necessary. Anne, Margot, Mr. Frank, and Mr. Dussel also cleaned the annex thoroughly. The van Daans did not help.

Inferential Which words would you use to characterize the van Daans’ behavior in this selection? Explain.

- o From Anne’s perspective, the van Daans are indifferent, selfish, and blaming. It was their cat that brought the fleas into the annex, yet they do nothing to help fix the problem.

Read “A Daily Chore in Our Little Community: Peeling Potatoes!”

[page 36]

CHALLENGE: Recount the potato-peeling scene from the perspective of Mr. Dussel. How might he tell the story differently? [Responses will vary, but students should recognize that Mr. Dussel would likely portray Anne as the stubborn one who peels potatoes incorrectly, rather than the other way around.]

Inferential How does Anne compare Mr. Frank’s peeling technique with Mr. Dussel’s? What does this tell you about Anne?

- o Anne compliments Mr. Dussel by saying that he works hard at peeling the potatoes but criticizes the way he peels them. Anne, as usual, highly praises her father’s technique, calling it “precision work.” According to Anne, he always produces “perfectly peeled potatoes.”

Evaluative Now that you have read several selections, do you think Anne’s perspective is always reliable? Explain.

- o Responses will vary. Students may point out that she rarely has anything good to say about the van Daans and never has anything bad to say about her father. This may be understandable on Anne’s part, but it seems unlikely that her father is *always* in the right and the van Daans are *always* as villainous as they have been portrayed.

[pages 36–37]

Literal/Inferential How is Mrs. van Daan behaving toward Mr. Dussel? Does this align with Anne’s depiction of her in previous selections? Explain.

- o Mrs. van Daan is trying to attract Mr. Dussel’s attention. She seems to be flirting with him (she winks at him). This aligns with Anne’s characterization of Mrs. van Daan in the selection “Anne in Theory” as *coquettish* (that is, flirtatious).

SUPPORT: *Putti* is Mrs. van Daan’s nickname for her husband; *Kerli* is Mr. van Daan’s nickname for his wife. He also sometimes affectionately refers to her as *Mommy*.

Inferential Why does Mr. van Daan become angry with his wife?

- o Mrs. van Daan worries that the British will never invade Europe and defeat Germany. This angers Mr. van Daan, who tells her to be quiet.

Discuss the Selections and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Identify the themes in “Wenn Die Uhr Halb Neune Schlägt . . .,” “Villains!,” and “A Daily Chore in Our Little Community: Peeling Potatoes!”

Ask students to refer to Activity Page 5.2. Call on student volunteers to share themes they found in the selections, such as the importance of family during difficult times. To wrap up, ask the following question:

Inferential Based on your reading of these selections, what themes did you find?

- o Students should use the observations they made on Activity Page 5.2 to respond. Call on student volunteers to share their answers. Responses will vary. Students may point out the following: the importance of family in difficult times, the conflict between selfishness and sacrifice, and the contrast of fear and hope during wartime.

DAY 2

GRAMMAR

15 minutes

Introduce Dangling and Misplaced Modifiers

15 minutes

- Remind students they learned about modifiers in Unit 4, *The Time Machine*. Display the Modifiers Chart you prepared in advance. Remind students that a modifier is a phrase or dependent clause acting as an adjective or an adverb.
 - o Phrases are formed from prepositions or verb forms such as past or present participles or infinitives.
 - Adjective phrase: ***Walking into the store***, I spotted my friend Jeff. The adjective phrase modifies the pronoun *I*.
 - Adverb phrase: We will leave ***in about an hour***. The adverb phrase modifies the verb *leave*.
 - o Dependent clauses have a subject and a predicate.
 - Adjective clause: *Walking into the store*, I spotted my friend Jeff, ***who was just leaving***. The adjective clause modifies the noun *Jeff*.
 - Adverb clause: We decided to go home ***because it was late***. The adverb clause modifies the verb *decided*.

- To avoid confusion, writers must clearly connect modifiers to what they modify.
 - A dangling modifier results when what is modified is missing from the sentence: *Biking to school, the wind felt sharp and cold.*
 - To correct a dangling modifier, identify what is modified. Who is biking? (*I*)
 - Put what is modified next to the modifier: *Biking to school, I...*
 - Then reword the rest of the sentence to complete the idea logically: *Biking to school, I felt the sharp, cold wind.*
 - You can also incorporate what is modified into a dependent clause that makes the connection clear: *As I biked to school, the wind felt sharp and cold.*
 - A misplaced modifier results when what is modified is in the sentence but not clearly associated with the modifier: *I saw a bear, biking along the Blue Ridge Parkway.*
 - To correct a misplaced modifier, move the modifier as close as possible to what it modifies: *Biking along the Blue Ridge Parkway, I saw a bear.*
 - You can also clarify the connection by incorporating what is modified into a dependent clause: *As I was biking along the Blue Ridge Parkway, I saw a bear.*

| MODIFIERS | |
|---------------------------|---|
| Adjective Phrase | Walking into the store, I spotted my friend Jeff. |
| Adverb Phrase | We will leave in about an hour. |
| Adjective Clause | I spotted my friend Jeff, who was just leaving. |
| Adverb Clause | We decided to go home because it was so late. |
| Dangling Modifier | Biking to school, the wind felt sharp and cold. |
| Corrected | Biking to school, I felt the cold, sharp wind. |
| Corrected | As I biked to school, the wind felt sharp and cold. |
| Misplaced Modifier | I saw a bear, biking along the Blue Ridge Parkway. |
| Corrected | Biking along the Blue Ridge Parkway, I saw a bear. |
| Corrected | As I was biking along the Blue Ridge Parkway, I saw a bear. |

- Have students turn to Activity Page 5.3. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

Write a Personal Narrative: Draft

Introduce Dialogue

10 minutes

- Review with students what they know about the use of dialogue in stories. Ask:
 - o How can you tell when someone is speaking?
 - o Does the writer always say who is talking? When might they not tell the reader this? Why?
- Elicit that while dialogue is usually set off by quotation marks, the writer does not always need to explicitly tell the reader who is talking if the situation makes it obvious, as when just two people are conversing alone.
- Review how dialogue is useful for revealing character and personality traits: hearing people speak can bring the people and events in the story to life. Explain the following:
 - o Usually this is done by telling how a person thinks and feels, getting inside their head.
 - o Dialogue can also reveal personality traits—like impatience, kindness, selfishness—just through word choice and tone of voice.
- Dialogue also helps with pacing. Remind students that pacing is the rhythm of a story—the rate at which it moves. Sometimes the narration carries the story, but sometimes, when writers want to bring immediacy or urgency to a moment, they turn to dialogue.
- When writing what someone says in their personal narrative, suggest students ask themselves the following:
 - o Is there a reason to include this as dialogue?
 - o Would dialogue help bring some part of the narrative to life?
 - o Would dialogue ground the narrative in the moment, making it feel like it’s happening “right now”?
 - o Would dialogue reveal something about the person who’s speaking?
 - o Does this person sound like they do in real life?

Review First Drafts

15 minutes

- Have students look over the first drafts of their personal narratives and identify places where they can add dialogue using the strategies described above.
- Have students work independently to complete the exercise on Activity Page 5.4, Stir in Dialogue. Dealing with the prompts should help students work some dialogue into their narratives. Students will refer to this activity page when writing the final draft of their personal narratives.
 - o Next, have students consider how each of these parts will transition to the next. Remind students that transitions include words and phrases like *then*, *and so*, *the next day*, *after that*, and so on.

- Students will use their work from Activity Page 5.4 to complete a draft as homework.
- As students write, circulate around the room, monitoring students' progress and providing guidance and support as needed.

SUPPORT: Make clear that dialogue should sound the way people talk. It can also reveal more about someone's personality than simple narration can. Walk students through this fictional scene, written first as narration, then as dialogue:

Narrative:

William couldn't decide whether to buy the large but rather dull diamond or the brilliant little one.

Dialogue:

William turned to the man at the counter. "Which should I get: the big dull one or the brilliant little one?"

"It depends, sir. Is your fiancée big and dull or little and brilliant?"

Note to students that the dialogue reveals William to be open and forthright—he's willing to admit he's in a quandary. But the man at the counter is wittier. He sees something obvious and is funny about it, if a little snooty. The dialogue also raises intrigue: what kind of person *is* the fiancée?

Wrap Up

5 minutes

- Have volunteers share their experiences with working dialogue into their narratives. Ask: Was it easier to write dialogue for people you know well? Why or why not?

Take-Home Material

Reading

- Have students review the vocabulary words on Activity Page 5.1.
- Assign "Freedom in the Annex" (pages 39–41) and "The Flower Girl" (pages 98–100) as reading homework. Students will complete a close read of the text in the next lesson.

Grammar

- Have students take home Activity Page 5.3 and complete it for homework.

Writing

- If students did not complete Activity Page 5.4 during the Writing lesson, have them complete it for homework.

Lesson 6

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|--|--------|---|--|
| DAY 1: Reading | 45 min | Close Reading: “Freedom in the Annex” and “The Flower Girl” | <i>Anne Frank’s Tales from the Secret Annex</i> Activity Page 6.1 |
| DAY 2: Spelling Writing | 15 min | Practice Spelling Words | Activity Page 6.2 |
| | 30 min | Write a Personal Narrative: Draft | Activity Page 6.3 |
| Take-Home Material | * | Reading, Spelling, Writing | Activity Pages 6.1, 6.2, 6.3 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Reading

Ask and answer literal, inferential, and/or evaluative questions. (RL.7.1, RL.7.2, RL.7.3, RL.7.4, RL.7.10, RI.7.1, RI.7.2, RI.7.3, RI.7.4, RI.5, RI.6, RI.7.10)

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text. (RL.7.2, RI.7.2)

Writing

Draft a personal narrative. (W.7.3, W.7.3.a, W.7.3.b, W.7.3.c, W.7.3.d, W.7.3.e, W.7.4, W.7.5, W.7.10)

Use narrative techniques, such as dialogue, pacing, and description, to develop experiences, events, and/or characters. (W.7.3.b)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others’ ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of English grammar and usage. (L.7.1, L.7.2)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Determine or clarify the meaning of unknown words. (L.7.4, L.7.4.a, L.7.4.c, L.7.4.d)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.b, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Reading

- Write the purpose for reading on the board/chart paper: *Compare how similar themes are covered in diary entries and short stories in Anne Frank's Tales from the Secret Annex.*

DAY 1

READING

45 minutes

Close Reading: “Freedom in the Annex” and “The Flower Girl” [pages 39–41 and 98–100]

Review

10 minutes

- Review with students central ideas already discussed throughout the selections read so far. Ask questions such as:
 - a. *How would you describe Anne's feelings toward the van Daans?* (Possible answer: Anne finds Mr. van Daan intelligent yet argumentative; she thinks Mrs. van Daan is vain and shallow. She thinks they are both selfish.)
 - b. *What is Anne's opinion of Mr. Dussel?* (Possible answer: Anne considers Mr. Dussel petty and not especially bright.)
 - c. *Which member of the Frank family does Anne seem closest to?* (Possible answer: Anne seems closest to her father, whom she considers self-sacrificing and modest.)
 - d. *What are some major themes in the selections we have read?* (Possible answers include the importance of family, mortality, fear versus bravery, selfishness, isolation, duty, and prejudice/anti-Semitism.)

Introduce the Selections

5 minutes

- Tell students they will read the selections “Freedom in the Annex” and “The Flower Girl.”
- Clarify for students that these selections were not included in *The Diary of Anne Frank* but are new to *Anne Frank's Tales from the Secret Annex*. **Tell students that “Freedom in the Annex” is a diary entry and that “The Flower Girl” is an original short story written by Anne.**
- Have students turn to page 39 in *Anne Frank's Tales from the Secret Annex*.

Core Vocabulary

- Preview the core vocabulary words specific to each selection immediately before reading that selection. Alternatively, you can choose to explain the core vocabulary terms when they appear in the text.
- Begin by telling students that the first vocabulary word they will encounter in the selections is *combing*.
- Have students find the word on page 39 of the book.
- Explain that the glossary contains definitions of all the vocabulary words in this book. Have students refer to the glossary on Activity Page SR.1. Point out that these words are listed in alphabetical order. Have students find the word, and ask a student to read its definition.
- Explain the following:
 - o The part of speech follows each word in an abbreviated format as follows: noun–*n.*; verb–*v.*; adjective–*adj.*; adverb–*adv.*
 - o Alternate forms of the word appearing in the selections may follow the definition. They may be a different part of speech from the original word.
- Have students reference Activity Page 6.1 while you read each word and its meaning, noting the following:
 - o The page number (for the first occurrence of the word in the selection) appears in bold print after the definition.
 - o Words are listed in the order in which they appear in the selection.

“Freedom in the Annex”

1. **comb**, *v.* to search carefully (**combing**) (39)
2. **lug**, *v.* to carry something heavy with great effort (**lugs**) (39)
3. **clutches**, *n.* a person’s power or control (40)
4. **blunder**, *n.* a careless mistake (40)
5. **propriety**, *n.* correctness; appropriateness (40)
6. **scowl**, *n.* an angry frown (40)
7. **tread**, *n.* a footstep (41)

“The Flower Girl”

8. **outskirts**, *n.* the outer edge of a town or village (98)
9. **prospect**, *n.* likelihood; hope or expectation (98)
10. **plucky**, *adj.* having or showing courage in the face of difficulties (98)
11. **hawk**, *v.* to offer something for sale (**hawking**) (99)
12. **wares**, *n.* goods offered for sale (99)

13. **cramped**, *adj.* hemmed in by lack of space; crowded (**99**)
14. **bleak**, *adj.* miserable; dreary; drab (**99**)
15. **meager**, *adj.* lacking in quantity; tiny; inadequate (**100**)
16. **content**, *adj.* happy; pleased (**100**)

| Vocabulary Chart for “Freedom in the Annex” and “The Flower Girl” | | |
|---|---------------------------------|---|
| Vocabulary Type | Tier 3 Domain-Specific Words | Tier 2 General Academic Words |
| Core Vocabulary | propriety | comb lug clutches blunder scowl tread outskirts prospect plucky hawk wares cramped bleak meager content |
| Spanish Cognates for Core Vocabulary | | <i>prospecto</i> <i>contento</i> |
| Multiple-Meaning Core Vocabulary Words | | comb lug clutches tread prospect hawk content |
| Sayings and Phrases | exchange looks set off | |

Read the purpose for reading from the board/chart paper:

Compare how similar themes are covered in the diary entries and the short stories in *Anne Frank's Tales from the Secret Annex*.

Read the Selections

25 minutes

The practice of close reading involves directing students' attention to specific aspects of a text. The guided reading supports in this close reading of the selections are intended to provide this focus and are labeled as follows:

- **VOC** indicates questions or comments that focus on vocabulary to explain meanings or check student understanding and may highlight multiple-meaning words or idioms.
- **SYN** indicates questions or comments that focus on syntax to explain complex sentences and syntactic structure.
- **COMP** indicates questions or comments that focus on students' comprehension of the text. These questions require text-based responses and are sequenced to build a gradual understanding of the key details of the text. Students may provide multiple responses using different pieces of evidence, grounding inferences logically in the text.
- **LIT** indicates questions or comments that focus on literary devices, which are techniques an author uses to produce a specific effect such as alliteration, similes, metaphors, etc.

Not all question types will be included in each close reading lesson.

These labels and their explanations are for your reference and are not intended to be shared with students. Also, guided reading supports in brackets are intended to guide you in facilitating discussion and should not be read verbatim to students. Guided reading supports not presented in brackets should be read aloud verbatim.

There are many ways for students to respond to the questions. Vary how you elicit students' responses to promote student engagement. For example:

- Have students work in pairs. Following each question, direct students to consult with their partner about the correct response before one student responds.
- Have students work in small groups of three or four students. Following each question, direct students to consult with others in their group about the correct response before one student responds.
- Following a question, have all students provide a written response before one student responds orally.

SUPPORT: If students forget the meanings of any of the vocabulary terms discussed at the beginning of this lesson, refer them to Activity Page 6.1.

Have students read aloud or silently. Pause at each point indicated to explain or clarify the text.

Read “Freedom in the Annex”

[Have students read the first two paragraphs on page 39.]

COMP/Literal Who is Bep? What does Anne say Bep’s arrival signals? [If necessary, remind students of the brief biographical sketch of Bep given in Lesson 1.]

- o Bep is an office worker for Mr. Frank’s business and one of the people who keep the “Annex Eight” hidden. Anne says Bep’s arrival signals the beginning of the group’s nightly freedom.

COMP/Inferential Does Mrs. van Daan’s behavior in this scene fit with Anne’s description of her in previous selections? Explain. Why does Bep wink at Anne?

- o Yes, Mrs. van Daan immediately begins telling Bep what she wants—this fits with Anne’s previous descriptions of Mrs. van Daan as shallow and selfish. Bep winks at Anne because she is amused by Mrs. van Daan’s predictable behavior.

CHALLENGE: What time does this scene begin? Why would the Annex Eight be free to move around a bit at this time? (Think about the warehouse and Mr. Frank’s business.) [Possible answer: The warehouse workers, who do not know about the Annex Eight, go home from work at 5:30 p.m. Now that the “coast is clear,” the people in the annex can move about a bit more freely.]

[Have students read the next two paragraphs on pages 39–40.]

VOC/Literal What is happening in Mr. Kugler’s office? What does it mean to “comb” the drawers and files?

- o Various members of the group are in Mr. Kugler’s office. Mr. van Daan is looking through the drawers and files for the mail (the definition of the term *combing through*); Margot is looking for a quiet place to work; Mr. Frank is carrying the typewriter upstairs; Mrs. van Daan puts on some water; Mrs. Frank begins cooking potatoes; and Peter picks up the other cat and gets the warehouse key.

SUPPORT: Boche is another one of Peter’s cats. During World War II, “Boche” was an unflattering nickname used to refer to a German.

[Have students read the rest of the selection.]

COMP/LIT/Inferential Mr. van Daan becomes angry because of a blunder made by Mr. Kugler, one of Mr. Frank’s office workers. How does Mr. van Daan make a blunder in this scene? [If necessary, remind students that the Keg Company is a business next door to the secret annex; it was featured in the selection from Lesson 1.]

- o Mr. van Daan has slammed a door, making a loud noise. This could be a dangerous blunder (careless mistake) because the workers in the Keg Company next door might hear the noise, leading to the discovery of the Annex Eight.

COMP/Evaluative What is your definition of *freedom*? Does your vision of freedom look like the scene in this selection? Do you think the title of the selection might be ironic? Explain.

- o Students’ definition of *freedom* will differ. They should recognize, however, that everyone in the group is busy working in this selection. The only “freedom” they have

here is the ability to move into other parts of the building. This suggests that Anne's title for this selection is ironic—the Annex Eight are not free at all, as they are still confined to their hiding place.

Read “The Flower Girl”

Note to Teacher: If necessary, remind students before reading that this selection is a short story written by Anne Frank, not a diary entry.

[page 98]

VOC/ Inferential How would you describe the girl's personality? What does it mean to be plucky?

- o The girl tries to be as cheerful as she can, yet the long journey wears her out. Nevertheless, she keeps on moving until she reaches the city. *Plucky* means having or showing courage in the face of difficulties.

COMP/Inferential How might the flower girl be a symbol for Anne Frank herself? Compare the flower girl's personality to Anne's, based on what you have read in the previous diary selections.

- o Both the flower girl and Anne are up early in the morning and are always hard at work. Though they both live in difficult circumstances, they try to be as brave and cheerful as they can be—even though they both sometimes feel exhausted.

Note to Teacher: Tell students to look for other similarities between Anne and the flower girl as they continue to read the story.

[page 99]

VOC/Inferential Identify the adverbs and adjectives in the second paragraph. Are these descriptive words similar to or different from words Anne uses to describe life in the secret annex?

- o Adjectives and adverbs in this paragraph include *busy*, *loudly*, *shrill*, and *angry*. Anne often uses similar words to describe life in the secret annex. Everyone is always busy, there are frequent angry outbursts and arguments, and despite the need for quiet, life in the annex can often be loud and shrill.

VOC/Inferential How does the description of Krista's cottage compare to Anne's description of the annex?

- o Both are unpleasant places—cold, lonely, and bleak. Both are cramped. There is not much space for anyone to have time alone.

COMP/Inferential How are Krista and her sister alike? Does Krista's sister remind you of anyone in the annex?

- o Like Krista, her sister works from early in the morning to late at night. This sounds a lot like Anne's sister, Margot.

COMP/LIT/Inferential What activity takes place in the flower girl’s cottage that Anne writes about frequently in her diary? How are the meals in both the cottage and the annex alike?

- o Peeling potatoes takes place in both places, and the meals in both places are “meager,” that is, sparse and unsatisfying.

COMP/Inferential How does the flower girl describe herself at the end of the story?

- o The flower girl says she is happy (*content*) as long as she gets those special fifteen minutes of alone time each day.

Discuss the Selections and Wrap Up the Lesson

5 minutes

Remind students of the purpose for reading:

Compare how similar themes are covered in diary entries and short stories in *Anne Frank’s Tales from the Secret Annex*.

To wrap up, ask the following questions:

1. **Inferential** What are some ways that the flower girl’s life is like Anne Frank’s life in the annex?
 - o Possible answer: Both the flower girl and Anne work very hard and try to keep a positive outlook on life, even though it is sometimes hard. They are both artistic and have dreams and imaginations. Their living and working arrangements are cramped and noisy. They persevere as best they can.
2. **Inferential** Identify some themes from “The Flower Girl” that often arise in the selections from Anne’s diary.
 - o Responses will vary. Possible answers include the conflict between hope and despair, the importance of family, the importance of hard work, and the value of quiet times and dreams.

DAY 2

SPELLING

15 minutes

Greek/Latin Roots *judex, juro, malus, pan, polis, and volvo*

Practice Spelling Words

15 minutes

- Tell students they will practice writing spelling words.
- Remind students that these words contain the Greek/Latin roots *judex, juro, malus, pan, polis, or volvo*.
- Have students turn to Activity Page 6.2. Explain that they will work with a partner to create sentences for each of these words. Each sentence should contain a modifier phrase or clause that clearly goes with what it modifies.

- Remind students that they will complete their spelling assessment during the next lesson.
- Collect completed Activity Page 6.2 to review and grade at a later time.

WRITING

30 minutes

Write a Personal Narrative: Draft

Introduce Descriptive Language

5 minutes

- Explain that descriptive language does more than simply describe or illustrate a narrative. Bright, clear description with precise words can power a narrative and give it pace.
- Provide an example of descriptive language drawn from the Writing Model on Activity Page 2.3.

The sea welled up in the late afternoon light like the back of a giant tortoise—a menacing one, with a dull lead shell.

Ask:

- o Why does this work to describe the subject? (It brings the sea alive as a monster heading toward them; the dull metal look feels real.)
- o What does the description tell you about the situation? (that danger is looming, that the tide is coming to get them)
- o How does the description's language create a sense of dread? (A giant, menacing tortoise would be scary)
- Emphasize that good description draws on all the senses, not just sight and sound but also smell and touch and whatever it is that makes hairs stick up on the back of your neck.
- Tell students to use everything they have in their toolbox—good vocabulary, specific words that fit what they're describing. Give an example: *The sprocket popped out of the chain*. If the sprocket “came” out of the chain, we’d know the meaning—but “popped” makes you *feel* it.
- Urge students not to shy away from poetic language—if good metaphors and similes occur, they should feel free to use them. Remind students that metaphors describe something by using something else: *A ball of fire, the horse charged on*. Similes do the same thing using *like* or *as*: *The horse charged on like a ball of fire*
- Explain how it is that description can slow the pace, as the words make the reader picture a scene or a subject—a moment of contemplation can be a relief from the action, or it can build suspense. Give an example:

The tide was coming in. Water was sweeping toward us. And above us was only a steep sandstone cliff.

- Wrap up by reminding students to consider carefully what makes something *worth* describing—instead of describing just to describe. Explain that you might think something looks interesting but that what matters (and deserves description) are things that help the reader better understand the setting, plot, or characters.

- Have students look over their first drafts of their personal narratives and identify places that need more description.
- Give students specifics to look for, drawing on examples from Activity Page 6.3. Have students begin in class and complete for homework. Students will refer to this activity page when writing the final draft of their personal narratives.
- Encourage students to use the strategies described above to revise and develop their narratives.
- Explain that, although spotting what needs description is one thing, it's also important to find places where the pacing calls for a pause or a slowdown. Tell students that, in those cases, they should look for something to describe that will fill out someone in the narrative or advance the story—serving the narrative while providing the reader with a breather.
- Example: A story about growing up with a special needs sibling may have a dramatic scene with lots of dialogue and a quick pace. Once the action's over, a moment of contemplation will allow the reader to absorb the drama of what happened and what it meant to the individuals described in the narrative.
 - o That description can be anything—a hummingbird batting against the window, the lap of water at the shore, a dog barking in the distance.
 - o Explain that, if possible, students should find something that carries forward the emotion of the scene or relates to its meaning.
 - o If the narrative needs a time transition, describing what's going on with the sun may help—or a loudly ticking clock.

Note to Teacher: As an extension activity for students who resonate strongly with description, either discuss with them individually or have them pair up to discuss the technique used in the Writing Model to describe the incoming tide. Elicit that the “giant tortoise” draws on a form of simile called personification. This personifies the threat of the onrushing tide, as well as providing an image that reveals the narrator's own fear and anticipation.

Activity: Add Descriptive Language

10 minutes

- As students use Activity Page 6.3 to work descriptive language into their narratives, they should use the opportunity to make sure their draft has all the elements it needs.
- Go over the elements students must include to make their narratives complete.
- Remind students briefly that plot is the shape of the story's action—what happens. Pacing is the rate or speed at which the story is told. Generally, action and dialogue speed things up, and description slows them down.
- In a personal narrative, the characters are real people—but the reader needs to be drawn into their situations, just as in fiction. Have students ask themselves:
 - o Who is this person when they're alone? When they're with friends?
 - o Is this someone who can be described with one word—aggressive? Vivacious? Silly? Tedious?

- Emphasize that the individuals and events should develop naturally, using dialogue and description to help create pacing.
- Remind students to use a variety of transitions to convey the sequence of events and signal shifts in time or place—and that description can often accomplish this: as the sun dips lower, for instance, the light changes the look of things.
- The conclusion should reflect on experiences and events that happen in the narrative and not be abrupt or feel “unfinished”—and that description can play a role in making clear what the resolution is.

SUPPORT: The task of adding description may overwhelm students with more limited vocabularies. Make clear to them that they may use the activity page as they used Activity Page 5.4 previously—as a place to jot down a section of their story where they think they could use description, then add it back in again with the description.

- Point out that the actual description can be very simple. In the Writing Model on Activity Page 2.3, there are only one or two moments that include descriptive language—but those convey the danger the characters are in, the physical sensations they’re having, or the time of day and what this means when you’re at the seashore.

Wrap Up

5 minutes

Discuss with students problems or issues they may have had with their second drafts. Elicit that sometimes, even though it seems like starting over, revisions that involve big changes can be the start of something great.

- Have students take home Activity Page 6.3 to complete as homework.

Take-Home Material

Reading

- Have students review the vocabulary words on Activity Page 6.1.

Spelling

- Have students take home Activity Page 6.2 to practice spelling words.

Writing

- If students did not complete Activity Page 6.3 during the Writing lesson, have them complete it for homework.

Lesson 7

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---|--------|---|--------------------------------------|
| DAY 1: Grammar Writing | 15 min | Practice Avoiding Dangling and Misplaced Modifiers | Modifiers Chart Activity Page 7.1 |
| | 30 min | Write a Personal Narrative: Share, Evaluate, Revise | Activity Pages 7.2, 7.3 |
| DAY 2: Spelling Writing | 15 min | Spelling Assessment | Activity Page 7.4 |
| | 30 min | Write a Personal Narrative: Edit | Activity Page 7.5 |
| Take-Home Material | * | Grammar, Writing | Activity Pages 7.1, 7.3, 7.5 |

Primary Focus Objectives

By the end of this lesson, students will be able to:

Writing

Review how the writing assignment will be marked. Conduct a peer review of student drafts. Revise drafts on the basis of feedback. (W.7.3, W.7.3.a, W.7.3.b, W.7.3.c, W.7.3.d, W.7.3.e, W.7.4, W.7.5, W.7.10)

With some guidance and support from peers and adults, develop and strengthen writing by editing. (W.7.4, W.7.5, W.7.10)

Speaking and Listening

Ask and answer questions about the text. (SL.7.1)

Follow rules of classroom discussion. (SL.7.1.b)

Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on Grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly. (SL.7.1, SL.7.1.a–d)

Language

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking. (L.7.1, L.7.1.c)

Spell correctly. (L.7.2.b)

Use knowledge of language and its conventions when writing. (L.7.3)

Use known strategies such as using context clues, Greek or Latin affixes and roots, as well as reference sources such as print or online dictionaries to determine or clarify the meaning of words. (L.7.4, L.7.4.a, L.7.4.b, L.7.4.c, L.7.4.d, L.7.5.b)

Demonstrate understanding of word relationships. (L.7.5, L.7.5.c)

Acquire and use grade-appropriate vocabulary. (L.7.6)

ADVANCE PREPARATION

Writing, Grammar, Morphology, Spelling

- Display the Modifiers Chart from Lesson 5.

DAY 1

GRAMMAR

15 minutes

Avoiding Dangling and Misplaced Modifiers

Practice Avoiding Dangling and Misplaced Modifiers

15 minutes

- Remind students they learned about dangling and misplaced modifiers in Lesson 5. A modifier is a phrase or dependent clause acting as an adjective or an adverb.
- To avoid confusion, writers must clearly connect modifiers to what they modify.
 - o When the word a modifier goes with is missing from its sentence, the result is a dangling modifier: *Tired and hungry, the sight of the campsite was a happy one.*
 - What does *tired and hungry* modify? *The person seeing the campsite. But that information is missing from the original sentence.*
 - Add *Mike* next to the modifier, and reword the rest of the sentence: *Tired and hungry, Mike was happy to see his campsite.*
 - o A modifier is misplaced when it appears to go with a word in its sentence other than the one it modifies: *We could hear bats, sitting around the campfire.*
 - What does *sitting around the campfire* modify? *We.*
 - Move *sitting around the campfire* next to *we*: *Sitting around the campfire, we could hear bats.*
- Note that adverb placement changes the meaning of a sentence.
 - o Jason **only** runs two miles every day. This sentence means that running is the only exercise Jason gets. *Jennifer lifts weights and runs two miles every day, but Jason only runs two miles.*

- o *Jason runs only two miles every day.* This sentence means that Jason runs two miles every day instead of running more than two miles.
- Have students turn to Activity Page 7.1. Briefly review together the directions. Circulate around the room to be certain that students understand the directions. Tell students to complete the remainder of the activity page for homework.

WRITING

30 minutes

Personal Narrative: Share, Evaluate, Revise

Introduce the Rubric and Peer Review Checklist

10 minutes

- Review that the main purpose of this exercise is to review a personal narrative that draws on the students' experience—whether it's an event, a situation, or some other significant aspect of their personal lives.
- Have students turn to the Personal Narrative Rubric on Activity Page 7.2, and go over each of the categories with students. Explain that students will use the rubric to evaluate their narratives and determine where they need to revise and edit.
- Introduce the Peer Review Checklist on Activity Page 7.3. Explain that students will use this checklist to help review a classmate's personal narrative. Read through the instructions on both sides of the checklist, and make sure students understand what they are to do.

Conduct a Peer Conference

15 minutes

- Have students find a partner and exchange narratives. Students should use the Personal Narrative Rubric and Peer Review Checklist to evaluate one another's narratives.
- When students have completed their review of their peer's narrative, provide them an opportunity to confer with one another to discuss the suggestions recorded on the Peer Review Checklist on Activity Page 7.3.

Note to Teacher: You may choose to have students conduct the conference face-to-face in class or via the internet for homework.

Revise

5 minutes

- Students should use the Peer Review Checklist to revise their drafts.
- Students may begin their revisions in class and complete them for homework.

SUPPORT: Encourage students to make their remarks constructive—first drafts are called this for a reason. There is bound to be room for improvement. Explain that the strength of personal narrative lies in how the writer reveals meaning from the events of a clearly told story. Suggest questions to consider as students revise.

- Is the story's point of view clear from the start?
- Does the writer use precise descriptive and sensory language?
- Is there a clear rising action, climax, and resolution?

- Is the dramatic arc of the story clear as it moves from beginning to end?
- Does the dialogue—if any—read naturally, as spoken language?
- Does the narrative feel personal?
- Does the conclusion reference events or situations within the story?
- Does the conclusion contemplate the meaning of the story?

Have students take home Activity Page 7.3 to complete as homework.

DAY 2

SPELLING

15 minutes

Greek/Latin Roots *judex, juro, malus, pan, polis, and volvo*

Assessment

15 minutes

- Have students turn to Activity Page 7.4 for the spelling assessment.
- Using the following list, read the words one at a time in the following manner: Say the word, use it in a sentence, and then repeat the word.
- Tell students that at the end you will review the list once more.
- Remind students to pronounce and spell each word syllable by syllable.

| | |
|-----------------|--|
| 1. judgment | Use good <u>judgment</u> when you choose your friends. |
| 2. prejudice | <u>Prejudice</u> toward people can get in the way of fairness. |
| 3. injury | An <u>injury</u> can be emotional as well as physical. |
| 4. perjury | Do not commit <u>perjury</u> when you testify. |
| 5. malice | <u>Malice</u> increases the seriousness of a crime. |
| 6. malady | Is your <u>malady</u> serious enough for you to see a doctor? |
| 7. panacea | Some people see technology as a <u>panacea</u> . |
| 8. pandemic | A <u>pandemic</u> can change everyday life dramatically. |
| 9. policy | We need a <u>policy</u> to guide our response to a crisis. |
| 10. political | <u>Political</u> parties build platforms of what they hope to accomplish if elected. |
| 11. evolve | Some moths have <u>evolved</u> to look like owls. |
| 12. involvement | Until recently, I have had little <u>involvement</u> in politics. |

- After reading all of the words, review the list slowly, reading each word once more.
- Have students write a sentence using two of the spelling words. Remind students to avoid dangling and misplaced modifiers.
- Remind students also to check their work for appropriate structure, capitalization, and punctuation.
- Collect all spelling assessments to grade later. Use of the template provided below is highly recommended to identify and analyze students' errors.

Spelling Assessment Analysis Chart

[illegible]

- Students might make the following errors:
 - o judgment: using “udge” for /uj/
 - o prejudice: using “edg” or “edge” for /ej/
 - o perjury: using “pur” for /pur/
 - o malice: using “is” or “iss” for /is/
 - o panacea: using “ia” for /eeə/
 - o involvement: using “olv” for /awlv/
- Also, examine the sentence for errors in structure, capitalization, and punctuation.
- Although any of the above student-error scenarios may occur, misspellings may be due to many other factors. You may find it helpful to use the analysis chart to record any student errors. For example:
 - o Is the student consistently making errors on specific vowels? Which ones?
 - o Is the student consistently making errors at the ends of the words?
 - o Is the student consistently making errors in multisyllable words but not single-syllable words?

WRITING

30 minutes

Write a Personal Narrative: Edit

Review

5 minutes

- Review transitions with students. Remind students that they have studied transitions in previous units but that the focus in this unit is on transitions in narrative writing—using transitions to convey sequence and signal shifts from one time frame or setting to another.
- Use the Writing Model from Activity Page 2.3 to demonstrate transitions. Example: One day, when we were camped on Matia, a small island just inside Canada, a string of days began that were far from happy.
- Note how the writer plants the reader in a single day, then suggests that the narrative will be about the “string of days” that follow.
- Point out that this both grounds the reader in the “present” of the story and sets up what is to come as a kind of sequence. Note that this allows the reader to focus on what happens—the reader knows where they are and where they are going.

Edit

25 minutes

Have students edit their drafts using the Editing Checklist on Activity Page 7.5 and then write their final copy. Students will need to refer to the following, previously completed activity pages: 4.5, 5.4, and 6.3. Students may finish editing their final drafts for homework.

Note to Teacher: If computer resources are available to your students, have them type their final drafts. Discuss computer editing tools such as spelling and grammar checkers. Explain that while these tools are helpful, it is still important for students to understand how to spot and correct their own errors.

SUPPORT: Encourage students to check that their sentences are complete. Suggest students read the sentences aloud. Often mistakes show up more easily when we hear them read aloud

Publish

The publish step for this unit will take place during a Pausing Point.

Take-Home Material

Grammar

- Have students take home Activity Page 7.1 and complete it for homework.

Writing

- If students did not complete Activity Pages 7.3 and 7.5 during the Writing lesson, have them complete them for homework.

Lesson 8

AT A GLANCE CHART

| Lesson | Time | Activity | Materials |
|---|--------|----------------------|-------------------|
| DAY 1: Unit Assessment | 35 min | Unit Assessment | Activity Page 8.1 |
| Unit Feedback Survey | 10 min | Unit Feedback Survey | Activity Page 8.2 |

ADVANCE PREPARATION

- Erase or cover any morphology and grammar charts displayed in the classroom prior to the assessment.

UNIT ASSESSMENT

35 minutes

- Make sure each student has a copy of Activity Page 8.1. You may have collected this activity page from students at the beginning of the unit.
- Tell students they will read two selections, answer questions about each, and respond to a writing prompt. In the next sections, they will answer grammar and morphology questions evaluating the skills they have practiced in this unit.
- Encourage students to do their best.
- Once students have finished the assessment, encourage them to review their papers quietly, rereading and checking their answers carefully.
- Circulate around the room as students complete the assessment to ensure everyone is working individually. Assist students as needed, but do not provide them with answers.

Reading Comprehension

The reading comprehension section of the Unit Assessment contains two selections from *Anne Frank's Tales from the Annex* that students have not previously read, along with accompanying questions. The first is a literary text, a diary entry about the way the residents of the annex felt about the war. The second selection is another literary text, a short story about a girl who is sad but no longer desperate, that was written by Anne Frank.

These texts were created using guidance from the Common Core State Standards (CCSS) and recommendations from Student Achievement Partners (achievethecore.org). These texts are considered worthy of students' time to read and meet the expectations for text complexity at Grade 7. The texts feature core content and domain vocabulary that students can draw on in service of comprehending the text.

The questions pertaining to these texts are aligned to the CCSS and are worthy of students' time to answer. Questions have been designed to require deep analysis of the text, rather than focusing on minor points. Thus, each item might address multiple standards. In general, the selected-response items address Reading standards, and the constructed-response item addresses Writing standards. To prepare students for CCSS-aligned assessments, such as those developed by the Partnership for Assessment of Readiness for College and Careers (PARCC) and Smarter Balanced, some items replicate how technology may be incorporated in those assessments, using a paper-and-pencil format.

UNIT ASSESSMENT ANALYSIS

Quantitative and Qualitative Analysis of Text

The texts used in the reading comprehension assessment, “The Attitude of the Annex Residents Toward the War” (literary text) and “Jo” (literary text), have been profiled for text complexity using the quantitative measures described in the Common Core State Standards for English Language Arts, Supplement to Appendix A, “New Research on Text Complexity” (corestandards.org/resources). Both selections fall within the Common Core Grades 7–8 Band.

Reading Comprehension Item Annotations and Correct Answer and Distractor Rationales

* To receive a point for a two-part question, students must correctly answer both parts of the question.

| Item | Correct Answer(s) | Standards |
|--|---|---|
| 1 <i>Literal</i> | D | RL.7.1, RI.7.6 |
| *2 Part A <i>Literal</i> | A | RL.7.1, RI.7.1 |
| *2 Part B <i>Inferential</i> | Her face is described as “tear-stained,” indicating that she has been crying. | RL.7.1, RI.7.1, RI.7.3, RI.7.5 |
| *3 Part A <i>Inferential</i> | C | RL.7.1, RI.7.1 |
| *3 Part B <i>Inferential</i> | “Paul has left me, I’m all alone, perhaps for good, but I just can’t go on, I can’t do anything, I only know how desperate I feel.” | RL.7.1, RI.7.1, RI.7.3, RI.7.4, RI.7.5, L.7.5 |
| 4 <i>Inferential</i> | “big, thick clouds, looking like so many wads of blotting paper in the cloudy light.” | RL.7.1, RI.7.1, RI.7.4, L.7.5 |

| Item | Correct Answer(s) | Standards |
|--------------------------------|---|------------------------|
| 5 <i>Inferential</i> | A | RL.7.1, RI.7.1, RI.7.2 |
| 6 <i>Inferential</i> | D | RL.7.1, RI.7.1, RI.7.2 |
| 7 <i>Evaluative</i> | Possible answer: Hiding in the secret annex is exhausting, and Anne sometimes gives in to sadness and despair. But, like Jo, Anne fights against those feelings, knowing that they can only lead to further desperation. By writing in her diary, Anne is going on a voyage of self-discovery. Jo has also looked into herself (through nature) and found that she is much stronger than she thought she was. In times of hardship, one must not let despair win. Both Anne and Jo seem to understand this. | RL.7.1, RI.7.1, RI.7.2 |

Writing Prompt Scoring

The writing prompt addresses CCSS W.7.4, W.7.10, L.7.1 and L.7.2.

| Score | 4 | 3 | 2 | 1 |
|-----------------|---|--|--|--|
| Criteria | Student writes a clear, coherent response. Response includes all the following: a description of topics and ideas developed and textual evidence. Response includes sentence variety and has no errors in grammar, spelling, and punctuation. | Student writes a mostly clear response. Response includes most of the following: a description of topics and ideas developed and textual evidence. Response mostly includes sentence variety and has minimal errors in grammar, spelling, and punctuation. | Student writes a response that has some omissions in a description of topics and ideas developed and textual evidence. Response may include sentence variety and has a number of errors in grammar, spelling, and punctuation. | Student writes a response that has many omissions in a description of topics and ideas developed and textual evidence. Response does not include sentence variety and has many errors in grammar, spelling, and punctuation. |

Grammar Answer Key

The Grammar section addresses CCSS L.7.1 and L.7.2.

1. With nothing to eat or drink for two days, we were happy to see the grocery store.
OR: Because we had had nothing to eat or drink for two days, the grocery store was a happy sight.
2. My friend heard an owl, smelled a skunk, and saw a bear in the woods today, but I only saw a bear.
3. Today, in the park, I met a man named Smith walking a dachshund.
4. One day they will honor with a statue the first person to walk on Mars.
5. Unaware of how late it was, we foolishly stayed up to watch another movie.

6. Today, walking to the library, I saw an organ grinder with a monkey.
7. My other friend saw three bears in the woods today, but I saw only one bear.
8. I fed peanuts to my pet mouse Sylvester, nestled comfortably inside my suitcase.
9. Staring into the mist, I saw three mysterious figures. OR As I stared into the mist, three mysterious figures appeared.
10. Very disappointed, I realized that my friend hadn't come to meet me as we agreed.
11. Looking toward the horizon, I saw dark clouds telling me of an approaching storm, OR As I looked toward the horizon, dark clouds told me of an approaching storm.
12. As my aunt rushed to give me a big hug, I was happy to see her again.

Morphology Answer Key

The Morphology section addresses CCSS L.7.1 and L.7.2.

1. F
2. K
3. L
4. B
5. G
6. H
7. A
8. I
9. C
10. D
11. E
12. J

UNIT FEEDBACK SURVEY

10 minutes

At the conclusion of the unit, have students complete the Unit Feedback Survey on Activity Page 8.2. Make sure students know that you respect their opinions and will take seriously all constructive feedback. Please take time to review and react to students' responses and comments. Consider how you might teach the next unit differently to improve learning and students' experiences.

Pausing Point

Culminating Activities

The following activities are offered should you choose to pause at one or two points during the teaching of this unit. During that time we recommend that you use one or more of the Culminating Activities described below or an activity you create.

End-of-Unit Comprehension Check

Use the first day of the Pausing Point to administer the optional assessment of general comprehension acquired by reading the selections from Lessons 5–6. Make sure each student has a copy of Activity Page PP.2. You may have collected this activity page from students at the beginning of the unit.

- Allow students as much time as they need to complete the assessment during the first Pausing Point day. In most cases, this assessment will take approximately thirty to forty-five minutes.
- Tell students to read and answer the questions about *Anne Frank’s Tales from the Secret Annex*. Encourage students to do their best and review their work once they have finished.
- Circulate around the room as students complete the assessment to ensure that everyone is working individually.

Pausing Point to Address Assessment Results

Please use the final two days of this unit to address results of the Unit Assessment (for reading comprehension, grammar, and morphology) and spelling assessment. Use each student’s scores on the Unit Assessment to determine which remediation and/or enrichment opportunities will benefit particular students. In assigning these remediation and/or enrichment activities, you may choose to have students work individually, in small groups, or as a whole class.

Remediation

Reading Comprehension

It is important to understand that poor performance on the Reading Comprehension section of the Unit Assessment may be attributable to any number of factors. To ascertain which remediation efforts will be most worthwhile, it is highly recommended that you ask any student who performed poorly on this section to read at least one of the assessment passages aloud to you orally, one on one. If the student frequently misreads words in the text, this is indication of a more global decoding problem that may require further assessment and remediation by a reading specialist outside the context of the regular classroom.

If the student does not misread words but reads haltingly, a lack of fluency may impede comprehension.

Once the student finishes reading the passage(s) aloud, ask the comprehension questions orally. Analyze whether the student makes errors on the same questions answered incorrectly on the written assessment, as well as the type of questions answered incorrectly. Does the student have difficulty answering particular types of questions? If so, guided rereading of specific chapters in a small-group setting with other students who are struggling may be helpful. Choose chapters that were not already used for small-group instruction, and provide specific guidance as to how to use clues in the text to arrive at the correct answer.

Grammar, Morphology, and Spelling

For additional practice with the grammar, morphology, and spelling skills taught in this unit, you may wish to have students complete the Grammar and Morphology/Spelling Pausing Point activity pages provided in the Activity Book (PP.3–PP.4).

If students demonstrate a need for remediation in the foundational grammar and morphology skills required for the lessons in Grade 7, consult the CKLA Grade 6 Skills Strand materials for additional grammar and morphology lessons and activities. Alternatively, for students who demonstrate a general proficiency in grammar and morphology but who demonstrate a need for remediation in connection with specific skills covered in this unit, you may provide a more targeted remediation by reteaching only the lessons for those skills.

Writing

Redirect students to Activity Page 7.2 (Personal Narrative Rubric), Activity Page 7.5 (Personal Narrative Editing Checklist), and their completed personal narrative. Provide time during the Pausing Point for students to revise and rewrite their essay using all of the above tools. The Personal Narrative Rubric and Personal Narrative Editing Checklist are included in the Teacher Resources section of this Teacher Guide for your reference.

If possible, meet briefly with each student to review their plans for revision and provide additional guidance.

Evaluate students' work after revisions are complete using the Personal Narrative Rubric and Personal Narrative Editing Checklist. Meet briefly with each student to provide feedback.

Enrichment

If students have mastered the skills in the *Anne Frank's Tales from the Secret Annex* unit, their experience with the unit concepts may be enriched by the following activities. Please preview in advance any third-party resources (i.e., links to websites other than the Core Knowledge Foundation) to determine suitability for the students with whom you work.

- Anne Frank's story has been retold many times in graphic novel form (for example, *Anne Frank's Diary: The Graphic Adaptation* [Pantheon: 2018; ISBN: 978-1101871799]). Have students use Activity Page E.1 to create their own graphic page based on a scene from one of the selections.

- Show *The Diary of Anne Frank*, a 2020 full-length movie (1 hour 40 minutes) available for free on YouTube. Note that the movie does include advertisements, which you can skip. See Online Resources, Pausing Point for the link to this movie: <https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>. Ask students to watch the movie and use Activity Page E.2 to compare/contrast it to the selections they have read in this unit. Students should conclude their analysis by explaining which version they found most compelling and why.
- How would other members of the Annex Eight have written about their experiences? Ask students to use Activity Page E.3 to rewrite the events from the first six paragraphs of “A Daily Chore in Our Little Community: Peeling Potatoes!” from Mr. Dussel’s perspective. Students should write from first-person point of view as if they were Mr. Dussel, using what they have learned about his personality to guide their writing. If necessary, students can consult the Personality Traits Chart from Activity Page 4.1 to refresh their memories about Mr. Dussel.
- Ask students to conduct online research to learn more about what the secret annex looked like. Then ask students to draw a sketch or floor plan of the building on Activity Page E.4, including the annex. Students should label the various parts of the building.
- Although Anne Frank is the most famous young diarist to record her experiences in hiding during the Holocaust, other young writers also wrote diaries and journals that have survived. Direct students to the resource “Children’s Diaries During the Holocaust” on the United States Holocaust Memorial Museum website; see Online Resources, Pausing Point for the link: <https://www.coreknowledge.org/free-resource/ckla-unit-7-Anne-Frank/OnlineResources>. Then have students write a two- to three-page report about one of the young people mentioned there. Students can use Activity Page E.5 to list the sources they used to write their reports.
- Ask students to conduct online research to learn about what happened to members of the Annex Eight after their discovery by the authorities on August 4, 1944. Students should write a paragraph about each group member’s fate on Activity Page E.6.
- It is a hard truth that ethnic and religious persecution are still with us, over seventy-five years after Anne Frank’s death. Ask students to look for news articles about recent instances of discrimination, racism, and genocide and create a multimedia presentation about them. Presentations should include both visual and audio effects. Students can use Activity Page E.7 to list the sources they used to create their presentations.

Teacher Resources

In this section you will find:

- Glossary for *Anne Frank's Tales from the Secret Annex*
- The Writing Process
- Personal Narrative Writing Model
- Personal Narrative Rubric
- Personal Narrative Peer Review Checklist
- Personal Narrative Editing Checklist
- Proofreading Symbols
- Activity Book Answer Key

A

absorbed, *adj.* having one's attention fully engaged; greatly interested

array, *v.* to dress impressively or lavishly (**arrayed**)

astonish, *v.* to greatly surprise; to amaze (**astonished**)

B

bleak, *adj.* miserable; dreary; drab

blunder, *n.* a careless mistake

bolster, *n.* a long, thick pillow placed under other pillows for support

bound, *v.* to walk or run with leaping strides (**bounded**)

C

calculating, *adj.* acting in a selfish, scheming way

clamber, *v.* to climb awkwardly

clatter, *v.* to make or cause a continuous rattling sound (**clatters**)

clutches, *n.* a person's power or control

codeine, *n.* a medicine used to relieve coughing and/or pain

comb, *v.* to search carefully (**combing**)

communal, *adj.* shared by everyone in a group

conclusion, *n.* a judgment or decision reached by reasoning

consult, *v.* to seek information or advice from someone (**consulted**)

content, *adj.* happy; pleased

contradict, *v.* to assert the opposite of a statement made by another

cramped, *adj.* hemmed in by lack of space; crowded

crush, *n.* a brief but strong love for someone

cubbyhole, *n.* a small compartment or room

cunning, *adj.* tricky; deceitful

D

deluge, *n.* an overwhelming number or amount

despicable, *adj.* morally bad or wrong

deviate, *v.* to change from an established course or routine (**deviates**)

ditto, *adv.* similarly; as said before

divan, *n.* a low couch or sofa without arms

E

earshot, *n.* the range within which a voice can be heard

excrement, *n.* human waste; feces

F

fiddle, *v.* to touch or fidget with something nervously (**fiddling**)

flap, *n.* an excited stage of agitation

flurry, *n.* an overwhelming number or amount

force, *v.* to make a way through or into by physical strength (**forced**)

fury, *n.* a strong feeling of anger

G

gist, *n.* the basic meaning or main idea

H

hawk, *v.* to offer something for sale (**hawking**)

I

ideal, *adj.* suitable; perfect

indecent, *adj.* improper or offensive; obscene

indifference, *n.* lack of interest or concern

indignation, *n.* anger or annoyance, especially caused by perceived unfair treatment

instigator, *n.* a troublemaker

L

lug, v. to carry something heavy with great effort (**lugs**)

M

meager, adj. lacking in quantity; tiny; inadequate

O

oblige, v. to be required or forced to do something (**obliged**)

outskirts, n. the outer edge of a town or village

P

perpetually, adv. constantly; neverending

plucky, adj. having or showing courage in the face of difficulties

precision, n. the quality of being accurate

prestige, n. widespread respect based on one's achievements

profess, v. to claim one has something, especially when this is not the case (**professed**)

propriety, n. correctness; appropriateness

prospect, n. likelihood; hope or expectation

Q

quibble, n. a small argument about something unimportant

R

relate, v. to tell

repercussions, n. unintended consequences

S

scowl, n. an angry frown

seething, adj. barely contained; constantly agitated

sheer, adj. absolute; complete

shrill, adj. high-pitched; piercing

snitch, n. an informer; a tattletale

spat, n. an argument

spring, v. to surprise; to do or say something unexpected (**sprang**)

stench, n. an extremely unpleasant smell

stifle, v. to stop oneself from doing something

subside, v. to become less intense; to die down (**subsided**)

sullen, adj. bad-tempered; gloomy

T

tactics, n. carefully planned actions

tentatively, adv. with hesitation or uncertainty

tirade, n. a long angry speech of criticism or accusation

tread, n. a footstep

V

vanity, n. excessive pride in one's own achievements or appearance

veritable, adj. real or genuine

vessel, n. a hollow container

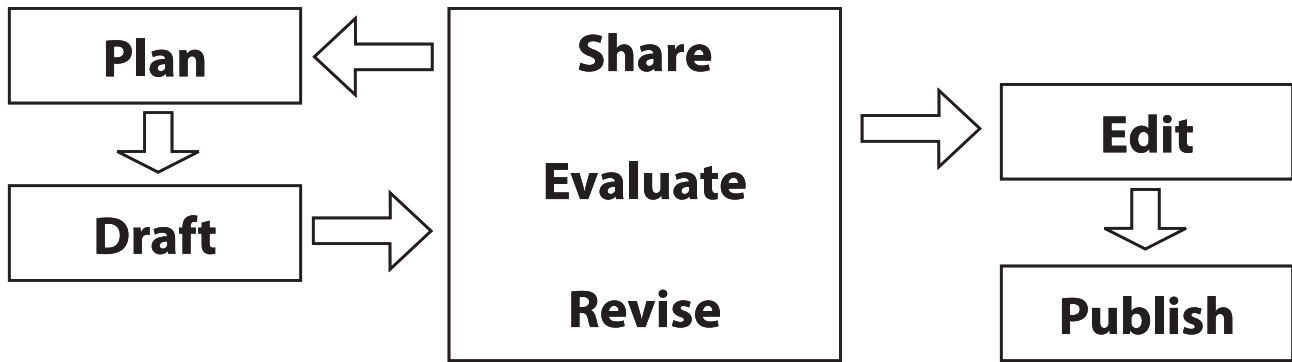
villain, n. a criminal or bad person

W

wares, n. goods offered for sale

whit, n. a very small amount

The Writing Process



Personal Narrative Writing Model: *Castaways*

When I was a little kid, every summer our family—my parents and me and my little brother—would voyage up to the San Juan Islands in our little 17-foot motorboat. It was too small to even give an official name, but we called it the *Happy Days*.

One day, when we were camped on Matia, a small island just inside Canada, a string of days began that were far from happy. An hour before we were going to shove off from the dock, a thick fog set in. We were the only ones on the island, and we had no radio or phone service. Our boat was too small to have instruments that would let us navigate in fog. So we had to stay put on Matia.

The problem was, we only had so much food. And my dad had diabetes. So he had to have insulin. Also, we had been getting our water from a century-old hand pump that went to a well—but on the second day the handle broke!

I was just ten. My little brother, Dickie, was barely 8. We all knew a fog in the Northwest could go on for days and days. It was just our luck to get trapped on an island with no one else on it. And now no water!

But when there's fog there's rain, and that saved us for the moment. We gathered the rain on the tarp we had put up by the campfire. Pulling down one corner easily filled cooking pots. But what about food to put in those pots?

Dad had to sit tight, and Mom had to take care of him. That left me and Dickie to gather food. The good part is, it's something we loved to do. We knew how to dig for clams and oysters and even had a trap for catching crabs. Which was fun at first. We came back to camp with big hauls of shellfish to boil and steam in rainwater.

But one day, Dickie burnt out just stopped.

"You know you can't just sit there, Dickie. We need to eat."

Dickie wouldn't budge. He was tired. And he was stubborn, like a tired donkey that just sits down. Normally Dad would nudge him into action with a couple stern words, but Dad was on the other end of the island.

I realized: I have to be the adult. Just figure it out.

So I told Dickie we'd have an adventure. One thing we hadn't done was harvest mussels. They grew all around the shore of the island, like a belt. And they were delicious. So we waited until low tide exposed the mussels and began circling the island's skinny shore with our buckets. We pried off mussels by the handful. Our buckets began filling up.

By the time we got to the other side of the island, just across from our camp, I saw the danger. My heart jumped in my chest.

The sea welled up in the late afternoon light like the back of a giant tortoise—a menacing one, with a dull lead shell. The tide was coming in. Water was sweeping toward us. And above us was only a steep sandstone cliff. I tried to think how long the cliff had been there, if we could run back in time. The shore stuck out only a few feet from the base of the cliff already. I knew high tide would cover the beach in at least six feet of water.

I had to make a decision. Dickie was starting to cry. How had I forgotten the tide? I was too proud of filling our buckets and being the star. Now I had to rescue both of us. And there was only one option.

I set my bucket down and took Dickie's hand. "Don't let go, okay?"

Dickie nodded. He was terrified. He dropped his bucket, too.

Then we ran. The tide licked at our rubber boots. I had no idea what the shore ahead was like, we hadn't explored that part of the island. But the cliff started sloping lower! By the time the freezing water was sloshing at our knees, we could just scramble up the steep bank by grabbing tree roots.

Back in camp, the crackling fire never smelled better. We were greeted with the usual smiles—until our parents saw how wet and dirty we were and that we didn't have our buckets.

But it so didn't matter! They hugged us and kissed us. They put us by the fire while our clothes dried, and my dad said, quietly, in my ear: "I'm so proud of you, Kristin."

The next day an almost ship-sized boat called the *Sea Wolf* tied up at Matia's little dock. They had food and water and even insulin, for my dad. The boat's captain was diabetic, too. Better still, they let us follow them to the next port. Let the happy days roll!

From then on, I always attacked problems like I was the only one to solve them. I still get help when I need it—but only then. I depend on myself now. And I keep track of the tide.

Personal Narrative Rubric

| | Exemplary | Strong | Developing | Beginning |
|--|--|---|---|---|
| Setting and Characters | Setting is laid out clearly. | Setting is laid out. | Setting is unclear. | Setting is not provided. |
| | Characters are introduced clearly. | Characters are introduced. | Characters appear with no introduction. | Characters do not appear in the story. |
| | All characters have roles relevant to the story. | Most characters have roles relevant to the story. | Some characters have roles relevant to the story. | No characters have roles relevant to the story. |
| Plot Events and Story Arc/Structure | All events support the plot. | Most events support the plot. | Some events support the plot. | There is no plot. |
| | Story arc is present: rising action, climax, and resolution. | Story arc is present, but elements are not clear. | Only some elements of a story arc are present. | No elements of a story arc are present. |
| Conflict | Conflict plays a clear role in plot. | Conflict plays some role in plot. | Conflict exists but plays no role in plot. | There is no conflict. |
| Language | Descriptive language is used throughout. | Some descriptive language is used. | There is an example of descriptive language. | No descriptive language is used. |

Personal Narrative Peer Review Checklist

Complete this checklist as you read the draft of the personal narrative written by a classmate.

Author's Name: _____

Reviewer's Name: _____

_____ The writing has a clear narrative arc, including rising action, climax, and resolution.

_____ The writing employs descriptive language and sensory detail.

_____ The words of any dialogue sound natural, in the manner of spoken language.

_____ The people and their roles in the narrative are clearly introduced.

_____ The narrative is told from a clear point of view that does not change.

_____ There are no dangling/misplaced modifiers, and pronouns agree with their antecedents.

_____ The conclusion reflects on the events, people, or situations from the narrative and conveys some sort of takeaway or lesson.

Use the checklist above to help you complete the Peer Feedback on the back of this activity page.


















| | | |
|---|---|---|
| Peer Feedback #1: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below. | | |
| Writing Power: What was the greatest strength of this draft? Why was it so powerful? How did it add to the draft as a whole? | Writing Inspiration: What aspect of this draft inspired you? What did you like about it? How can you incorporate it into your writing? | Writing Innovation: What part of the draft was most original? What made it so inventive? How can it be included in other writings? |
| Feedback #1: | | |

| | | |
|---|---|--|
| Peer Feedback #2: Please select ONE prompt below to provide specific, constructive feedback to your partner. CIRCLE the prompt you select, and RESPOND with your feedback below. | | |
| Building Stamina: What information was missing from the draft? Where would more details strengthen the writing? | Building Technique: What aspect of this draft needs reworking? How would this revision strengthen the draft? | Building Clarity: What part of the draft was unclear? What can be adjusted to provide clarity in the draft? |
| Feedback #2: | | |

Personal Narrative Editing Checklist

| Personal Narrative Editing Checklist | After reviewing for each type of edit, place a check mark here. |
|---|---|
| Vocabulary | |
| <ul style="list-style-type: none"> I have properly used vocabulary acquired from <i>Anne Frank's Tales from the Secret Annex</i>. | |
| Format | |
| <ul style="list-style-type: none"> I employed the style and structure appropriate to a personal narrative. I have written a personal narrative using transitions, where needed. | |
| Grammar | |
| <ul style="list-style-type: none"> I have used active and passive voice appropriately. I have used commas correctly. | |
| Spelling | |
| <ul style="list-style-type: none"> I have correctly spelled words when using the roots <i>judex, juro, malus, pan, polis, sequor, and volvo</i>. I have correctly spelled content-related words from <i>Anne Frank's Tales from the Secret Annex</i>. | |
| Punctuation | |
| <ul style="list-style-type: none"> I have employed end marks (periods, question marks, exclamation points), commas, and quotation marks to the best of my ability. | |

Proofreading Symbols

| | |
|---|-----------------------------------|
|  | Insert |
|  | Insert period |
|  | Insert comma |
|  | Insert apostrophe |
|  | Insert space |
|  | New paragraph |
|  | No new paragraph |
|  | Close up the space |
|  | Capitalize |
|  | Make lowercase (small letter) |
|  | Delete |
|  | Reword |
|  | Move according to arrow direction |
|  | Transpose |
|  | Move to the left |
|  | Move to the right |
|  | Add a letter |

Activity Book Answer Key

NAME: _____
DATE: _____

1.2 ACTIVITY PAGE

World War II Notes

Fill in the blanks to take notes on the details of World War II.

World War II took place between the years 1939 and 1945

On one side were the Axis Powers, consisting of the countries Germany, Italy, and Japan

Opposing the Axis Powers were the Allied Powers, consisting of the countries Great Britain, France, the Soviet Union, and the United States

Germany was led by a dictator named Adolf Hitler
He was leader of the ruling Nazi Party.

The war began when Germany invaded Poland

The Nazi Party did not just conquer countries. It murdered groups of people it considered enemies of Germany. These groups included Jews, Roma, homosexuals, and people with disabilities

Over six million Jews were murdered by the Nazis. The event is called the Holocaust

In 1941, the United States entered the war after Japan
attacked the naval base at Pearl Harbor, Hawaii

In 1944, troops from Britain, America, and Canada
began to liberate western Europe. Troops from the Soviet Union
drove the Nazis out of eastern Europe.

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Activity Book | Unit 7 3

The Nazis were defeated in the year 1945

Japan was defeated by the United States in 1945 after the United States dropped two atomic bombs on Japanese cities.

Winston Churchill became prime minister of Great Britain in May 1940.

Churchill's leadership rallied the British people. His strong speeches gave them confidence that they could defeat Hitler and the Nazis.

When World War II began, Franklin D. Roosevelt pledged to keep the United States out of the war. Nevertheless, he agreed to supply weapons to Great Britain and France to fight against Nazi Germany.

Roosevelt worked closely with Winston Churchill as well as other Allied leaders to find ways to defeat Germany and Japan.

Roosevelt also helped plan the United Nations an international organization intended to maintain world peace.

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NAME: _____
DATE: _____

2.2 TAKE-HOME

Morphology: Greek/Latin Roots *judex, juro, malus, pan, polis, volvo*

Complete each sentence to show the meaning of the underlined word. If you are unsure of the underlined word's meaning, think about the meaning of its root, and look the word up in a dictionary to check your understanding.

Accept answers that demonstrate understanding of the underlined word.

- It is not always easy to judge whether

- A jurist is someone who really knows about

- The dog's malevolent stare made me feel

- A pandemic is a disease that

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NAME: _____
DATE: _____

3.2 ACTIVITY PAGE

Guided Questions for "Anne in Theory" and "The Battle of the Potatoes"

Answer the following questions in complete sentences.

"Anne in Theory"

- What clues does Anne give that suggest she does not think Mr. Dussel is as intelligent and scholarly as he thinks himself to be?
Possible answer: Mr. Dussel recommends a book to Anne and Margot that he thinks is "an example of excellent writing" but the girls think is quite poor. This suggests that his idea of "excellent writing" is lacking—at least in Anne's eyes.

- What does Anne think of the book *Henry from Across the Street*? How does Mr. Dussel attempt to patronize Anne and/or insult her intelligence? What is ironic about his comments to her?
Anne does not think the book is well-written and tells Mr. Dussel so. He replies by telling her he is not surprised because she is too young to understand the book. Anne notes (in parentheses, to the audience) that Mr. Dussel himself recommended the book to her, making his comments particularly ironic.

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3. What mistakes do Mrs. van Daan and Mr. Dussel seem to think Anne's parents have made in her upbringing? What sarcastic response does Anne make?
- They seem to think Anne has been exposed to too many "grown-up subjects" but that she is not really as wise and grown-up as she thinks she is. Anne sarcastically says that it is fine not to talk about mature matters with girls her age, remarking, "We can all see what happens when people are raised that way."
4. How do we know that Anne thinks Mrs. van Daan is a fake?
- Anne says that Mrs. van Daan puts on a "charming exterior," meaning that outwardly she seems nice, but inwardly she is not. She also characterizes Mrs. van Daan as a terrible flirt (*coquettishness*) who is "friendly to men."
5. Why do you think Anne tells us what her family thinks of Mrs. van Daan?
- Possible answer: Anne tells us this to reinforce her own perspective on Mrs. van Daan. If only Anne thinks poorly of Mrs. van Daan, perhaps this is only Anne's opinion. But if all of the Franks think poorly of her, this gives more weight to Anne's perspective.

Continued on the next page

NAME: _____
DATE: _____

3.2
CONTINUED

ACTIVITY PAGE

6. Why do you think this selection is titled, "Anne in Theory"?
- Possible answer: The title is a sarcastic reference to Mrs. van Daan and Mr. Dussel's assertion that Anne knows much about life "in theory" (that is, hypothetically) but that "in practice" (that is, realistically) she does not know much. The title is ironic in that Anne has shown in her writing that, contrary to Mrs. van Daan and Mr. Dussel, she understands much about life. In fact, being in hiding is an experience that would tend to force Anne to mature and understand "grown-up subjects" much more quickly than she otherwise would have.

"The Battle of the Potatoes"

1. Identify Anne's use of sarcasm in the second paragraph on page 19.
- Anne says that it was Mrs. van Daan who "naturally" started the trouble over the potatoes, implying that she frequently causes trouble among the group. When Mr. van Daan says that peeling potatoes isn't work for a boy, Anne further remarks on his "crystal-clear logic." This is ironic; she is actually mocking the idea that Peter should not have to peel potatoes because he is a boy.

2. How might Mr. van Daan's comments on pages 19 and 20 be seen as a bit hypocritical?
- Possible answer: Peeling potatoes is a communal (group) chore, yet Mr. van Daan seems to think that the men—and, in particular, his son, Peter—should not have to do this task. Somehow, he argues that the work would be more evenly divided if the men did NOT have to peel potatoes.
3. How do we know that Mr. van Daan has complained about the division of work before?
- When Mr. van Daan begins his complaint, Mrs. Frank says that she knows what is coming next, suggesting that this is not the first time he has said these things. She goes on to say that this is the "umpteenth time" he has made the complaint—a phrase that shows he says these things often.

NAME: _____
DATE: _____

3.2
CONTINUED

ACTIVITY PAGE

4. Find at least two sarcastic comments Anne makes on page 21 about the situation.
- Possible answer: Anne refers to the arguing adults as "wise elders," and when Mr. van Daan remarks that girls do not need as much education as boys, she replies (to the audience, in parentheses), "Enlightened, huh?"—an ironic statement, since she clearly does not think this idea is enlightened at all. Later, Anne refers to the hiding place as "Villa Annex." A villa is a fancy vacation home, so Anne is being sarcastic when she refers to the cramped living quarters in this way.
5. What evidence can you find that shows Mr. van Daan is sexist?
- Mr. van Daan does not think Peter should have to peel potatoes because he apparently considers it women's work. He thinks girls do not need as much education as boys. Anne also seems to believe that he wants her and her sister to be maids.

6. What main point is Anne making in the final paragraph?

Anne is emphasizing that arguing over peeling potatoes is trivial compared to the actual danger the group is in. She points out that in a labor camp, their lives would be much worse than they are now. She is critical of the van Daans for complaining, given the situation they are in, and thinks they should be more grateful.

NAME: _____
DATE: _____

Personality Traits of the Annex Eight

| Name | Relationship to Frank Family | Personality Traits |
|----------------|--------------------------------|---|
| Anne Frank | Writer, younger Frank daughter | thoughtful, quick-tempered, independent |
| Margot Frank | Older Frank daughter | hardworking |
| Mr. Frank | Anne and Margot's father | loyal to family |
| Mrs. Frank | Anne and Margot's mother | loyal to family |
| Mr. van Daan | Employee of Mr. Frank | argumentative, sexist |
| Mrs. van Daan | Mr. van Daan's wife | superficial, pushy, dissatisfied |
| Peter van Daan | Mr. and Mrs. van Daan's son | lazy, childish |
| Mr. Dussel | Dentist and Anne's roommate | petty, pedantic, self-important |

NAME: _____
DATE: _____

Questions for "Evenings and Nights in the Annex" and "The Annex Eight at the Dinner Table"

Answer the following questions in complete sentences.

"Evenings and Nights in the Annex"

1. How would you describe the sleeping arrangements in the annex?

Possible answer: The sleeping arrangements are crowded, uncomfortable, and noisy.

2. What is Anne's perspective on Mr. and Mrs. van Daan? Which personality traits does Anne focus on in this selection?

Anne's sarcastic comments about Mrs. van Daan (e.g., "Her Majesty," her "delicate nostrils") emphasizes the small, self-important aspects of Mrs. van Daan's personality we have seen before. Anne's comment about any possible "marital spat" between the van Daans suggest that they quarrel often. This also fits their argumentative nature we have already read about in other selections.

3. We finally learn a bit more about Margot in this selection. Describe her, using textual evidence.

Margot seems intelligent—she writes a poem describing Anne rushing to the safety of their parents' bed when gunshots can be heard. She also seems very modest, commenting negatively on Anne's "indecent" nightgown.

4. What does Anne tell us about Mr. Dussel that suggests he might be greedy?

Anne says that Mr. Dussel is "tucking away" food in his cupboard. This phrase usually describes someone who is hiding something.

5. How do you know Anne finds comfort in her parents?

When Anne is frightened by gunfire outside, she often gets into "the big bed" with her mother and father, who help comfort and soothe her.

NAME: _____
DATE: _____

4.3
CONTINUED

ACTIVITY PAGE

6. How would you describe Anne's perspective on evenings and nights in the annex?
Anne seems to be making the best of a bad situation. She does her best to tidy herself before bed, even making a little joke at her expense (regarding leaving hair in the sink). Still, it is evident that the arrangements are quite uncomfortable. With all the noise, it is difficult for Anne to truly relax. Even her dreams are split between carefree school days and arguments among the others living at the annex.

"The Annex Eight at the Dinner Table"

1. Why doesn't Anne seem to like Mr. van Daan? Does she admire anything about him?
From Anne's perspective, Mr. van Daan takes more food than he is entitled to. He also seems pompous, argumentative, and hardheaded. He likes to tell people what he thinks about things and also believes that he is always right. (Anne says that once he has delivered an opinion, there is no debating the subject.) Anne is being ironic. She says that Mr. van Daan's opinion is "the best" but clearly does not mean this. She does admit that he is smart ("has a good head on his shoulders") but adds that he has a big ego.

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2. What are Mrs. van Daan's two mottos? How does she put her mottos into practice?
Mrs. van Daan's two mottos (or watchwords) are "The others can all have their turn, as long as I get the best" and "Keep talking." She takes the nicest bits of food at every meal and is continually giving people advice or meddling in their affairs.

3. Peter van Daan and Anne eventually begin a romantic relationship. Do you think they have already begun their relationship, based on this selection? Why or why not?
Considering that Anne describes Peter as selfish, shallow, and not all that bright, they have probably not begun their relationship yet.

4. What do the van Daans think of the way Anne and Margot are being raised? Has this subject come up in any previous selections you have read?
They think Mr. and Mrs. Frank are not raising their daughters correctly. They think Margot is "spoiled." In the selection "Anne in Theory," Mrs. van Daan suggested that Anne was being exposed to too many "grown-up subjects." In the same selection, Anne says that Mrs. van Daan likes to stir up trouble amongst the Franks. Anne repeats the same thing here.

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NAME: _____
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4.3
CONTINUED

ACTIVITY PAGE

5. Of everyone in the annex, to whom does Anne seem the closest?
She seems closest to her father, whom she describes in the kindest terms. She sees him as modest and self-sacrificing and strives to be like him—he is the model, and she is the canvas.
6. Whom does Anne seem to respect more: Mr. van Daan or Mr. Dussel? Explain. Use information from this, as well as, other selections as needed.
Though Anne does not seem to like either of them very much, she at least admits that Mr. van Daan is intelligent ("has a good head on his shoulders") and generally hardworking (he makes sausage for the group despite complaining about the chores), even if he is egotistical and domineering. Mr. Dussel, however, comes across as utterly unlikeable. Anne clearly thinks very little of his intelligence (he is "always studying and never progressing"), a perspective that has arisen in previous selections (for example, their disagreement about the book *Henry from Across the Street*).

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NAME: _____
DATE: _____

4.4

TAKE-HOME

Morphology: Greek/Latin Roots: *judex*, *juro*, *malus*, *pan*, *polis*, *volvo*

Use your knowledge of word roots and the context provided in the sentence to fill in each blank with the correct word from the list. Use each word only once.

| | | | |
|----------|---------------|-------------|------------|
| judge | jurisprudence | panorama | police |
| judgment | malcontent | pandemonium | revolve |
| jury | malaise | metropolis | convoluted |

1. _____ Jurisprudence is the legal system of a particular locality.
2. A _____ convoluted sentence is one that has been twisted and is complicated and difficult to understand.
3. _____ Pandemonium is a noisy chaos that feels as if all the demons are loose.
4. The _____ police have the job of protecting a city from unlawful activity.
5. No one likes to experience negative _____ judgment by others.
6. A _____ malcontent is someone who is always dissatisfied.
7. In a _____ jury trial, guilt or innocence is decided by a group of peers.
8. Earth _____ revolves around the sun.
9. _____ Malaise is a feeling of being uncomfortable or ill at ease.

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Activity Book

Answer Key

10. A panorama is a view that surrounds an observer.
11. The basketball player carefully judged the distance to the basket.
12. A metropolis is a major city.

NAME: _____
DATE: _____

5.2

ACTIVITY PAGE

Guided Questions for “Wenn Die Uhr Halb Neune Schlägt . . .,” “Villains!” and “A Daily Chore in our Little Community: Peeling Potatoes!”

Answer the following questions in complete sentences.

“Wenn Die Uhr Halb Neune Schlägt . . .”

- Summarize the events of this selection in your own words.
Responses will vary, but students should recognize that the selection describes early-
morning activities in the annex, when the Franks enjoy a few moments together to
read and enjoy each other's company.
- What is the main theme of this selection? Explain your answer using details from the text.
Possible answer: A main theme of this selection is the importance of family in difficult
times. The selection begins with Mrs. Frank and Margot being nervous about being
discovered but ends rather quietly with family members reading, studying, or quietly
working.

“Villains!”

- Summarize the events of this selection in your own words.
The van Daans' cat has infested the annex with fleas. Everyone in the group—except
the van Daans—tries to clean the living quarters to get rid of the fleas. Because the
van Daans refuse to clean their own quarters, however, the fleas are not eliminated.
- What is the main theme of this selection? Explain your answer using details from the text.
Possible answer: A main theme of this selection is the contrast between selfishness
and sacrifice. In a tense situation, everyone should work together to solve problems—
otherwise, some people will suffer. It does not seem fair that the van Daans did not
help rid the annex of fleas, especially if their cat brought them in. Their unwillingness
to help negatively impacts the rest of the group, who work together to try to eliminate
the fleas.

NAME: _____
DATE: _____

5.2

CONTINUED

ACTIVITY PAGE

- How would you define the term *villain*? Does a villain have to be a person? Explain.
Possible answer: A villain is someone who causes suffering or someone indifferent
to the suffering of others. The villain in a story is usually a person but doesn't have to
be. In some stories the villain is a monster or other supernatural character. In other
stories the villain is an idea or a system.

“A Daily Chore in our Little Community: Peeling Potatoes!”

- What does this selection reveal about the traits of Mrs. van Daan, Mr. van Daan, Mr. Dussel, and Mr. Frank? What do you think is on each person's mind? Explain your answers.
Possible answers: Mrs. van Daan—initially flirtatious, possibly to get her mind off of
her worries; specifically, the war and the seeming inaction of the British to liberate
Europe (and the Annex Eight) from Nazi Germany. Mr. van Daan—irritable but
also worried that his wife might be right; this may be why he refuses to discuss the
situation with her and becomes angry when she presses him. Mr. Dussel—critical
yet hardworking; he seems mostly concerned with the fact that Anne will not peel
potatoes his way. Mr. Frank—all business, focused on the chore at hand, seemingly
intent mostly on getting the work done.

2. What is a main theme of this selection?

Possible answer: A main theme of this selection is the contrast between fear and hope during wartime. Some of the group openly worry about the war and despair of being rescued, and others seem to concentrate mainly on day-to-day living, perhaps to block out the harsh reality of the situation.

NAME: _____
DATE: _____

5.3 TAKE-HOME

Grammar: Dangling and Misplaced Modifiers

Revise the sentences below to correct dangling and misplaced modifiers.

- One day Nikki saw a huge snake, biking to school.
One day, biking to school, Nikki saw a huge snake.
- Driving to work, a flock of birds nearly collided with my dad's car.
Driving to work, my dad nearly collided with a flock of birds. OR As my dad was driving to work, a flock of birds nearly collided with his car.
- The waiter served a steak to the diner that was well done.
The waiter served to the diner a steak that was well done.
- The dog came home and jumped onto the sofa covered in skunk spray.
The dog came home covered in skunk spray and jumped onto the sofa.
- Although receiving good reviews, not many tickets to the play were sold.
Although the play received good reviews, not many tickets to it were sold. OR Although receiving good reviews, the play did not attract many ticket buyers.

6. She only gave him four dollars instead of five.

She gave him only four dollars instead of five.

7. Lisa saw a giraffe on the way to the store.

On the way to the store, Lisa saw a giraffe.

8. While taking a bus to work, an accident caused a traffic jam on the highway.

While taking a bus to work, I saw a traffic jam caused by an accident on the highway.

OR While I was taking a bus to work, an accident caused a traffic jam on the highway.

9. Having hurt her hand, the cursive exercise was difficult.

Having hurt her hand, she found it difficult to do the cursive exercise.

10. Practically starving after the long hike, lunch had never tasted so good.

Practically starving after the long hike, Jamie thought lunch had never tasted so good.

11. Needing more information, an additional set of interviews was conducted.

Needing more information, we conducted an additional set of interviews.

NAME: _____
DATE: _____

6.2 TAKE-HOME

Practice Spelling Words

Use each spelling word in a complete, logical sentence that includes at least one modifier phrase or clause. Make sure that it is clear what the modifier modifies.

| | | |
|-----------|----------|-----------|
| judgment | malice | policy |
| prejudice | malady | political |
| injury | panacea | evolve |
| perjury | pandemic | involved |

- Sample response: That is my carefully considered judgment.
- Sample response: She has a prejudice that she is trying to conceal.
- Sample response: I have suffered an injury that is grievous and undeserved.
- Sample response: Perjury is a crime punishable by jail time.
- Sample response: I could see the malice burning in her eyes.

Activity Book Answer Key

6. Sample response: A cold is a malady causing mild discomfort.

7. Sample response: Where is the panacea that we have sought so long?

8. Sample response: Pandemic disease strains the fabric of society.

9. Sample response: The administration adopted a far-reaching social policy.

10. Sample response: If it represents a conflict of interest, you should avoid political campaigning.

11. Sample response: I hope our discussion evolves in a more productive direction.

12. Sample response: I got so involved in sports that my grades started to suffer.

NAME: _____
DATE: _____

7.1 TAKE-HOME

Grammar: Dangling and Misplaced Modifiers

Revise the sentences below to correct dangling and misplaced modifiers.

1. Yesterday I saw a bus walking to my friend's house.
Yesterday, as I was walking to my friend's house, I saw a bus.

2. Soaked to the skin, an awning gave me shelter from the rain.
Soaked to the skin, I ducked under an awning to get shelter from the rain.

3. He won the contest playing his trombone.
Playing his trombone, he won the contest.

4. I poured a pitcher of water on the fire that was icy cold.
I poured a pitcher of water that was icy cold on the fire.

5. My golden retriever devoured a large slice of pizza, wagging her tail.
Wagging her tail, my golden retriever devoured a large slice of pizza.

6. Dressed in a costume made of bottlecaps, we watched the mayor start her speech.
We watched the mayor, dressed in a costume made of bottlecaps, start her speech.

7. We only had five minutes left to get to the train station.
We had only five minutes left to get to the train station.

8. Sara passed a hospital pedaling furiously on her bicycle.
Pedaling furiously on her bicycle, Sara passed a hospital.

9. While traveling on vacation, our plane hit a rough patch.
While we were traveling on vacation, our plane hit a rough patch. OR While traveling on vacation, we hit a rough patch on our plane.

10. Having spent all my money, there was no way I could donate to the project fund.
Having spent all my money, I did not have a way to donate to the project fund.

11. Upset by her recent near accident, her friend's presence was a comfort to Lucy.
Upset by her recent near accident, Lucy felt comforted by her friend's presence.

NAME: _____
DATE: _____

7.1 ACTIVITY PAGE
CONTINUED

12. Required for participation in the trip, David searched frantically for his passport.
David search frantically for his passport, which was required for participation in the trip.

NAME: _____
DATE: _____

7.4 ACTIVITY PAGE

Spelling Assessment

Write the spelling words as your teacher calls them out.

1. _____ judgment
2. _____ prejudice
3. _____ injury
4. _____ perjury
5. _____ malice
6. _____ malady
7. _____ panacea
8. _____ pandemic
9. _____ policy
10. _____ political
11. _____ evolve
12. _____ involvement

Write a sentence using two of the spelling words.

Sample response: It would be nice to find a panacea that could end all pandemic disease.

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Activity Book | Unit 7 **73**

NAME: _____
DATE: _____

8.1 ASSESSMENT

Unit Assessment—*Anne Frank's Tales from the Secret Annex*

Today you will read one selection. Read "Jo" on pages 149–150 of *Anne Frank's Tales from the Secret Annex*. After reading, you will answer several questions based on it. Some of the questions have two parts. You should answer Part A of the question before you answer Part B.

Questions

1. From what point of view is this selection given?
 - A. first-person past tense
 - B. third-person past tense
 - C. first-person present tense
 - ☒ D. third-person present tense
2. **Part A:** What is the setting of this selection?
 - ☒ A. Jo's bedroom
 - B. Paul's library
 - C. the dark woods
 - D. a quiet field

Part B: How do we know from the very first paragraph that Jo is upset?

Her face is described as "tear-stained," indicating that she has been crying.

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Activity Book | Unit 7 **77**

3. Read paragraph 3.

Part A: Based on the third paragraph, which inner conflict is Jo facing?

- A. exhaustion
- B. self-doubt
- C. hopelessness
- ☒ D. anger

Part B: What words in the third paragraph give you the answer to Part A?

Paul has left me, I'm all alone, perhaps for good, but I just can't go on, I can't do anything, I only know how desperate I feel.

4. Identify a simile in the third paragraph.

big, thick clouds, looking like so many wads of blotting paper in the cloudy light

5. How is Jo different at the end of the third paragraph, compared to the beginning?

- ☒ A. She feels stronger and more self-reliant.
- B. She no longer misses Paul.
- C. She feels much more worn down.
- D. She decides to make up with Paul.

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NAME: _____
DATE: _____

8.1 ASSESSMENT
CONTINUED

6. What is a major theme of this story?
 - A. Love is magical but cannot last.
 - B. Despair is stronger than love.
 - C. Everyone is lonely in their own unique way.
 - ☒ D. Nature can transform and restore one's spirit.
7. In what way is Jo like Anne Frank? Explain your answer.

Possible answer: Hiding in the secret annex is exhausting, and Anne sometimes gives in to sadness and despair. But, like Jo, Anne fights against those feelings, knowing that they can only lead to further desperation. By writing in her journal, Anne is going on a voyage of self-discovery. Jo has also looked into herself (through nature) and found that she is much stronger than she thought she was. In times of hardship, one must not let despair win. Both Anne and Jo seem to understand this.

Reading Comprehension Score: _____ of 7 points.

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Activity Book | Unit 7 **79**

Activity Book

Answer Key

NAME: _____
DATE: _____

8.1 ASSESSMENT
CONTINUED

Grammar

Revise the following sentences to eliminate dangling and misplaced modifiers.

- With nothing to eat or drink for two days, the grocery store was a happy sight.
With nothing to eat or drink for two days, we were happy to see the grocery store.
OR: Because we had had nothing to eat or drink for two days, the grocery store was a happy sight.
- My friend heard an owl, smelled a skunk, and saw a bear in the woods today, but I saw only a bear.
My friend heard an owl, smelled a skunk, and saw a bear in the woods today, but I only saw a bear.
- Today, in the park, I met a man under a raincloud named Smith.
Today, in the park, I met a man named Smith under a raincloud.
- One day they will honor the first person to walk on Mars with a statue.
One day they will honor with a statue the first person to walk on Mars.
- Unaware of how late it was, staying up to watch another movie was a bad idea.
Unaware of how late it was, we foolishly stayed up to watch another movie.

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Activity Book | Unit 7 **81**

- Today, I saw two airplanes walking to the library.
Today, walking to the library, I saw two airplanes.
- My other friend saw three bears in the woods today, but I only saw one bear.
My other friend saw three bears in the woods today, but I saw only one bear.
- Nestled comfortably inside my suitcase, I fed peanuts to my pet mouse Sylvester.
I fed peanuts to my pet mouse Sylvester, nestled comfortably inside my suitcase.
- Staring into the mist, three mysterious figures appeared.
Staring into the mist, I saw three mysterious figures. OR As I stared into the mist, three mysterious figures appeared.
- Very disappointed, my friend hadn't come to meet me as we agreed.
Very disappointed, I realized that my friend hadn't come to meet me as we agreed.
- Looking toward the horizon, dark clouds told me of an approaching storm.
Looking toward the horizon, I saw dark clouds telling me of an approaching storm. OR As I looked toward the horizon, dark clouds told me of an approaching storm.

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Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

8.1 ASSESSMENT
CONTINUED

- Rushing to give me a big hug, I was happy to see my aunt again.
As my aunt rushed to give me a big hug, I was happy to see her again.

Grammar Score: _____ of 12 points.

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Activity Book | Unit 7 **83**

NAME: _____
DATE: _____

8.1 ASSESSMENT
CONTINUED

Morphology Morphology: Greek/Latin Roots *judex, juro, malus, pan, polis, volvo*

After each word, enter the letter corresponding to its meaning.

- | | | |
|-----------------|----------|-----------------------------------|
| 1. malevolent | <u>F</u> | A. to turn around |
| 2. panacea | <u>K</u> | B. to do magic using words |
| 3. jury | <u>L</u> | C. an adopted course of action |
| 4. conjure | <u>B</u> | D. a book or scroll |
| 5. metropolis | <u>G</u> | E. a tendency to judge beforehand |
| 6. judge | <u>H</u> | F. wishing or intending harm |
| 7. revolve | <u>A</u> | G. a large, important city |
| 8. malcontent | <u>I</u> | H. to decide or offer an opinion |
| 9. policy | <u>C</u> | I. someone who is never pleased |
| 10. volume | <u>D</u> | J. chaos and disorder |
| 11. prejudice | <u>E</u> | K. a cure-all |
| 12. pandemonium | <u>J</u> | L. peers who decide a court case |

Morphology Score: _____ of 12 points.

Total Score for Unit Assessment: _____ of 35 points.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 7 **85**

NAME: _____
DATE: _____

PP.1 ASSESSMENT

Mid-Unit Comprehension Check—*Anne Frank's Tales from the Secret Annex*

Match the character with the correct description.

- | | |
|---------------------------|--|
| <u>b</u> 1. Pim | a. dentist and Anne's roommate |
| <u>g</u> 2. Margot | b. Anne's nickname for her father |
| <u>e</u> 3. Peter | c. office employee who helped the Franks |
| <u>c</u> 4. Bep | d. employee of Mr. Frank |
| <u>a</u> 5. Mr. Dussel | e. the only boy in hiding with Anne |
| <u>d</u> 6. Mr. van Daan | f. Peter's mother |
| <u>f</u> 7. Mrs. van Daan | g. Anne's older sister |

Answer the following questions about *Anne Frank's Tales from the Secret Annex*.

8. Which major historical event of the 1940s was taking place when Anne wrote the selections in *Anne Frank's Tales from the Secret Annex*? Explain why the Frank family and the others went into hiding.

World War II was taking place when Anne wrote the selections in *Anne Frank's Tales from the Secret Annex*. German leader Adolf Hitler and the Nazi Party controlled most of western Europe in the early 1940s. The Nazis imprisoned and murdered millions of people—particularly Jews—in an event known as the Holocaust. The Franks and the others hiding in the secret annex were Jews. They were hiding from the Nazis, who would have sent them to prison camps had they been discovered.

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Activity Book | Unit 7 89

9. In which major European city was the secret annex located?

A. Berlin
B. Amsterdam
C. London
D. Paris

10. What is the narrative point of view throughout the journal entries?

A. limited first-person point of view
B. omniscient third-person point of view
C. limited third-person point of view
D. omniscient first-person point of view

11. What is a personal quality of Mr. van Daan?

A. He is quiet and studious.
B. He is warm and friendly.
C. He is tolerant and nonjudgmental.
D. He is argumentative and selfish.

Read the following excerpt from the selection "Was There a Break-in?" from *Anne Frank's Tales from the Secret Annex*, and answer the questions that follow:

The problem now was that the chairs in the private office were neatly grouped round the radio, which was tuned to England. If the burglars had forced the door and the air-raid wardens were to notice it and call the police, that would get the ball rolling, and there could be very serious repercussions.

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Grade 7 | Core Knowledge Language Arts

NAME: _____
DATE: _____

PP.1 CONTINUED ASSESSMENT

12. What is the meaning of the word *repercussions*?

A. unintended consequences
B. high prices
C. bad memories
D. major accidents

13. What repercussions is Anne referring to in this excerpt?

A. The burglars might have stolen the group's radio.
B. Mr. Frank and Mr. van Daan might have lost their jobs.
C. German authorities might have discovered and arrested the group.
D. The air-raid wardens might have fined the group for making noise.

14. How is the selection "Do You Remember?" (see pages 9–11 of *Anne Frank's Tales From the Secret Annex*) different than the other selections you have read? What do we learn about Anne in this selection? What is a major theme of this selection?

"Do You Remember?" is different from the other selections in that it recalls a time before Anne and the others went into hiding. Anne describes her time in the Lyceum (high school), where we learn she was a hardworking and popular student; several of the boys seem to have had crushes on her. A major theme of this selection is the contrast between Anne's carefree past life as a schoolgirl and her current, stressful life in hiding.

Core Knowledge Language Arts | Grade 7

Activity Book | Unit 7 91

15. How does Mr. Dussel insult Anne in "The Best Little Table" (see pages 12–15 of *Anne Frank's Tales From the Secret Annex*)?

A. He tells her she is not a good cook.
B. He tells her she is not serious about her studies.
C. He tells her that she makes too much noise.
D. He tells her she does not dress appropriately.

16. From Anne's perspective, which word best describes Mr. Dussel?

A. shy
B. nervous
C. educated
D. childish

17. From Anne's perspective, which word best describes Mrs. van Daan?

A. moody
B. vain
C. sweet
D. hardworking

Read the following excerpt from the selection "Anne in Theory" from *Anne Frank's Tales from the Secret Annex*, and answer the questions that follow:

"How can you possibly understand the inner life of a man? Of course you can follow that of a child (!). But you're far too young to read a book like that. Even a twenty-year-old man would be unable to comprehend it." (So why did he go out of his way to recommend it to Margot and me?)

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Grade 7 | Core Knowledge Language Arts

Activity Book

Answer Key

NAME: _____
DATE: _____

PP.1 ASSESSMENT
CONTINUED

18. Which character is Anne quoting here?

- ☒ A. Mr. Dussel
- B. Mr. van Daan
- C. Peter
- D. her father

19. The sentence in parentheses is an example of which literary device?

- A. metaphor
- B. personification
- C. hyperbole
- ☒ D. sarcasm

Read the following excerpt from the selection “The Annex Eight at the Dinner Table” from Anne Frank’s *Tales from the Secret Annex*, and answer the questions that follow:

The former is the most modest person at the table. He always looks to see whether the others have been served first. He needs nothing; the best things are for the children. He’s the model. Seated next to him is the canvas, which will hopefully turn out to be a good reproduction of the original.

20. To whom is Anne referring in this passage? Who is “the canvas”? Identify one major theme of *Anne Frank’s Tales from the Secret Annex* that is illustrated here.

Anne is speaking of her father. She is the canvas; she hopes to grow up to be just like him. One major theme illustrated here is the importance of family; Anne relies on her family—especially her father—for support during a very stressful time. Another major theme illustrated here is selflessness and self-sacrifice. From Anne’s perspective, her father always puts others before himself and looks out for everyone else. This is in sharp contrast to many others in the secret annex, who are depicted as selfish and greedy.

Mid-Unit Comprehension Check Score: _____ of 20 points.

NAME: _____
DATE: _____

PP.2 ASSESSMENT

End-of-Unit Comprehension Check—*Anne Frank’s Tales from the Secret Annex*

Answer the following questions about Anne Frank’s *Tales from the Secret Annex*.

1. Which character does Anne often refer to as *flirtatious*?

- A. Margot
- ☒ B. Mrs. van Daan
- C. Peter
- D. Bep

Read the following excerpt from the selection “Wenn Die Uhr Halb Neune Schlägt . . .” from Anne Frank’s *Tales from the Secret Annex*, and answer the questions that follow.

The ideal family scene has now reached its high point. I want to read or study and Margot does too. Father and Mother ditto. Father is sitting (with Dickens and the dictionary, of course) on the edge of the sagging, squeaky bed, which doesn’t even have a decent mattress. Two bolsters can be piled on top of each other. “I don’t need these,” he thinks. “I can manage without them!”

Once he starts reading, he doesn’t look up. He laughs now and then and tries to get Mother to read a passage.

“I don’t have the time right now!”

He looks disappointed, but then continues to read. A little while later, when he comes across another interesting bit, he tries again: “You have to read this, Mother!”

Mother sits on the folding bed, either reading, sewing, knitting or studying, whichever is next on her list. An idea suddenly occurs to her, and she quickly says, so as not to forget, “Anne, remember to . . . Margot, jot this down . . .”

2. What does the word *ideal* mean?

- A. awkward
- B. sad
- ☒ C. perfect
- D. quiet

3. What does Mr. Frank’s comment about the bolsters tell you about his character? What does it say about Anne’s perspective toward her father?

Possible answer: Mr. Frank does not want anyone to make a fuss over him. He is satisfied enough, even sitting on what is obviously an uncomfortable bed. From Anne’s perspective, this is another example of her father’s quiet, self-sacrificing nature.

4. How does this passage help you understand Mrs. Frank?

She seems hardworking but a bit tense. She has a long list of tasks that need to be accomplished and is always doing something. She “doesn’t have time” to take a moment to hear Mr. Frank read something funny from his book.

NAME: _____
DATE: _____

PP.2
CONTINUED

ASSESSMENT

5. Why does Anne refer to the van Daans as “villains”?
- A. Their constant marital spats are noisy and make it more likely the group will be discovered by the authorities.
 - ☒ B. By ignoring their cat's flea problem, the entire secret annex has been infested with fleas.
 - C. They take far too much food at mealtimes and refuse to share with the rest of the group.
 - D. They expect Anne and Margot to do all of the housework because they consider it “women's work.”
6. From Anne's perspective, which word best describes the van Daan's behavior in the selection “Villains”?
- A. comical
 - B. heroic
 - C. angry
 - ☒ D. indifferent

Read the following excerpt from the selection “A Daily Chore in Our Little Community: Peeling Potatoes!” from Anne Frank's *Tales from the Secret Annex*, and answer the questions that follow:

“Tell me, Putti, why aren't the British carrying out any bombing raids today?”

“Because the weather's bad, Kerli!”

“But yesterday it was such nice weather and they weren't flying then either.”

“Let's drop the subject.”

“Why? Can't a person talk about that or offer an opinion?”

“No!”

“Well, why in the world not?”

“Oh, be quiet, *Mammichen!*”

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Activity Book | Unit 7 97

7. Who is speaking in this passage? How do you know?

Mr. and Mrs. van Daan are speaking. Putti is Mrs. van Daan's nickname for her husband; Kerli is Mr. van Daan's nickname for his wife.

8. To which major themes of *Anne Frank's Tales from the Secret Annex* is this passage related? Explain.

One major theme to which the passage is related is World War II and the psychological strain and trauma experienced by the group in hiding. The van Daans are talking about the possibility (or lack thereof) of a British invasion of Europe, which would liberate them. They both fear that such an invasion may never happen. Another major theme is the daily conflict everyone in the annex experiences and ways they deal with living together in such circumstances. In a sense, the conflicts experienced by the Annex Eight mirror the greater conflict going on outside the walls of the annex.

Read the following excerpt from the selection “Freedom in the Annex” from Anne Frank's *Tales from the Secret Annex*, and answer the question that follows:

Five-thirty: Bep's arrival signals the beginning of our nightly freedom. Things get going right away. I go upstairs with Bep, who usually has her dessert before the rest of us. The moment she sits down, Mrs. van D. begins stating her wishes. Her list usually starts with “Oh, by the way, Bep, something else I'd like . . .” Bep winks at me. Mrs. van D. doesn't miss a chance to make her wishes known to whoever comes upstairs. It must be one of the reasons none of them likes to go up there.

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NAME: _____
DATE: _____

PP.2
CONTINUED

ASSESSMENT

9. Why does Bep wink at Anne?
- A. Bep is flirting with Anne and doesn't want anyone else to see.
 - B. Bep is signaling to Anne that she should ignore Mrs. van Daan.
 - ☒ C. Bep is amused by Mrs. van Daan's predictable behavior.
 - D. Bep is silently telling Anne that Mrs. van Daan is right.
10. How might the title of the selection “Freedom in the Annex” be seen as ironic?
- In the selection, everyone in the group is busy working. The only “freedom” they have is the ability to move into other parts of the building after the warehouse employees have gone home for the day. This suggests that the title for this selection is ironic—the Annex Eight are not free at all; they are still confined to their hiding place.
11. What is the point of view of the selection “The Flower Girl”?
- ☒ A. It is told in third-person point of view.
 - B. It is told in second-person point of view.
 - C. It is told in limited first-person point of view.
 - D. It is told in omniscient first-person point of view.

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Activity Book | Unit 7 99

12. How is the selection “The Flower Girl” different than the other selections you have read in this unit?

- A. It focuses exclusively on Anne's sister.
- ☒ B. It is a short story—a work of fiction.
- C. It was written before Anne went into hiding.
- D. It discusses Anne's life before the war began.

13. Explain how Krista from “The Flower Girl” might be interpreted as a symbol for Anne herself.

Both Krista (the flower girl) and Anne are up early in the morning and work hard. They live in cramped surroundings with little to eat. Though they both live in difficult circumstances, they try to be as brave and cheerful as they can be—even though they both sometimes feel exhausted. They also both cherish the small amounts of “alone time” they get each day.

Read the following excerpt from the selection “The Flower Girl” from Anne Frank's *Tales from the Secret Annex*, and answer the question that follows:

Krista can't allow herself a moment's rest. As soon as she gets home, she starts peeling potatoes and boiling vegetables. Only when her sister arrives home at seven-thirty does she finally get to sit down and eat her meager meal.

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Activity Book Answer Key

NAME: _____
DATE: _____

PP.2 CONTINUED ASSESSMENT

14. What does the word *meager* mean?
- ☒ A. inadequate
 - B. delicious
 - C. healthy
 - D. fancy
15. How does Krista describe herself at the end of "The Flower Girl"?
- A. tired
 - ☒ B. content
 - C. enraged
 - D. miserable

End-of-Unit Comprehension Check Score: _____ of 15 points.

NAME: _____
DATE: _____

PP.3 ACTIVITY PAGE

Grammar: Dangling and Misplaced Modifiers

For each sentence, complete the explanation that follows by filling in the blank.

1. *Show me the object in your pocket.* The modifier *in your pocket* goes with the word object.
2. *Skating on the ice, I felt happy and content.* The modifier *skating on the ice* goes with the word I.
3. *The chair on which I am sitting is green.* The modifier *on which I am sitting* goes with the word chair.
4. *Before we eat, we wash our hands.* The modifier *before we eat* goes with the word wash.
5. *I have only four tickets.* The modifier *only* goes with the word four.
6. *The ice cream flavor that I like best is cinnamon.* The modifier *that I like best* goes with the word flavor.

For each pair of sentences, put a check mark next to the one that shows more clearly what the underlined descriptions go with.

7. _____ A. We served the steak to the customer that was burned.
☒ B. We served the steak that was burned to the customer.
8. ☒ A. Sitting in the bathtub, I was reading a book about an alien planet.
 _____ B. I was reading a book about an alien planet sitting in the bathtub.

9. ☒ A. Whistling a happy tune, I could see a bat under the roof.
 _____ B. I could see a bat, whistling a happy tune under the roof.
10. _____ A. Looking under my bed, my missing boot was visible.
☒ B. Looking under my bed, I could see my missing boot.
11. _____ A. While riding the bus to school, the rain started coming down hard.
☒ B. While the kids were riding the bus to school, the rain started coming down hard.
12. ☒ A. Stuck at the end of a long line, we worried we would never get there.
 _____ B. Stuck at the end of a long line, it seemed we would never get there.

NAME: _____
DATE: _____

PP.4 CONTINUED ASSESSMENT

Morphology: Greek/Latin Roots

Complete each sentence by filling in the blank with the meaning of the given root. Then write one word that contains the root.

1. The meaning of the root *judex* is judge.
 Example: _____ Example: sample word: judgment
2. The meaning of the root *juro* is swear, law.
 Example: _____ sample word: jury
3. The meaning of the root *malus* is evil, bad.
 Example: _____ sample word: malice
4. The meaning of the root *pan* is all.
 Example: _____ sample word: panorama
5. The meaning of the root *polis* is city.
 Example: _____ sample word: metropolis
6. The meaning of the root *volvo* is to roll.
 Example: _____ sample word: revolve



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Unit 7

Anne Frank's Tales from the Secret Annex

Teacher Guide

GRADE 7

