Grade 5 Playlist: Structure of a Story, Drama, or Poem

Aligns with CCSS.ELA-LITERACY.RL.5.5:

- Explain how a series of chapters, scenes, or stanzas fits together to provide the overall structure of a particular story, drama, or poem.

Welcome

Think of a book, play, or poem that had uninterrupted chunks of text. How did that experience shape reader comprehension? The structure of books, plays, and poems affects how readers experience and understand texts. Writers use chapters, scenes, and stanzas in order to build the structure of their stories, dramas, and poems. Writers use these tools to break up their writing into sections. The sections organize information and provide clear breaking points for readers to pause and reflect.

Objectives

In this playlist, students will learn how to:

- explain how a series of chapters fits together to provide the structure of a story.
- explain how a series of scenes fits together to provide the structure of a drama.
- explain how a series of stanzas fits together to provide the structure of a poem.

Review

Key Terms

- A **climax** is part of a story's organizational structure. It is the turning point in a story.
- An **exposition** is the introduction of a story.
- A **resolution** is part of a story's organizational structure. It is the conclusion, or ending of a story.
- A **denouement** is another word for **resolution**.
- A **chapter** is a section of a work of long fiction.
- A **scene** is a section of a play.
- A **stanza** is a section of a poem.

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Exploring the Standard

A Closer Look: Organizational Structure of a Narrative

When an author writes a long piece of fiction, she or he organizes the information to build the components of the story. The narrative structure generally has these elements: an introduction, rising action, the climax, falling action, and the resolution.

The exposition introduces the reader to the setting, characters, and basic information relevant to the plot. The rising action is what happens as events in the story become more complicated. The conflict often is revealed in the exposition or the rising action. The climax is the turning point in the story. It typically contains the most exciting events, and it is most interesting to the reader. The reader wants to continue reading to find out what will happen next. The falling action is what happens after the climax. The events begin to be resolved. The resolution is the part of the story when the events are resolved completely and the story is over.

Read!

See a graphic representation of the plot structure:
http://www.scholastic.com/teachers/lesson-plan/collateral_resources/pdf/l/lessonplans_graphicorg_pdfs_plotdiagram.pdf

Practice!

Use these graphic organizers to write what happens at each point in a story:
http://freeology.com/wp-content/files/storyplotgraph.pdf
http://www.ereadingworksheets.com/reading-worksheets/story-structure-practice.pdf

Use these flashcards to learn the elements of a plot:
https://quizlet.com/96068/flashcards

Watch!

For practice using a plot development chart to define rising action, climax, and falling action, see this video:
https://www.youtube.com/watch?v=s6Q7E3fFyYg

A Closer Look: The Role of Chapters in a Narrative

Chapters can follow the organizational structure of a narrative and build the overall structure of the story. For example, a chapter can be part of the exposition and give the reader background information on a main character. A chapter can be the climax and provide the turning point of the entire novel. Knowing how each chapter works to build the story can help when describing how a series of chapters fits together to build the story.

Read the following table of contents from L. Frank Baum's *The Wizard of Oz*. Readers must read each chapter to identify exactly how the information and ideas in a chapter contribute to the narrative. However, by reading the titles of each chapter, readers can begin to understand how chapters can develop the entire story.

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Example

Introduction

1. The Cyclone
2. The Council with the Munchkins
3. How Dorothy Saved the Scarecrow
4. The Road Through the Forest
5. The Rescue of the Tin Woodman
6. The Cowardly Lion
7. The Journey to the Great Oz
8. The Deadly Poppy Field
9. The Queen of the Field Mice
10. The Guardian of the Gates
11. The Emerald City of Oz
12. The Search for the Wicked Witch
13. The Rescue
14. The Winged Monkeys
15. The Discovery of Oz, the Terrible
16. The Magic Art of the Great Humbug
17. How the Balloon Was Launched
18. Away to the South
19. Attacked by the Fighting Trees
20. The Dainty China Country
21. The Lion Becomes the King of Beasts
22. The Country of the Quadlings
23. Glinda The Good Witch Grants Dorothy's Wish
24. Home Again

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Think about which chapter or chapters might correspond to each plot element. Consider how the chapter names suggest plot, setting, character, and action. For example, the titles of the last two chapters show that there is a connection between them. The title of chapter 23 is "Glinda The Good Witch Grants Dorothy's Wish" and the title of chapter 24 is "Home Again." Dorothy's wish is to go home, so chapter 24 builds on the events described in chapter 23. These two chapters are examples of a story's resolution being developed. Both are important for the ending to make sense.

Read!

Select a chapter to read from the full text of *The Wizard of Oz*:
http://www.gutenberg.org/ebooks/55

A Closer Look: Organizational Structure of a Drama

Dramas, or plays, are written using mostly dialogue. Playwrights include other important information including character descriptions and stage notes. The characters' descriptions appear in a list at the beginning of the play. Stage notes appear throughout the play and can describe setting, sounds, and characters' actions. Dramas also are generally divided into acts, and the acts are further divided into scenes.

A Closer Look: The Role of Scenes in a Drama

Each scene is set in a specific place, and all of the action of the scene takes place without a break in time. For example, if two characters are involved in a conversation, the entire conversation would be in one scene. The audience knows the scene has changed because the characters might be different in a new scene, or the location of the scene might be different from the one before. Just as chapters are the building blocks of stories, scenes are the building blocks of drama. Each scene or act tells part of the story and can follow the introduction, rising action, climax, and falling action.

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Example

DRAMATIS PERSONAE

Grandma Proudie.
Mamma Proudie.
Emily Proudie.
Aunt Flighty.
Aunt Highty-tighty.
Pussy Willow.
Mary, the maid.
Dr. Hardhack.

DR. HARDHACK'S PRESCRIPTION.

Dr. Hardhack makes a professional visit to the Proudie *mansion, New York City. In the sitting-room are gathered Grandma Proudie (L), Mamma Proudie (C), Aunt Flighty (R).*

[1]Mamma Proudie. I greatly fear our dear Emily will never be restored to health.

[2]Aunt Flighty. Oh, don't say that. I've known people to look terribly white and a great deal thinner than Emily, and not die of it.

[3]Grandma Proudie. [*To Mamma P.*] I thought you were going to send for Dr. Hardhack.

[4]Mamma P. I have sent for him. [*Sighs, rises and comes forward, taking chair*] [*R*] But what can he do? Someway it doesn't seem as if he could help. He's such a small man.

[5]GRANDMA P. Size doesn't matter if one has brains. It's brains that count, my dear. Napoleon was small, but he will live forever. And look at Alexander Pope. [*Waves hand*]

[6]Aunt F. [*Runs to window*] What! Where is he? Whom did you say to look at?

[7]Grandma P. [*Witheringly*] Alexander Pope, who has been dead one hundred and fifty years.

[8]Aunt F. [*Simpering*] Oh, I thought you said to look at somebody going by.

[9]Grandma P. I said "Look at Alexander Pope," by which I meant "Consider Alexander Pope"—a small man, not ever growing to be much larger than a child. But what a poet! Brains, my dear, brains. In my day it was brains that decided a person's value. Sometimes I think they have gone out of fashion.

[10]Mamma P. But they will come in again, mother. All the old fashions come round in about so many years, they say.

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Identify the characters' description and the stage notes. These acts demonstrate the play's exposition. It introduces the main characters, the problem, and the setting. This part of the play is necessary for readers to understand all the other scenes. Readers would not understand what is happening without it. For example, this act explains why Dr. Hardhack visits the Proudie family: Emily, the daughter, is sick, and her mother worries that she won't get better. In addition, this part of the act reveals some the thoughts of some of the characters, such as the fact that Grandma Proudie and Mamma Proudie have different opinions about the doctor and whether he can help Emily. What else does this excerpt reveal that is helpful in understanding the rest of the play?

Read!

Read the rest of the acts in the play "Dr. Hardhack's Prescription":
https://catalog.hathitrust.org/Record/010562371

A Closer Look: Organizational Structure of a Poem

Poems have a different kind of structure from stories or dramas. Poems are written in lines. They often have specific rhyme schemes and a particular rhythm. The lines of poems are grouped into stanzas. Stanzas are similar to paragraphs in a short story or chapters in a longer novel. They break the poem into chunks. Each stanza tells one idea. In addition, stanzas tell readers when to pause when reading a poem aloud.

A Closer Look: The Role of Stanzas in a Poem

In the same way that chapters build a story and scenes build a drama, stanzas fit together to build a poem. Although poems do not often tell a complete story in the same way that stories or dramas do, each stanza is important because it contains important information. Each stanza can express a complete idea, and the ideas build to create the tone and meaning of the poem. Understanding the meaning of the stanza can support readers in understanding the overall meaning of the poem.

Read the poem "The Ecchoing Green" by William Blake. Consider the meaning of each stanza. What is the most important idea in each stanza? How does each stanza contribute to the overall meaning of the poem? Also pay attention to the poem's lines and rhyme scheme, which contribute to the poem's overall meaning.

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Example

The sun does arise,
And make happy the skies.
The merry bells ring
To welcome the Spring.
The sky-lark and thrush,[5]
The birds of the bush,
Sing louder around,
To the bells' cheerful sound.
While our sports shall be seen
On the Ecchoing Green.[10]

Old John, with white hair
Does laugh away care,
Sitting under the oak,
Among the old folk,
They laugh at our play,[15]
And soon they all say.
'Such, such were the joys.
When we all girls & boys,
In our youth-time were seen,
On the Ecchoing Green.'[20]

Till the little ones weary
No more can be merry
The sun does descend,
And our sports have an end:
Round the laps of their mothers,[25]
Many sisters and brothers,
Like birds in their nest,
Are ready for rest;
And sport no more seen,[30]
On the darkening Green.

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Use the information in the following chart to identify the meaning of each stanza and the overall meaning of the poem.

Stanza	Meaning
One	As the sun rises on a Spring morning, birds sing and games begin on a green field.
Two	As the children play on the green field, older people watch, laugh, and remember their youth.
Three	As the sun sets in the evening, the children stop playing and return home to their families to rest.
Overall Meaning:	The sunshine and green fields in Spring are ideal for celebrating and playing no matter a person's age. The playful tone is emphasized by the rhyme scheme.

Watch!

This video teaches how to compare and contrast stanzas to explain how each is used to build the structure of the poem: https://www.youtube.com/watch?v=K9jrTUQq2-I

Applying the Standard

Choose a novel, play, or poem. Identify one chapter from the novel, scene from the drama, or stanza from the poem. Write a paragraph explaining how it fits in to the overall structure of the story, drama, or poem. To support the explanation, include specific and relevant details from the story, drama, or poem. If discussing a chapter or a scene, use the plot elements (introduction, rising action, climax, falling action) to identify where the chapter appears in the diagram of the story.

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Self-Check: RL.5.5

Read the passage. Then answer the questions.

The Boor

Characters
Helena Ivanovna Popov [a young widow, mistress of a country estate]
Grigorji Stepanovitch Smirnov [proprietor of a country estate]
Luka [servant of Mrs. Popov]
A Gardener
A Coachman
Several Workmen

Setting: The estate of Mrs. Popov
Time: The Present

[Mrs. Popov discovered in deep mourning, sitting upon a sofa, gazing steadfastly at a photograph. Luka is also present.]

1 Luka. . . . everything that breathes is enjoying life, even the cat knows how to be happy—slips about the courtyard and catches birds; but you hide yourself here in the house as though you were in a cloister and have no pleasures. . .

[A bell rings loudly.]

Mrs. Popov [shudders]. What's that? Say that I am receiving no one.

. . .

2 Mrs. Popov [gazing at the photograph]. You shall see, Nikol, how I can love and forgive—My love will die only with me—when my poor heart stops beating. [She smiles through her tears.] And aren't you ashamed? I have been a good, true wife . . . and I shall remain true until the grave, and you—you—you're not ashamed of yourself, my dear monster!

. . .

[Smirnov enters followed by Luka.]

3 Smirnov [Discovering Mrs. Popov—politely.] Madam, I have the honor to introduce myself; Lieutenant in the Artillery, retired, country gentleman, Grigorji Stepanovitch Smirnov! . . .

4 Mrs. Popov [without offering her hand]. What is it you wish?

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5 Smirnov. Your deceased husband, with whom I had the honor to be acquainted, left me two notes amounting to about twelve hundred rubles. . . .

. . .

[Luka goes out.]

6 Mrs. Popov [to Smirnov]. If Nikolai Michailovitch is indebted to you, I will of course pay you, but, I am sorry, I haven't the money today. Tomorrow my manager will be back from the city . . . but until then I cannot satisfy your request. Furthermore today it is just seven months since the death of my husband and I am not in the mood to discuss money matters.

. . .

7 Smirnov. . . .I need money, I feel the knife at my throat.

. . .

8 Mrs. Popov. Sir, I beg of you, don't scream! This is not a stable.

9 Smirnov. I'm not asking you about a stable. . . .

10 Mrs. Popov. You have no idea how a lady should be treated. . . . You are an ill-bred, vulgar person—

. . .

11 Smirnov [imitating her]. Not at all funny—vulgar. I don't understand how to behave in the company of ladies. Madam, in the course of my life I have seen more women than you have sparrows. . . . It's easier to find a cat with horns or a white woodcock than a faithful woman.

12 Mrs. Popov. But just allow me to ask, who is true and faithful in love?

13 Smirnov. Yes, indeed! The man!

14 Mrs. Popov. The man! [She laughs ironically.] The man is true and faithful in love! Well, that is something new. [She laughs bitterly.] . . .

. . .

15 Mrs. Popov [striking her fists and stamping her feet]. You are vulgar! You're a boor! A monster!

. . .

16 Smirnov. We'll have a duel.

. . .

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17 Mrs. Popov. Immediately. My husband had pistols. I'll bring them. [She hurries away, then turns.] Oh, what a pleasure it will be to put a bullet in your impudent head. The devil take you! [She goes out.]

. . .

18 Smirnov [paying no attention]. A duel. What can a person say to such a woman? [Imitating her.] "The devil take you. I'll put a bullet in your impudent head." What can a person say to that? She was angry, her eyes blazed, she accepted the challenge. On my honor it's the first time in my life that I ever saw such a woman.

. . .

19 Smirnov. That is a woman. I can understand her. A real woman. No shilly-shallying, but fire, powder, and noise! It would be a pity to shoot a woman like that.

. . .

[Enter Mrs. Popov.]

. . .

20 Mrs. Popov. It isn't as well to shoot inside, let's go into the garden.

21 Smirnov. Yes. I'll tell you now that I am going to shoot into the air.

22 Mrs. Popov. That is too much. Why?

23 Smirnov. Because—because—That's my business why.

24 Mrs. Popov. You are afraid. Yes. A-h-h-h. No, no, my dear sir, no welching. Please follow me. I won't rest myself, until I've made a hole in your head that I hate so much. Are you afraid?

25 Smirnov. Yes, I'm afraid.

26 Mrs. Popov. You are lying. Why won't you fight?

27 Smirnov. Because—because—I—like you.

. . .

28 Mrs. Popov. Leave. I hate you.

29 Smirnov. . . . What a woman! I never in my life met one like her. I'm lost, ruined! I've been caught like a mouse in a trap.

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30 Mrs. Popov. Go, or I'll shoot.

31 Smirnov. Shoot! You have no idea what happiness it would be to die in sight of those beautiful eyes, to die from the revolver in this little velvet hand—I'm mad! Consider it and decide immediately for if I go now; we shall never see each other again. Decide—speak—I am a noble, a respectable man, have an income of ten thousand, can shoot a coin thrown into the air—I own some fine horses. Will you be my wife?

32 Mrs. Popov [swings the revolver angrily]. Shoot!

33 Smirnov. My mind is not clear—I can't understand—servant—water! I have fallen in love like any young man. [He takes her hand and she cries with pain.] . . . I love you as I have never loved before. Twelve women, I threw over, nine were untrue to me, but not one of them all have I loved as I love you. I am conquered, lost, I lie at your feet like a fool and beg for your hand. Shame and disgrace! For five years I haven't been in love, I thanked the Lord for it and now I am caught, like a carriage tongue in another carriage. I beg for your hand! Yes or no? Will you?—Good! [He gets up and goes to the door quickly.]

. . .

34 Mrs. Popov. Yes, go. [Cries out.] What are you going for? Wait—no, go!! Oh, how angry I am! Don't come too near, don't come too near—er—come—no nearer.

35 Smirnov [approaching her]. How angry I am with myself. Fallen in love like a school-boy, thrown myself on my knees. I've got a chill! [Strongly.] I love you. This is fine,—all I needed was to fall in love. Tomorrow I have to pay my interest, the hay harvest has begun and then you appear. [He takes her in his arms.] I can never forgive myself.

36 Mrs. Popov. Go away! Take your hands off me! I hate you—you—this is—[A long kiss.]

. . .

1. Which line best reveals the setting of the play?

   A. "and I shall remain true until the grave"
   B. "you hide yourself here in the house as though you were in a cloister"
   C. "I am caught, like a carriage tongue in another carriage"
   D. "Lieutenant in the Artillery, retired, country gentleman, Grigorji Stepanovitch Smirnov!"

2. What is the resolution of the scene?

   A. Smirnov demanding payment
   B. Mrs. Popov agreeing to a duel
   C. Smirnov and Mrs. Popov kissing
   D. Mrs. Popov talking to her husband

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Read the passage. Then answer the question.

A Final Reckoning: A Tale of Bush Life in Australia
G. A. Henty
Excerpts from Chapter 1: The Broken Window (adapted)

1 “You are the most troublesome boy in the village, Reuben Whitney, and you will come to a bad end.”

2 The words followed a shower of cuts with the cane. The speaker was an elderly man, the master of the village school of Tipping, near Lewes, in Sussex; and the words were elicited, in no small degree, by the vexation of the speaker at his inability to wring a cry from the boy whom he was striking. He was a lad of some thirteen years of age, with a face naturally bright and intelligent; but at present quivering with anger.

3 “I don’t care if I do,” he said defiantly. “It won’t be my fault, but yours, and the rest of them.”

4 “You ought to be ashamed of yourself,” the master said, “instead of speaking in that way. You, who learn easier than anyone here, and could always be at the top of your class, if you chose. I had hoped better things of you, Reuben; but it’s just the way, it’s you bright boys as mostly gets into mischief.”

5 At this moment the door of the school room opened, and a lady with two girls, one of about fourteen and the other eleven years of age, entered.

6 “What is the matter now?” the lady asked, seeing the schoolmaster, cane in hand, and the boy standing before him.

7 “Reuben Whitney! What, in trouble again, Reuben? I am afraid you are a very troublesome boy.”

8 “I am not troublesome, ma’m,” the boy said sturdily. “That is, I wouldn’t be if they would let me alone; but everything that is done bad, they put it down to me.”

9 “But what have you been doing now, Reuben?”

10 “I have done nothing at all, ma’m; but he’s always down on me,” and he pointed to the master, “and when they are always down on a fellow, it’s no use his trying to do right.”

11 “What has the boy been doing now, Mr. White?” the lady asked.

12 “Look there, ma’m, at those four windows all smashed, and the squire had all the broken panes mended only a fortnight ago.”

13 “How was it done, Mr. White?”

14 “By a big stone, ma’m, which caught the frame where they joined, and smashed them all.”

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15 “I did not do it, Mrs. Ellison, indeed I didn’t.”

16 “Why do you suppose it was Reuben?” Mrs. Ellison asked the master.

17 “Because I had kept him in, half an hour after the others went home to dinner, for pinching young Jones and making him call out; and he had only just gone out of the gate when I heard the smash; so there is no doubt about it, for all the others must have been in at their dinner at that time.”

18 “I didn’t do it, ma’m,” the boy repeated. “Directly I got out of the gate, I started off to run home. I hadn’t gone not twenty yards when I heard a smash; but I wasn’t going for to stop to see what it was. It weren’t no business of mine, and that’s all I know about it.”

19 “Mamma,” the younger of the two girls said eagerly, “what he says is quite true. You know you let me run down the village with the jelly for Mrs. Thomson’s child, and as I was coming down the road I saw a boy come out of the gate of the school and run away; and then I heard a noise of broken glass, and I saw another boy jump over the hedge opposite, and run, too. He came my way and, directly he saw me, he ran to a gate and climbed over.”

20 “Do you know who it was, Kate?” Mrs. Ellison asked.

21 “Yes, mamma. It was Tom Thorne.”

22 “Is Thomas Thorne here?” Mrs. Ellison asked in a loud voice.

23 There was a general turning of the heads of the children to the point where a boy, somewhat bigger than the rest, had been apparently studying his lessons with great diligence.

24 “Come here, Tom Thorne,” Mrs. Ellison said.

25 The boy slouched up with a sullen face.

26 “You hear what my daughter says, Tom. What have you to say in reply?”

27 “I didn’t throw the stone at the window,” the boy replied. “I chucked it at a sparrow, and it weren’t my fault if it missed him and broke the window.”

28 “I should say it was your fault, Tom,” Mrs. Ellison said sharply—”very much your fault, if you throw a great stone at a bird without taking care to see what it may hit. But that is nothing to your fault in letting another boy be punished for what you did. I shall report the matter to the squire, and he will speak to your father about it. You are a wicked, bad boy.”

29 “Mr. White, I will speak to you outside.”

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30 Followed by her daughters, Mrs. Ellison went out; Kate giving a little nod, in reply to the grateful look that Reuben Whitney cast towards her, and he muttered:

31 "Thank you, miss."

. . .

32 A few days later, as Reuben walked along, he met Tom Thorne. There had been war between them, since the affair of the broken window. Reuben had shown the other no animosity on the subject as, having been cleared, he had felt in no way aggrieved; but Tom Thorne was very sore over it. In the first place, he had been found out; and although Reuben himself had said nothing to him, respecting his conduct in allowing him to be flogged for the offense which he himself had committed, others had not been so reticent, and he had had a hard time of it in the village. Secondly, he had been severely thrashed by his father, in the presence of the squire; the former laying on the lash with a vigor which satisfied Mr. Ellison, the heartiness of the thrashing being due, not to any indignation at the fault, but because the boy's conduct had excited the squire's anger; which Thorne, for many reasons, was anxious to deprecate. He was his landlord, and had the power to turn him out at a quarter's notice; and as there was no possibility of obtaining any other house near, and he was doing by no means a bad trade, he was anxious to keep on good terms with him.

33 Tom Thorne was sitting on a gate, as Reuben passed.

34. "You think you be a fine fellow, Reuben, but I will be even with you, some day."

35 "You can be even with me now," Reuben said, "if you like to get off that gate."

36 "I'm not afraid of you, Reuben, don't you go to think it; only I'm not going to fight you now. Father says if I get into any more rows, he will pay me out; so I can't lick you now, but some day I will be even with you."

37 "That's a good excuse," Reuben said scornfully. "However, I don't want to fight if you don't, only you keep your tongue to yourself. I don't want to say nothing to you, if you don't say nothing to me. You played me a dirty trick the other day, and you got well larrupped for it, so I don't owe you any grudge; but mind you, I don't want any more talk about your getting even with me, for if you do give me any more of it I will fetch you one on the nose, and then you will have a chance of getting even, at once."

38 Tom Thorne held his tongue, only relieving his feelings by making a grimace after Reuben, as the latter passed on. In the various contests among the boys of the village, Reuben had proved himself so tough an adversary that, although Tom Thorne was heavier and bigger, he did not care about entering upon what would be, at best, a doubtful contest with him.

39 Contenting himself, therefore, with another muttered, "I will be even with you some day," he strolled home to his father's ale house….

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3. Which scene is the story's climax?

   A. when Reuben insists that he is innocent
   B. when Tom Thorne challenges Reuben
   C. when Tom Thorne is revealed to be the one who threw the stone
   D. when Reuben explains that he no longer holds a grudge

Read the passage. Then answer the questions.

"My Love Ship"
Ella Wheeler Wilcox

If all the ships I have at sea
Should come a-sailing home to me,
Weighed down with gems, and silk and gold,
Ah! well, the harbor would not hold
So many ships as there would be,
If all my ships came home from sea.

If half my ships came home from sea,
And brought their precious freight to me,
Ah! well, I should have wealth as great
As any king that sits in state,
So rich the treasure there would be
In half my ships now out at sea.

If but one ship I have at sea
Should come a-sailing home to me,
Ah! well, the storm clouds then might frown,
For, if the others all went down,
Still rich and glad and proud I'd be
If that one ship came home to me.

If that one ship went down at sea
And all the others came to me
Weighed down with gems and wealth untold,
With honor, riches, glory, gold,
The poorest soul on earth I'd be
If that one ship came not to me.

O skies, be calm; O winds, blow free!
Blow all my ships safe home to me,
But if thou sendest some awrack,
To nevermore come sailing back,
Send any, all that skim the sea,
But send my love ship home to me.

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4. What is the **best** explanation for why the author changes the poem's structure in stanza 5? Select two correct answers.

   A. to keep a steady rhythm
   B. to show a shift in emotion
   C. to display a different rhyme scheme
   D. to grab the reader's attention
   E. to introduce a new topic

5. What is the **most likely** reason the author repeats the phrase "Ah! well" in the third line of stanzas 1-3? Select two correct answers.

   A. to show that the author is upset with the situation
   B. to help the author make certain words rhyme
   C. to show that the author's tone is easygoing
   D. to give the poem a conversational feel
   E. to stress that the words are part of the poem's main idea

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