6th ELA LEAP Practice
Week 1

1. Complete each day's work. Read the information and answer the Practice Questions on the pages for each day.
2. Read for 30 minutes each day.
3. Complete the reading log on the next page after you read each day.
<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
<th>Pages</th>
<th>1 question or prediction</th>
</tr>
</thead>
<tbody>
<tr>
<td>3/23/2020</td>
<td><em>The Three Little Pigs</em></td>
<td>1-20</td>
<td>I wonder why the third pig didn’t help his brothers build better houses?</td>
</tr>
</tbody>
</table>
Week 1 Day 1
Chapter 1

Features of Literature

This chapter covers the following standards: RL.1, RL.2

Evidence and Inference

Often, you will need to analyze what you read in class or in your writing, including essays you write. When you explain what you think a passage means, you need to use evidence to support your ideas. In literature, evidence comes from what is specifically stated in a passage. Supporting details are the facts, descriptions, and examples that back up the central ideas in a passage. Sometimes, the evidence is provided clearly in the passage. Other times, you will need to make inferences. An inference is a conclusion based on evidence and information you are already given. It is important to use evidence, not an opinion, to explain what you read. An opinion is a personal belief that is not founded on facts or certainty. Let's practice finding evidence and making inferences. Read the following passages and the explanations that follow.

Chris thundered up the steps, charged through the front door, and slammed the door behind him. He threw his book bag on the floor and went into the kitchen. He tore up his report card and placed it inside an empty nacho chip bag he found in the garbage can. Next, he pushed the bag all the way to the bottom of the can, making sure the bag could not be seen. He then went into his room and began reading his new comic book.

In the passage above, you can infer (conclude) that Chris is upset because he got a bad report card and tries to hide it by putting it in the garbage can.

Kathy invited Misty to her house to work on their science project, but Kathy had no idea what a visit from Misty entailed. First, it was raining, and Misty did not take her muddy boots off or wipe them on the doormat, leaving a trail of mud on the floor. Then, Misty ate a bag of nacho chips on Kathy's white bedspread and wiped her red-stained, greasy hands all over the bedspread. Kathy tried to be polite and ignore Misty's sloppy behavior, but then Misty threw her empty nacho bag on the floor. Kathy was furious and told Misty to leave. The next day, Kathy asked her science teacher if she could work on the project by herself. After explaining her situation, the teacher allowed Kathy to work alone. Misty never finished the science project because she spilled chocolate ice cream on the assignment instructions, making reading the instructions impossible, so she received a zero for not completing the project.
1. **Part A**
What did Misty learn at the end of this passage?
A. There are consequences for people who are messy and do not respect other people’s property.
B. Students should always turn in their school projects on time.
C. People should always be polite to each other.
D. Neat people should not have to do science projects with messy people.

If you said “A,” you are correct. The passage directly says that Misty was asked to leave Kathy’s house due to her tracking mud on the floor, wiping her greasy hands on Kathy’s bedspread, and throwing the empty bag on the floor, which are consequences for not respecting Kathy’s home and personal property. This led to Kathy working alone on the project and Misty getting a zero for not completing the project, which are other consequences of Misty’s actions.

**Part B**
Underline the six sentences from the passage that support the answer to Part A.

Kathy invited Misty to her house to work on their science project, but Kathy had no idea what a visit from Misty entailed. First, it was raining, and Misty did not take her muddy boots off or wipe them on the doormat, leaving a trail of mud on the floor. Then, Misty ate a bag of nacho chips on Kathy’s white bedspread without asking and wiped her red stained greasy hands all over the bedspread. Kathy tried to be polite and ignore Misty’s sloppy behavior, but then Misty threw her empty nacho bag on the floor. Kathy was furious and told Misty to leave. The next day, Kathy asked her science teacher if she could work on the project by herself. After explaining her situation, the teacher allowed Kathy to work alone. Misty never finished the science project because she spilled chocolate ice cream on the assignment instructions, making reading the instructions impossible, so Misty received a zero for not completing the project.

The underlined sentences support the central idea that there are consequences for people who are messy and do not respect other people’s property.

**Practice 1: Evidence and Inference**

---

**Excerpt from The Adventures of Tom Sawyer** by Mark Twain

In this book, readers learn that Tom Sawyer likes a girl named Becky Thatcher; however, they have an argument and are not speaking to each other. Tom becomes concerned when Becky stops coming to school. Eventually, much to Tom's delight, Becky comes back to school. Tom starts to show off because he desperately wants Becky to notice him, but he is stunned when Becky says, "Mf! some people think they're mighty smart—always showing off!"

Tom is embarrassed and heartbroken and thinks no one loves him, so he decides to run away from home and become a pirate. Tom tells his friends, Joe Harper and Huckleberry Finn, into running away with him. They decide to raft down the river to Jackson Island and begin their pirate adventure. Now read what happens next.

1 When Tom awoke in the morning, he wondered where he was. He sat up and rubbed his eyes and looked around. Then he comprehended. It was the cool gray dawn, and there was a delicious sense of repose and peace in the deep pervading calm and silence of the woods. Not a leaf stirred; not a sound obstructed upon great Nature's meditation. Beaded dewdrops stood
upon the leaves and grasses. A white layer of ashes covered the fire, and a thin blue breath of smoke rose straight into the air. Joe and Huck still slept...

2 Tom stirred up the other pirates and they all clattered away with a shout, and in a minute or two were stripped and chasing after and tumbling over each other in the shallow limpid water of the white sandbar. They felt no longer for the little village sleeping in the distance beyond the majestic waste of water. A vagrant current or a slight rise in the river had carried off their raft, but this only gratified them, since its going was something like burning the bridge between them and civilization.

3 For some time, now, the boys had been dully conscious of a peculiar sound in the distance, just as one sometimes is of the ticking of a clock which he takes no distinct note of. But now this mysterious sound became more pronounced, and forced a recognition...

4 “What is it!” exclaimed Joe, under his breath.

5 “I wonder,” said Tom in a whisper.

6 “Tain’t thunder,” said Huckleberry, in an awed tone, “becuz thunder——”

7 “Hark!” said Tom. “Listen—don’t talk.”

8 They waited a time that seemed an age, and then the same muffled boom troubled the solemn hush.

9 “Let’s go and see.”

10 They sprang to their feet and hurried to the shore toward the town. They parted the bushes on the bank and peered out over the water. The little steam ferry-boat was about a mile below the village, drifting with the current. Her broad deck seemed crowded with people. There were a great many skiffs rowing about or floating with the stream in the neighborhood of the ferryboat, but the boys could not determine what the men in them were doing. Presently a great jet of white smoke burst from the ferryboat’s side, and as it expanded and rose in a lazy cloud, that same dull throb of sound was borne to the listeners again.

11 I know now!” exclaimed Tom; “somebody’s drowned!”

12 The boys still listened and watched. Presently a revealing thought flashed through Tom’s mind, and he exclaimed:

13 “Boys, I know who’s drowneded—it’s us!”

14 They felt like heroes in an instant. Here was a gorgeous triumph; they were missed; they were mourned; hearts were breaking on their account; tears were being shed; accusing memories of unkindness to these poor lost lads were rising up, and unavailing regrets and remorse were
being indulged; and best of all, the departed were the talk of the whole town, and the envy of all the boys, as far as this dazzling notoriety was concerned. This was fine. It was worth while to be a pirate, after all.

A few minutes later Tom was in the shoal water of the bar, wading toward the Illinois shore. Shortly before ten o'clock he came out into an open place opposite the village... He flew along unfrequented alleys, and shortly found himself at his aunt's back fence... Tom went to the door and began to softly lift the latch; then he pressed gently and the door yielded a crack...

"What makes the candle blow so?" said Aunt Polly. Tom hurried up. "Why, that door's open, I believe. Why, of course it is. No end of strange things now. Go 'long and shut it, Sid."

Tom disappeared under the bed just in time. He lay and "breathed" himself for a time, and then crept to where he could almost touch his aunt's foot.

"But as I was saying," said Aunt Polly, "he warn't bad, so to say—only mischeevous. Only just giddy, and harum-scarum, you know. He warn't any more responsible than a colt. He never meant any harm, and he was the best-hearted boy that ever was"—and she began to cry...

He went on listening, and gathered by odds and ends that it was conjectured at first that the boys had got drowned while taking a swim... Mrs. Harper gave a sobbing goodnight and turned to go. Then with a mutual impulse the two bereaved women flung themselves into each other's arms and had a good, consoling cry, and then parted. Aunt Polly was tender far beyond her wont, in her goodnight to Sid and Mary. Sid snuffled a bit and Mary went off crying with all her heart.

Aunt Polly knelt down and prayed for Tom so touchingly, so appealingly, and with such measureless love in her words and her old trembling voice, that he was weltering in tears again, long before she was through... But at last she was still, only moaning a little in her sleep... Then he bent over and kissed the faded lips, and straightway made his stealthy exit, latching the door behind him.

1. **Part A**
   Which two friends decide to join Tom on his pirate adventure?

---

**Part B**
Which paragraph supports the answer to Part A?

A. paragraph 4
B. paragraph 2
C. paragraph 1
D. paragraph 5
2. What is the most likely reason Tom sneaked back to Aunt Polly's house?
   A. Tom wanted to see Aunt Polly, Sid, and Mary.
   B. Tom wanted to apologize to Aunt Polly for running away.
   C. Tom wanted to know if Aunt Polly, Sid, and Mary missed him.
   D. Tom wanted to get more supplies for his pirate adventure.

3. Part A
   Why does Tom decide to run away from home? Select all that apply.
   A. He is bored.
   B. He is embarrassed.
   C. He is heartbroken.
   D. He feels unloved.
   E. He is jealous.

   Part B
   Which paragraph supports the answer to Part B?
   A. paragraph 2
   B. paragraph 1
   C. paragraph 3
   D. paragraph 4

4. Where do the boys spend their first night of their pirate adventure?

5. According to paragraphs 12 - 15, why are there people on a ferry, row boats, and skiffs?

6. Part A
   After Tom realizes the people on the river are looking for him, he wades to the shore of
   A. Mississippi.
   B. Illinois.
   C. Missouri.
   D. Ohio.
Chapter 1 Features of Literature

Part B
Which paragraph supports the answer to Part A?
A. paragraph 11
B. paragraph 16
C. paragraph 17
D. paragraph 10

7. After reading paragraphs 21 and 22, you can infer that Tom
A. feels a little guilty for making Aunt Polly think he had drowned.
B. is happy that Sid and Mary are sad he is gone.
C. does not feel bad about running away from home.
D. is happy that Aunt Polly misses him.

8. All of the following are in the house when Tom sneaks in except
A. Aunt Polly.
B. Becky Thatcher.
C. Sid.
D. Mary.
E. Mrs. Harper.

Theme

The theme is the message that an author seeks to express through writing. It is the big idea about life and the world that the author wants readers to understand. When reading a work of fiction, you can determine the theme by looking for big ideas about life, the world, and human nature. Theme can be stated directly—this means the author tells you what the message is, like the lesson in a fable by Aesop. However, authors usually don't directly express the theme. Theme can be implied—this means that the author gives clues but doesn't come right out and tell you the message. To find the theme, you must look at what happens in the story and study what the characters learn. That way, you can usually come up with a statement about what the theme is. Sometimes, themes are contained in the lessons that stories teach. Other times, they are simply observations about life.

Here are some tips to help you identify a story's theme.
- Pay attention to titles.
- Pay attention to how characters behave, what their traits are, and what they learn.
- Pay attention to key elements of plot (such as conflicts) that point to a big idea.
Week 1 Day 2
Many books have more than one theme. For example, Gary Paulson's novel *Hatchet* is a boy's survival story in the Canadian wilderness. By using details of plot and narrative description, Paulson presents the theme of self-reliance. At the beginning of the novel, Brian feels isolated and unhappy because of his parents' divorce. When his self-reliance helps him survive in the wild, he learns that he has more control over his life than he thought. Another theme is about people's place in the natural world. Brian, a boy from the city, is plopped into the middle of the wilderness. He learns that the natural world is harsh, dangerous, and unpredictable—but also beautiful. A reader of *Hatchet* can see these themes carried throughout the book.

Read this passage and the explanation that follows.

A little boy finds a bird with a broken wing. He nurses the bird back to health, and then he keeps it in a cage. But the bird is sad and does not sing. So the boy lets it go. The bird is happy. It sits in a tree nearby and sings all day. This makes the boy happy too.

What is the theme of this passage?

For many people, the passage may have the deeper meaning, such as “If you love something, set it free.” Other people might get the message “Making someone else happy will make you happy too.” A theme is often an idea that people all over the world feel or experience.

### Common Themes Found in Literature

<table>
<thead>
<tr>
<th>Theme</th>
<th>Theme</th>
</tr>
</thead>
<tbody>
<tr>
<td>Crime doesn't pay.</td>
<td>Betrayal of trust</td>
</tr>
<tr>
<td>Love conquers all.</td>
<td>Love and sacrifice</td>
</tr>
<tr>
<td>Overcoming hardships</td>
<td>Overcoming fear</td>
</tr>
<tr>
<td>Good versus evil</td>
<td>Selfishness is a negative human trait</td>
</tr>
<tr>
<td>Honesty is the best policy.</td>
<td>Hard work pays off.</td>
</tr>
<tr>
<td>Knowledge is power.</td>
<td>Power corrupts.</td>
</tr>
<tr>
<td>The importance of family</td>
<td>Nature works by its own set of laws.</td>
</tr>
<tr>
<td>The power of love</td>
<td>Individuals must think for themselves.</td>
</tr>
<tr>
<td>Importance of friendship</td>
<td>Coming of age is a difficult process.</td>
</tr>
<tr>
<td>Success takes hard work.</td>
<td>Sacrifice is a part of love.</td>
</tr>
</tbody>
</table>
Practice 2: Theme

Better Than Gold

1. King Midas saw a wounded spirit lying in the garden. He told his servants to take care of the spirit. The spirit turned out to be a friend of a god. The god thanked Midas by offering him a special power. Midas blurted out, “I want everything I touch to turn to gold!”

2. The next morning, Midas went for a walk. He touched the flowers in his garden. They turned into gold! Midas was very amused and excited. He spent hours turning flowers into gold, until he took a break for lunch.

3. But he was unable to eat any food, since it all turned to gold as soon as he touched it. “I’ll figure out this problem later,” he thought. “I have to show my little Lydia!”

4. Midas showed his daughter Lydia his new talent. She was amazed. She was so excited that Midas reached to hug her. As soon as he touched her, she turned into gold! Midas was in a panic. He ran off and found the god who had given him the golden touch.

5. “Please take this power away! Turn my daughter back! Help me!” Midas shouted to him. “Gold is nothing compared to my family.”

6. The god told Midas to bathe in the river. Midas dove in, causing the riverbanks to turn gold. But the water of the river removed his strange power. He ran home, thrilled to see that his precious Lydia was alive and well. “I don't care if I ever see gold again!” Midas exclaimed. Then, he sat down with his daughter and ate a big meal.

1. What is the theme of this passage?
   A. There is nothing more precious than gold.
   B. A king can never have too much gold.
   C. A loving family is better than gold.
   D. Supernatural help is better than gold.

2. Which sentence best states the theme of this passage?
   A. “He ran off and found the god who had given him the golden touch.”
   B. “Turn my daughter back! Help me!” Midas shouted to him.
   C. “He ran home, thrilled to see that his precious Lydia was alive and well.”
   D. “Gold is nothing compared to my family.”
Looking behind them, Michael and Adam saw the huge bear at the same time. Dark and strong, the black bear stood only fifteen or twenty feet away, its beady eyes settling on the boys. Pawing at the ground, the bear's claws dug into the hard earth, leaving deep red gouges. Never taking its eyes off the boys, the bear lifted its snout and began to sniff the air. He was trying to catch the boys' scent to see if they were friend or foe. The boys looked around, trying to find a place to hide.

Michael said, "Do you think we should climb up a tree?"

Adam replied, "No, bears can climb trees."

Just then, the boys heard the sound of a man's voice and a dog barking in the distance. The bear stood up on its back legs. The sounds were getting closer. The bear lowered his body and ran into the thick brush. Just then, a hunter and his dog came into the clearing.

"Hi, boys," said the man. "Are you lost?"

"No, there was a bear on the path. We thought we were goners," said Adam.

"A bear you say?" asked the hunter. You boys come with me. I will get you safely out of here."

"Thank you, sir," the boys said.

The hunter looked at the boys and asked, "What are you doing out here all by yourselves? Don't you know there are dangerous animals out here? Listen to me boys. Never come here without an adult, a gun, and a cell phone.

"Don't worry about that," said Michael. "I don't think we will ever come back here again."

The hunter said, "With nature, you have to be prepared for any situation. That's why I always carry a gun and bring my dog with me. I hope you boys will come back again. It's a beautiful place. Just make sure you understand all of the animals that live here and how to stay safe out here."

What is the theme of this passage?
A. Knowledge is power.
B. Treat others as you want to be treated.
C. Growing up is a great time of life.
D. Always enjoy life while you can.

Which sentence best states the theme of the story?
A. "Looking behind them, Michael and Adam saw the huge bear at the same time."
B. "He was trying to catch the boys' scent to see if they were friend or foe."
C. "Just then, a hunter and his dog came into the clearing."
D. "Just make sure you understand all of the animals that live here and how to stay safe out here."
The Grasshopper and the Ant by Aesop

1. In a field one summer's day, a Grasshopper was hopping about, chirping and singing to its heart's content. An Ant passed by, bearing along with great toil an ear of corn he was taking to the nest.

2. "Why not come and chat with me," said the Grasshopper, "instead of toiling and moiling in that way?"

3. "I am helping to lay up food for the winter," said the Ant. "I recommend you to do the same."

4. "Why bother about winter?" said the Grasshopper. "We have got plenty of food at present." But the Ant went on its way and continued its toil.

5. When the winter came, the Grasshopper found itself dying of hunger. He saw the ants every day, sharing the corn and grain they had collected in the summer.

6. Then the Grasshopper knew...

5. What is the theme of this passage?
   A. It is best to be prepared.
   B. Being lucky is better than being smart.
   C. Do not regret the past.
   D. Knowledge is power.

6. Which paragraph best states the theme of this passage?
   A. 2
   B. 3
   C. 4
   D. 5

Summarizing

To summarize means to come up with your own words for a condensed version of a passage. This can be a helpful way to remember points. This is another skill you already know how to use. When describing a story to your friends, you mention the main character, key events, and details you liked or didn't like. When reading, try jotting down a summary of each paragraph in a longer passage. This will help you organize its contents in your mind and provide a guide to finding answers to questions.

When you summarize, think of only the most important facts. The "Five W's and H" will probably help you here. Ask yourself who, what, when, where, why, and how questions about the story or passage.
Week 1 Day 3
These questions will give you a good foundation for an objective summary. Staying objective means you provide the central ideas and major details without offering your opinion or critique.

The First Transcontinental Railroad, originally called the Pacific Railroad, was a 1,912-mile continuous railroad constructed between 1863 and 1869 that connected the existing eastern U.S. railroad in Omaha, Nebraska/Council Bluffs, Iowa, with the Pacific coast at the Oakland Long Wharf on San Francisco Bay. Three private companies built the railroad over public lands provided by extensive US land grants. The U.S. government financed the construction with subsidy bonds, which were usually cash payments or a tax reduction. The railroad opened for business on May 10, 1869. The coast-to-coast railroad connection revolutionized the settlement and economy of the American West. It brought the western states and territories together with the northern Union states and made transporting passengers and goods coast-to-coast a lot quicker and less expensive.

You can summarize this passage using the “Five W’s and H.”
- **Who**—the U.S. government
- **What**—the First Transcontinental Railroad
- **When**—opened to public on May 10, 1869
- **Where**—connected the existing eastern U.S. railroad in Omaha, Nebraska/Council Bluffs, Iowa, with the Pacific coast at the Oakland Long Wharf on San Francisco Bay
- **Why**—to make transporting passengers and goods coast-to-coast a lot quicker and less expensive
- **How**—U.S. government subsidy bonds

**Summary**

The U.S. government, wanting to make transporting passengers and goods coast-to-coast a lot quicker and less expensive, financed the construction of First Transcontinental Railroad with subsidy bonds. The railroad, which opened to the public on May 10, 1869, connected existing eastern railroads in Nebraska and Iowa with the Pacific coast at the Oakland Long Wharf on San Francisco Bay.

**Practice 3: Summarizing**

I love my Uncle David’s farm. He plants all kinds of fruits and vegetables. My favorites are green beans and carrots. He also plants strawberries, squash, corn, tomatoes, lettuce, watermelons, and pumpkins. Sometimes my uncle lets me ride on his tractor when he turns the soil before planting the seeds. I learned that growing your own food is hard work. Uncle David has to get the soil ready and then plant the seeds. After that, he has to make sure to fertilize and water the plants. After a few weeks, the plants will start coming up through the soil. Uncle David loves growing his own fresh fruits and vegetables, and I love eating them. Growing your own food is really hard work, but it is worth the effort after eating all the delicious fruits and vegetables from my uncle’s farm.
2. Summarize this passage in two or three sentences.

____________________________________________________________________

____________________________________________________________________

____________________________________________________________________

Chapter 1 Key Term Activity

Fill in the blanks with the correct word.

<table>
<thead>
<tr>
<th>Word Bank</th>
</tr>
</thead>
<tbody>
<tr>
<td>supporting details</td>
</tr>
<tr>
<td>inference</td>
</tr>
<tr>
<td>summarizing</td>
</tr>
</tbody>
</table>

In this chapter you learned that (1) __________ comes from what is specifically stated in a passage. Coming up with your own words for a condensed version of a passage is called (2) __________. A(n) (3) __________ is a personal belief that is not founded on facts or certainty. A conclusion that is based on evidence and information you are already given is called a(n) (4) __________. The message an author expresses through writing is called the (5) __________. The facts and examples that back up the central ideas in a passage are called (6) __________.

See the Teacher Guide for the Chapter 1 Review.
Chapter 1 Features of Literature

1. **Part A**
   Write down the main details of this passage.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

**Part B**
Summarize this passage in four or five sentences.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

---

**Excerpt from The Wonderful Wizard of Oz** by L. Frank Baum

1. While Dorothy was looking earnestly into the queer, painted face of the Scarecrow, she was surprised to see one of the eyes slowly wink at her. She thought she must have been mistaken at first, for none of the scarecrows in Kansas ever wink; but presently the figure nodded its head to her in a friendly way. Then she climbed down from the fence and walked up to it, while Toto ran around the pole and barked.

2. “Good day,” said the Scarecrow, in a rather husky voice.

3. “Did you speak?” asked the girl, in wonder.


5. “I’m pretty well, thank you,” replied Dorothy politely. “How do you do?”

6. “I’m not feeling well,” said the Scarecrow, with a smile, “for it is very tedious being perched up here night and day to scare away crows.”

7. “Can’t you get down?” asked Dorothy.

8. “No, for this pole is stuck up my back. If you will please take away the pole I shall be greatly obliged to you.”
Week 1 Day 4
Chapter 2

Elements of Literature

This chapter covers the following standards: RL.3, RL.4, RL.6

**Literary Elements**

When you read literature, you can look for certain elements that help enrich your understanding of what you read. All literature includes *story elements*, such as setting, characters, plot, conflict, and theme. Understanding these smaller parts gives you, the reader, a better view of the big picture the author is trying to create.

**Setting**

*Setting* is the time and place of action for a literary work. A story may take place in any era—past, present, or future. Also, a story may take place in any part of the world, real or imagined.

Smaller aspects of setting might be specific places such as a middle school, a friend's house, the mall, or a baseball field. Setting is very important because when and where the action of a story occurs directly affects other elements in the story. For example, if you read a story with a historical setting, how might the action and ideas of the characters differ from those in a story set in the present day or in the future?

One way to identify setting in fiction that you read is to look for clues to help you know something about the time period or the place of action. Read the following passage, paying attention to any clues that might help you understand the setting.

**Excerpt from Peter and Wendy** by James Matthew Barrie

‘The only sound I hear,’ said Wendy, ‘is like a tinkle of bells.’

‘Well, that’s Tink, that’s the fairy language. I think I hear her too.’

The sound came from the chest of drawers, and Peter made a merry face. No one could ever look quite so merry as Peter, and the loveliest of gurgles was his laugh. He had his first laugh still.

‘Wendy,’ he whispered gleefully, ‘I do believe I shut her up in the drawer!’
What is the setting of this passage?
This excerpt does not directly tell readers the setting; however, using clues in the passage, such as, chest of drawers and drawer, readers can tell the setting is Wendy's or Peter's bedroom.

Read the following passage, paying attention to any clues that might help you understand the setting.

Determined to not be sick, I shut my eyes to avoid looking at the roaring, thrashing water as we passed by sheer canyon cliffs. How excited I was when my brother, Todd, invited me on the rafting trip. I felt so proud and so grown up to be hanging out with my cool older brother. Now, all I wanted was for this nightmare to end.

What is the setting of this passage?
Using the clues, roaring, thrashing water, rafting trip, and sheer canyon cliffs, the setting is a raft on a river.

**Practice 1: Setting**

**Excerpt from The Adventures of Tom Sawyer** by Mark Twain

1. “Well, I lay if I get hold of you I'll—”
2. She did not finish, for by this time she was bending down and punching under the bed with the broom, and so she needed breath to punctuate the punches with. She resurrected nothing but the cat.
3. “I never did see the beat of that boy!”
4. She went to the open door and stood in it and looked out among the tomato vines and “jimpson” weeds that constituted the garden. No Tom. So she lifted up her voice at an angle calculated for distance and shouted:
5. “Y-o-u-u-u TOM!”
6. There was a slight noise behind her and she turned just in time to seize a small boy by the slack of his roundabout and arrest his flight.
7. “There! I might 'a' thought of that closet. What you been doing in there?”
8. “Nothing.”
9. “Nothing! Look at your hands. And look at your mouth. What is that truck?”
10. “I don't know, aunt.”
11. “Well, I know. It's jam—that's what it is. Forty times I've said if you didn't let that jam alone I'd skin you. Hand me that switch.”
12. The switch hovered in the air—the peril was desperate—
13. “My! Look behind you, aunt!”
14. The old lady whirled round, and snatched her skirts out of danger. The lad fled on the instant, scrambled up the high board-fence, and disappeared over it.
Chapter 2 Elements of Literature

1. What is the main setting of this passage?
   A. Tom's bedroom
   B. the aunt's garden
   C. the aunt's house
   D. a fence in the backyard

Excerpt from *The Jungle Book* by Rudyard Kipling

Then Mowgli picked out a shady place, and lay down and slept while the buffaloes grazed round him. Herding in India is one of the laziest things in the world. The cattle move and crunch, and lie down, and move on again, and they do not even low. They only grunt, and the buffaloes very seldom say anything, but get down into the muddy pools one after another, and work their way into the mud till only their noses and staring china-blue eyes show above the surface, and there they lie like logs.

2. What is the setting of this passage?

Excerpt from *Bound to Rise* by Horatio Alger

"Good-by, mother," said Harry, feeling an unwonted moistening of the eyes, as he reflected that he was about to leave the house in which he had lived since infancy.

"Good-by, my dear child," said his mother, kissing him.

"Be sure to write."

"Yes I will."

So with farewell greetings Harry walked out into the world. He had all at once assumed a man's responsibilities, and his face grew serious, as he began to realize that he must now look out for himself.

His native village was situated in the northern part of New Hampshire. Not far away could be seen, indistinct in the distance, the towering summits of the White Mountain range, but his back was turned to them. In the south were larger and more thriving villages, and the wealth was greater. Harry felt that his chances would be greater there. Not that he had any particular place in view. Wherever there was an opening, he meant to stop.

"I won't come back till I am better off," he said to himself. "If I don't succeed it won't be for want of trying."

3. What is the setting of this passage?
**Excerpt from Just Folks** by Edgar Guest

Oft I hear a call above me: “Goodness gracious, come to bed!”
And I know that I’ve disturbed her by my overeager tread,
But I’ve found a glass of jelly and some bread and butter, too,
And a bit of cold fried chicken and I answer: “When I’m through!”
Oh, there’s no cafe that better serves my precious appetite
Than the pantry in our kitchen when I get home late at night.
You may boast your shining silver, and the linen and the flowers,
And the music and the laughter and the lights that hang in showers;
You may have your cafe table with its brilliant array,
But it doesn’t charm yours truly when I’m on my homeward way;
For a greater joy awaits me, as I hunger for a bite—
Just the joy of pantry-prowling in the middle of the night.

4. What is the setting of this passage?

**Plot**

*Plot* is what actually happens in a story or novel. It is the sequence of events from the beginning to the end. A story’s plot has the following elements: introduction, rising action, climax, falling action, and resolution. Let’s take a look at each of these elements.

For instance, in E. B. White’s *Charlotte’s Web*, the *introduction* introduces readers to Wilbur the pig and Fern, the little girl who convinces her father to let her keep Wilbur as a pet. As the plot of the story unfolds, the *main conflict* of the story arises when Wilbur gets too big to be a house pet and Fern sells Wilbur to her Uncle Homer Zuckerman.

The *rising action* of the story occurs when Wilbur meets Charlotte the spider at the new farm and the two become best friends. Charlotte tells Wilbur that Zuckerman will most likely kill Wilbur; however, Charlotte has a plan to save Wilbur’s life.

The *climax* (highest point) of the story happens when Charlotte launches her save Wilbur campaign and convinces people that Wilbur is a very special pig who is worth saving.

The *falling action* comes after Wilbur wins a special prize at the county fair. Charlotte tells Wilbur she is dying. Additionally, she has created an egg sac of 514 future offspring she will not live to see be born.

The *resolution* of the story is when Wilbur decides to save Charlotte’s children and takes the egg sac back to the Zuckerman farm where the eggs eventually hatch, giving Wilbur lots of new spider friends to love.

**Flashback and Foreshadowing**

A story might contain additional events that advance the plot. A *flashback* is a scene or event that
happened before the beginning of a story. It can be a memory, a dream, or a simple retelling of past events by one of the characters. For instance, the entire story of *Moby-Dick* is actually a flashback—a tale told later by the sole survivor, Ishmael.

**Foreshadowing** is a way for an author to provide clues about future events in the plot. For example, an author might use a dark, stormy night or a sudden windstorm to foreshadow that something sinister is about to happen.

**Practice 2: Plot**

---

**Excerpt from *The Mysterious Island* by Jules Verne**

1. “Are we rising again?... “Are we descending?” “Worse than that, captain! We are falling!” “For Heaven’s sake heave out the ballast!” “Overboard with every weight!...everything!” Such were the loud and startling words which resounded through the air, above the vast watery desert of the Pacific, about four o’clock in the evening of the 23rd of March, 1865.

2. The tempest raged without intermission from the 18th to the 26th of March... whole districts leveled by waterspouts which destroyed everything they passed over, several thousand people crushed on land or drowned at sea.

3. In fact, a balloon... had been taken into the circling movement of a column of air and... beneath the lower point of the balloon swung a car, containing five passengers, scarcely visible in the midst of the thick vapor mingled with spray which hung over the surface of the ocean...

4. No land was in sight, not a solitary ship could be seen. It was necessary at any cost to arrest their downward course, and to prevent the balloon from being engulfed in the waves. The voyagers directed all their energies to this urgent work. But, notwithstanding their efforts, the balloon still fell... The gas escaped without any possibility of retaining it... and soon after midday the car hung within 600 feet of the ocean.

5. It was impossible to prevent the escape of gas, which rushed through a large rent in the silk. By lightening the car of all the articles which it contained, the passengers had been able to prolong their suspension in the air for a few hours... Two more hours passed and the balloon was scarcely 400 feet above the water.

6. At that moment... the voice of a man... was heard. “Is everything thrown out?” “No, here are still 2,000 dollars in gold.” A heavy bag immediately plunged into the sea. “Does the balloon rise?” “A little, but it will not be long before it falls again.” “What still remains to be thrown out?” “Nothing.” “Yes! the car!” “Let us catch hold of the net, and into the sea with the car.”

7. This was, in fact, the last and only mode of lightening the balloon. The ropes which held the car were cut, and the balloon, after its fall, mounted 2,000 feet. The five voyagers had hoisted themselves into the net, and clung to the meshes.

8. The men had done all that men could do... They must trust to the mercy of Him who rules the elements. At four o’clock the balloon was only 500 feet above the surface of the water. A loud barking was heard. A dog accompanied the voyagers, and was held pressed close to his master in the meshes of the net...

9. Then immediately a loud voice shouted, “Land! land!” But this land was still thirty miles off. It
would not take less than an hour to get to it, and then there was the chance of falling to leeward. An hour! Might not the balloon before that be emptied of all the fluid it yet retained?

10 It was evident that the balloon could no longer support itself! Half an hour later the land was not more than a mile off, but the balloon, exhausted, flabby, hanging in great folds, had gas in its upper part alone. The voyagers, clinging to the net, were still too heavy for it, and soon, half plunged into the sea, they were beaten by the furious waves. The balloon-case bulged out again, and the wind, taking it, drove it along like a vessel.

11 At last, two minutes later, it reproached obliquely, and finally fell on a sandy beach, out of the reach of the waves. The voyagers, aiding each other, managed to disengage themselves from the meshes of the net. The balloon, relieved of their weight, was taken by the wind, and like a wounded bird which revives for an instant, disappeared into space.

1. Paragraph 1 is which part of the plot?
   A. resolution
   B. climax
   C. introduction
   D. conflict

2. The climax of the story occurs when the
   A. balloon lands on the beach.
   B. waterspouts damaged homes and buildings.
   C. passengers cut the rope clinging to the net.
   D. balloon begins falling.

3. Paragraphs 4 and 5 are what part of plot?
   A. climax
   B. rising action
   C. resolution
   D. falling action

4. What is the **main** conflict of this passage?
   A. The passengers have to throw all of their possessions out of the balloon.
   B. The balloon has been damaged by the waterspouts and is falling.
   C. The passengers have to hoist themselves into the net and cling to the meshes.
   D. The balloon is descending too quickly to make it to dry land.
Chapter 2: Elements of Literature

5. Paragraphs 9 and 10 are what part of the plot?
   A. falling action
   B. climax
   C. resolution
   D. conflict

Characters

The author creates characters to appear in a literary work. They must reveal their ideas and feelings to each other and to the reader. The way that characters in a story change, grow, and interact with other characters is a big part of the plot. Through their words and actions, the story comes alive for readers.

Types of Characters

Characters are categorized by how main they are to the story, how well developed they are, and how much they change or grow over in the story.

<table>
<thead>
<tr>
<th>Character Type</th>
<th>Definition</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>Protagonist</td>
<td>the character who stands out at the center of attention; most of the story revolves around this character, who is usually likeable</td>
<td>In the fairy tale “Little Red Riding Hood,” the girl called Little Red Riding Hood is the protagonist. The story revolves around her going to visit her grandmother.</td>
</tr>
<tr>
<td>Antagonist</td>
<td>the character who creates a problem for the protagonist; generally a character that readers do not like</td>
<td>In “Little Red Riding Hood,” the Big Bad Wolf is the antagonist. He eats Little Red Riding Hood’s grandmother and then dresses in her clothes and waits for Little Red, planning to eat her too. He is an enemy to Little Red Riding Hood and causes problems for her.</td>
</tr>
<tr>
<td>Static</td>
<td>a character who doesn’t change throughout the story</td>
<td>In the fairy tale “Cinderella,” the stepmother is a static character. She remains cruel from the beginning to the end.</td>
</tr>
<tr>
<td>Dynamic</td>
<td>a character who changes or grows over the course of the story</td>
<td>In Charles Dickens’s A Christmas Carol, Ebenezer Scrooge is a dynamic character. He changes from a stingy, mean man to a kind, generous person.</td>
</tr>
</tbody>
</table>

Be aware that a protagonist can be more than one person. For example, in a story about a town fighting a band of robbers, the entire town could be considered the protagonist. In the same way, antagonists can be numerous—or they can be something other than people. For instance, in A Christmas Carol by Charles Dickens, the antagonist can be the greed that Scrooge feels until the Christmas ghosts teach him a lesson.
Week 1 Day 5
Character Traits
Each character in a story has personal traits and behaviors just like real people do, such as being rude, quiet, obnoxious, greedy, nice, mean, shy, and outgoing. In a story, a reader learns about a character through actions, dialogue (conversation), and description. As readers, you must look for descriptive words, character actions, and conversations to help you get to know the characters to understand why they act the way they do.

How Authors Reveal Character Traits
An author has several ways to reveal how characters respond or change as the plot moves towards a resolution.

<table>
<thead>
<tr>
<th>Actions</th>
<th>Sometimes the actions of a character speak louder than his or her words to show the character's true self.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dialogue</td>
<td>The conversations between the characters in a story is called dialogue.</td>
</tr>
<tr>
<td>Narration</td>
<td>If the narrator is one of the characters, he or she reveals a great deal though narration. The speaker will tell how other characters feel or think about another character or will describe how they act.</td>
</tr>
<tr>
<td>Influences</td>
<td>An influence is an outside pressure or force that can change the thoughts and actions of a character. For instance, if a character knows that a certain way of dressing is the way to make friends, it may change what the character wears. How a character reacts to influences says a lot about the character.</td>
</tr>
<tr>
<td>Motivations</td>
<td>There are reasons behind the actions of characters. These reasons are often needs or desires.</td>
</tr>
<tr>
<td>Relationships</td>
<td>This includes a character’s relationship with family and friends and how a character interacts with other people.</td>
</tr>
</tbody>
</table>

Practice 3: Characters

Excerpt from Captains Courageous by Rudyard Kipling

1. The weather door of the smoking-room had been left open to the North Atlantic fog, as the big liner rolled and lifted, whistling to warn the fishing-fleet.

2. “That Cheyne boy’s the biggest nuisance aboard,” said a man in a frieze overcoat, shutting the door with a bang. “He isn’t wanted here. He’s too fresh.” [...]

3. “Pshaw! There isn’t any real harm to him. He’s more to be pitied than anything,” a man from New York drawled, as he lay at full length along the cushions under the wet skylight. “They’ve dragged him around from hotel to hotel ever since he was a kid. I was talking to his mother this morning. She’s a lovely lady, but she don’t pretend to manage him. He’s going to Europe to finish his education.”

4. “Education isn’t begun yet” This was a Philadelphian, curled up in a corner. “That boy gets two hundred a month pocket-money, he told me. He isn’t sixteen either.”

5. “Railroads, his father, ain’t it?” said the German.
Chapter 2 Elements of Literature

6 Later, Harvey is washed overboard and rescued by some fishermen on a schooner. He wakes up in a cabin on the schooner. A boy his age greets him.
7 "Feelin' better?" said the boy, with a grin. [...]. "I've dried your clothes. Guess they've shrunk some," said the boy. "They ain't our style much—none of'em. Twist round an' see if you're hurt any."
8 Harvey stretched himself in every direction, but could not report any injuries.
9 "That's good," the boy said heartily. "Fix yerself an' go on deck. Dad wants to see you. I'm his son,—Dan, they call me,—an' I'm cook's helper an' everything else aboard that's too dirty for the men..."
10 Like many other unfortunate young people, Harvey had never in all his life received a direct order—He could not see why he should be expected to hurry for any man's pleasure, and said so.
11 "Your dad can come down here if he's so anxious to talk to me. I want him to take me to New York right away. I'll pay him."

1. Which character type is Harvey Cheyne?
   A. protagonist
   B. antagonist

2. Write down some character traits you would use to describe Harvey Cheyne.

3. List details from the passage that support your answer as to why Harvey Cheyne is this type of character. Use your own paper if needed.

![Image of Rudyard Kipling]

Copyright © American Book Company
The Loud Girl

Most of the time, Katherine is very loud. She is never mean to anyone, but she laughs and talks loudly when she is supposed to be listening or reading. When the teacher talks to the class, Katherine sometimes interrupts. She asks a question without raising her hand. If someone tells a joke, she laughs so hard she can't stop. Once, she even had to write "I will not talk during class" on the chalkboard one hundred times.

4. Which statement best describes Katherine?
   A. She is painfully shy.
   B. She is outgoing.
   C. She is easily frightened.
   D. She is the class bully.

5. Which statement best describes the teacher?
   A. The teacher wants Katherine to be quiet.
   B. The teacher thinks Katherine is funny.
   C. The teacher does not care how Katherine acts.
   D. The teacher does not like Katherine.

6. Katherine is which character type?
   A. protagonist
   B. antagonist

Excerpt from A Christmas Carol by Charles Dickens

3 “A merry Christmas, uncle! God save you!” cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

4 “Bah!” said Scrooge, “Humbug!”

5 He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face was ruddy and handsome; his eyes sparkled, and his breath smoked again.

6 “Christmas a humbug, uncle!” said Scrooge's nephew. “You don't mean that, I am sure?”

7 “I do,” said Scrooge. “Merry Christmas! What right have you to be merry? What reason have you to be merry? You're poor enough.”
Chapter 2  Elements of Literature

“Come, then,” returned the nephew gaily. “What right have you to be dismal? What reason have you to be morose? You're rich enough.”

Scrooge having no better answer ready on the spur of the moment, said, “Bah!” again; and followed it up with “Humbug.”

“Don't be cross, uncle!” said the nephew.

“What else can I be,” returned the uncle, “when I live in such a world of fools as this? Merry Christmas! Out upon merry Christmas! What's Christmas time to you but a time for paying bills without money; a time for finding yourself a year older, but not an hour richer; a time for balancing your books and having every item in 'em through a round dozen of months presented dead against you? If I could work my will,” said Scrooge indignantly, “every idiot who goes about with 'Merry Christmas' on his lips, should be boiled with his own pudding, and buried with a stake of holly through his heart. He should!”

The next excerpt shows Scrooge at the end of the story.

Yes! and the bedpost was his own. The bed was his own, the room was his own. Best and happiest of all, the Time before him was his own, to make amends in!

“I will live in the Past, the Present, and the Future!” Scrooge repeated, as he scrambled out of bed. “The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this! I say it on my knees, old Jacob; on my knees!”

He was so fluttered and so glowing with his good intentions, that his broken voice would scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

[…]  

“I don't know what to do!” cried Scrooge, laughing and crying in the same breath… “I am as light as a feather, I am as happy as an angel, I am as merry as a schoolboy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world. Hallo here! Whoop! Hallo!”

7. How is Scrooge characterized at the beginning of the story?
   A. old and frail
   B. lonely and misunderstood
   C. greedy and uncaring
   D. dimwitted and sad

8. How is Scrooge characterized at the end of the story?
   A. relieved and happy
   B. upset and scared
   C. sad and relieved
   D. happy and sleepy
9. Scrooge is which **two** character types?
   A. protagonist and static
   B. antagonist and dynamic
   C. protagonist and dynamic
   D. antagonist and static

---

**Figurative Language**

In literature, writers use figurative language to liven up their writing. Often, one thing is described in terms of something else. To do this, authors use creative comparisons. **Figurative language** is most often used to convey meaning, mood, and images in literature. Now, let's look at some of the types of figurative language you might find in literature.

<table>
<thead>
<tr>
<th>Types of Figurative Language</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Hyperbole</strong></td>
<td>This is the use of overstatement or exaggeration. It is a special type of figurative language that allows writers to infuse shades of meaning into their descriptions of characters and plots. Many hyperboles can be funny. <strong>Example:</strong> It will take me a million years to finish this book report.</td>
</tr>
<tr>
<td><strong>Imagery</strong></td>
<td>This is language that appeals to the senses. Most images are visual; they appeal to the sense of sight, creating pictures that readers can see in their minds. Other images appeal to the senses of touch, taste, hearing, or smell. <strong>Example:</strong> The warm, damp sand squished between my toes as I walked through the white, foamy surf. The briny smell of the ocean and the constant screeching of the gulls brought back wonderful childhood memories of taking long walks on the beach with my grandfather.</td>
</tr>
<tr>
<td><strong>Metaphor</strong></td>
<td>A metaphor is an imaginative comparison between two unlike things in which one thing is said to be another thing. Metaphors, unlike similes, do not use words such as <em>like</em>, <em>as</em>, <em>than</em>, or <em>resembles</em>, to express comparisons. <strong>Example:</strong> The roar of the engines was thunder, and the sparks flying on the speedway were its partner, lightning.</td>
</tr>
<tr>
<td><strong>Personification</strong></td>
<td>This is a figure of speech in which a nonhuman thing or quality is given human characteristics. Often, the use of personified objects in literature conjures up vivid mental images that readers can picture. <strong>Example:</strong> The numbers danced off the page of my algebra test.</td>
</tr>
<tr>
<td><strong>Simile</strong></td>
<td>A simile makes a comparison between two unlike things, using a word such as <em>like</em>, <em>as</em>, <em>than</em>, or <em>resembles</em>. Writers commonly use similes to express their ideas in a precise or imaginative manner. <strong>Example:</strong> He is as crafty as a fox.</td>
</tr>
<tr>
<td><strong>Symbolism</strong></td>
<td>A symbol is a person, place, thing, or event that has its own meaning but also stands for something beyond itself. Symbols are used in everyday life. <strong>Example:</strong> Many examples of symbolism appear in <em>The Miracle Worker</em> by William Gibson. It is a play about how Anne Sullivan taught sign language to Helen Keller. One symbol is a rag doll that Helen carries. She tries to put buttons where the doll’s eyes should be. The doll represents Helen in a way, and her action symbolizes her desire to connect with the outside world.</td>
</tr>
</tbody>
</table>
Chapter 2  Elements of Literature

**Onomatopoeia**
This occurs when a word mimics the sound of the object or action it refers to. When you pronounce a word, it will mimic its sound.

**Example 1:** The vacuum whirred as the bacon sizzled in the pan.
**Example 2:** Birds chirped in the trees, and the ducks quacked as they swam in the pond.

**Verbal irony**
Verbal irony involves a contrast between what is said or written and what is meant.

**Example:** After a day of mischief, little Juan was tired. With a smile, his mother put him down for a nap, cooing sweetly, “Now, you can rest, my little angel.”

**Situational irony**
Situational irony occurs when what happens is very different from what is expected to happen.

**Example:** In Aesop’s fable “The Tortoise and the Hare,” a slow-moving tortoise wins a race of speed against a much-speedier hare.

**Meaning and Tone**
An author develops meaning in writing through the choice of specific words. Many words can imply specific feelings—for example, think of the words bright or mournful. Both are simple, yet they express strong information. You saw how this works when authors use figurative language. Word choice also includes choosing just the right word out of several that may have similar meanings. Tone is the way a writer uses words to present a certain attitude or feeling to the reader. You know the same words can be said in many different tones. Think about the tone you use when talking with family on the phone. Now, compare that with how you speak when you call a business to ask for some information. A writer can use the same type of language to convey very different tones.

<table>
<thead>
<tr>
<th>Some Types of Mood and Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>angry</td>
</tr>
<tr>
<td>sad</td>
</tr>
<tr>
<td>mocking</td>
</tr>
<tr>
<td>cynical</td>
</tr>
</tbody>
</table>

**Practice 4: Figurative Language, Meaning, and Tone**

(1) Leslie and Akira had been best friends since preschool. (2) In fact, they were as alike as two peas in a pod. (3) The girls became best friends on the first day of preschool after sitting next to each other at lunch. (4) Now, the girls are in the fifth grade, and Leslie still laughs like a hyena when Akira tells a funny joke.

1. Sentences 2 and 4 are examples of which type of figurative language?
   A. metaphor
   B. imagery
   C. simile
   D. hyperbole

50  Copyright © American Book Company
Murphy's Law

1. Taylor dashed down the stairs with her duffel bag over her shoulder. She had slept late and had rushed to pack the last of her things for the family's camping trip. Now they would be late leaving and might even miss the waterfall hike they had planned. Taylor jumped down the last step and skidded to a stop in front of her mother, panting hard.

2. "OK," she gasped. "I had a million and one things to do, but now I'm ready!"

3. "Hmm," said her mother. "We seem to have hit a snag. While you were packing, I got a call from the kennel. The lady said that Rover is not current on his shots, and they can't board him after all."

4. Taylor groaned. "It's Murphy's law," she said. "If something can go wrong, it will, so are we going camping at all now?"

2. The statement "I had a million and one things to do" is an example of which type of figurative language?
   A. hyperbole
   B. personification
   C. metaphor
   D. simile

My Town

The leaves on the ground danced in the wind
The brook sang merrily as it went on its way.
The fence posts gossiped and watched cars go by
which winked at each other just to say hi.
The traffic lights yelled, "Stop. slow, go!"
The tires gripped the road as if clinging to life.
Stars in the sky blinked and winked out
While the hail was as sharp as a knife.

3. This poem uses which type of figurative language?
   A. onomatopoeia
   B. personification
   C. imagery
   D. metaphor
The Windmill by Henry Wadsworth Longfellow

Behold! a giant am I!
Aloft here in my tower,
With my granite jaws I devour
The maize, and the wheat, and the rye,
And grind them into flour.

I look down over the farms;
In the fields of grain I see
The harvest that is to be,
And I fling to the air my arms,
For I know it is all for me.

I hear the sound of flails
Far off, from the threshing-floors
In barns, with their open doors,
And the wind, the wind in my sails,
Louder and louder roars.

I stand here in my place,
With my foot on the rock below,
And whichever way it may blow,
I meet it face to face,
As a brave man meets his foe.

And while we wrestle and strive,
My master, the miller, stands
And feeds me with his hands;
For he knows who makes him thrive,
Who makes him lord of lands.

On Sundays I take my rest;
Church-going bells begin
Their low, melodious din;
I cross my arms on my breast,
And all is peace within.

4. The windmill being able to devour, see, and hear are examples of
   A. imagery.
   B. simile.
   C. personification.
   D. onomatopoeia.

5. What tone and meaning do the narrator’s words express?
   A. The windmill is tired of grinding maize, wheat, and rye.
   B. The windmill wishes it had a more exciting job.
   C. The windmill enjoys not having to work on Sunday.
   D. The windmill is proud to grind grain from the farmer’s harvest.