

Comprehend Stories, Drama & Poems



Literature
Following questions. Underline the text evidence indicated.

Poetry Comprehend Literature Name: _____ Date: _____

Fairy Song by Louisa May Alcott

The moonlight fades from flower and rose
And the stars dim one by one;
The tale is told, the song is sung,
And the Fairy feast is done.
The night-wind rocks the sleeping flowers,
And sings to them soft and low.
The early birds among will wake:
'Tis time for the birds to go.

O'er the sleeping earth we silently pass,
Unseen by mortal eyes as we lightly float
And send sweet dreams to the sky;--
Through the quiet moonlight we may see,
For the stars' soft eyes we know,
And the flowers alone we tell;
The feasts we hold, the songs we tell;
So 'tis time for the Elves to go.

From bird, and blossom, and tree,
We learn the lessons they tell;
And seek, by kindly deeds, to win
A loving friend in each.
And though unseen on earth we dwell,
Sweet voices whisper low,
And gentle hearts most joyously meet
The Elves where'er they go.

When next we meet in the Fairy dance
May the silver moon's soft light
Shine then on faces gay as now,
And Elfin hearts as light.
Now spread each wing, for the eastern sky
With sunlight soon shall glow.
The morning star shall light us home:
Farewell! for the Elves must go

Comprehending Literature

There are three main types of fictional literature: stories, dramas, and poems. Below is a chart reviewing each of these three types.

Genre	Definition	Example
POETRY	Feelings and ideas are expressed within a particular rhythm and structure and may not follow traditional grammar rules.	<i>The Old Pond</i> by Matsuo Basho: The poem consists of three lines and describes a frog jumping into a pond. The first and third line are five syllables long and the second line is seven syllables long.
STORIES: HISTORICAL FICTION, REALISTIC FICTION, TRADITIONAL LITERATURE, SCIENCE FICTION, MYSTERY	Consist of fictional texts with a plot, characters, and setting. They are written in paragraph form and follow traditional grammar rules.	<i>The Gift of the Magi</i> by O. Henry: A poor husband and wife each sacrifice something important to them to buy the other a special Christmas gift.
PLAY/DRAMA	A story that is written to be performed through a performance. It includes dialogue, stage directions, and character descriptions.	<i>Hamlet</i> by William Shakespeare: The prince of Denmark is murdered, his ghost tells his son who murdered him. The prince pretends to be crazy while he thinks about how to get revenge.

There are several things a reader must be able to do to claim comprehension of literature text. (Not all the requirements below apply to all types of literature.)

- 1) Identify the point of view the text is written in.
- 2) Name each of the main characters. Describe their personalities, key actions, and motivations.
- 3) List the main events in the text. Discuss the major conflicts and explain how it was resolved.
- 4) Describe the setting and historical context of the text.
- 5) Describe the lesson, message, or theme of the text and how it is conveyed.
- 6) Identify and analyze any literary devices used by the author: figurative language, symbolism, foreshadowing, etc.



Comprehending Literature

Read the poem below and practice comprehension by filling in the corresponding chart.

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There are several things a reader must be able to do to claim full comprehension of a literature text. (Not all the requirements below apply to all types of literature text is written in their personalities, key events, and

Main Idea/Events	Literary Devices
The narrator wanders around lonely, without any purpose.	Metaphor: speaker is to a cloud Personification: Dancing Rhyme

The narrator sees an uncountable number of dancing daffodils.	Personification: their Rhyme
---	---------------------------------

The waves on the lake dance, but they cannot compete with the daffodils.

When the narrator is upset or in a serious mood, he remembers the daffodils and his heart fills with pleasure.

Setting
on a breezy lake.

Drama

Comprehend Literature

Name: _____

Date: _____

Space Engineers



...ol room covered in monitors, dials, buttons, and
...MCGEE sits stage left, recording information from
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Beastmaster

1. Layla carefully crept through the underbrush, aware of every tendril path. She scanned the own jungle for movement. tted to each step when twig or leaf would kle and alert her quarry. are, calloused by many lks through the ound her, the air was



Space Engineers



rapped control room cover ELIZABETH MCGEE sits st tablet. LT. MARK MEHTA s r windows that look out on ls in front of him with the a thick metal door labeled d behind them.

aking into the headset he s 30 minutes. Beginning de our. Firing retrorockets in

MEHTA jerk to the side as m. As the sound fades, MC

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Comprehending Literature

Read the poem below and practice comprehension by filling in the corresponding charts.

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That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the milky way,
They stretch in never-ending line
Along the margin of a bay:
Ten thousand at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced; but they
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed—and gazed—till little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

By William Wordsworth

Stanza	Main Idea/Events	Literary Devices?
1	The narrator wanders around lonely, without any purpose.	<i>Metaphor:</i> The speaker is compared to a cloud. <i>Personification:</i> Dancing daffodils. <i>Rhyme:</i> ABABCC
2	The narrator sees an uncountable number of dancing daffodils.	<i>Personification:</i> tossed their heads <i>Rhyme:</i> ABAACC
3	The waves on the lake dance, but they cannot compete with the daffodils.	<i>Alliteration:</i> I gazed and gazed, what wealth <i>Rhyme:</i> ABABCC
4	When the narrator is upset or in a serious mood, he remembers the daffodils and his heart fills with pleasure.	<i>Imagery:</i> flash upon that inward eye, heart with pleasure fills <i>Rhyme:</i> ABAACC

Point of View	Who is the Speaker?	Setting	Lesson/Theme
There is great value in nature, especially in the beauty of flowers.	Someone who is outside enjoying nature.	Outside on a breezy day, near a lake.	Thanks to the beauty of a field of daffodils that the speaker comes across, they are able to leave their feelings of loneliness and sadness behind.

Fairy Song by Louisa May Alcott

light from flower and rose
rs dim by one;
old, song is sung,
ry fear done.
wind is the sleeping flowers,
o the soft and low.
birds eong will wak
r the s to go.

eping, h we sile pass,
nortable,
veet dms, as w gently float
e quiet moonlit s
s' soft es alone y see,
wers a e may l
ve hold the tale e tell;
for the ves to

and bloom, bee,
e less of the each;
y kind eed to win
end in h.
unseen h we dwell,
s which
hearts s joyously greet
here'er u go.

we meet the Fairy dell,
er moon's soft light
on faces gay as now,
arts as light.
each wing, for the eastern sky
at soon shall glow.
g star shall light us home:
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Comprehend Literature

6th grade

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 - Fairy Fury - Drama
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ABOUT LEXILE LEVELS



MagiCore Learning, LLC is a certified Lexile® Partner. These texts are officially measured and approved by Lexile and MetaMetrics® to ensure appropriate rigor and differentiation for students.

The Lexile Framework® for Reading measures are scientific, quantitative text levels. When the Lexile of a text is measured, specific, measurable attributes of the text are considered, including, but not limited to, word frequency, sentence length, and text cohesion. These are difficult attributes for humans to evaluate, so a computer measures them.

Common Core State Standards uses Lexile level bands as one measure of text complexity. Text complexity ranges ensure that students are college and career ready by the end of 12th grade. Lexile measures help educators scaffold and differentiate instruction, as well as monitor reading growth.

Grade Band	Lexile® Bands Aligned to Common Core Expectations
K-1	N/A
2-3	420L-820L
4-5	740L-1010L
6-8	925L-1185L

Keep in mind when using any leveled text that many students will need scaffolding and support to reach text at the high end of their grade band. According to Appendix A of the Common Core Standards, "It is important to recognize that scaffolding often is entirely appropriate. The expectation that scaffolding will occur with particularly challenging texts is built into the Standards' grade-by-grade text complexity expectations, for example. The general movement, however, should be toward decreasing scaffolding and increasing independence both within and across the text complexity bands defined in the Standards."



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4		

Point of View	Who is the Speaker?	Setting	Lesson/Theme
			Thanks to the beauty of a field of daffodils that the speaker comes across, they are able to leave their feelings of loneliness and sadness behind.

Beastmaster

1. Layla carefully crept through the underbrush, aware of every tendril and root in her path. She scanned the ancient, overgrown jungle for movement. She only committed to each step when she was sure no twig or leaf would crumple or crackle and alert her quarry. Her feet were bare, calloused by many years of long walks through the wilderness. All around her, the air was clouded with mist and vapor. She could smell the rich earth mingled with a mix of fragrances that wafted from the blossoms and buds. The late afternoon sunlight filtering through the tightly woven canopy highlighted the scene in a hazy glow, almost making the lithe, muscular woman seem like a spirit drifting through the afterlife.

2. A cacophony of bird calls and chirping insects echoed throughout the rainforest, punctuated by shrill shrieks and coughing roars. Years of experience and careful study allowed her to turn the sounds into a mental map of the area. To her left, maybe half a mile away, an older crag cat defended his den from a younger rival. Beyond the hill ahead of her, a colony of apes screamed in alarm and hurled branches and stones from the treetops. She recognized the calls the intelligent primates were making. A giant python must be slithering its way up a trunk. The farmers who hired her hadn't mentioned there were any of those around. She would have to charge them extra.

3. In the few seconds that her mind had wandered away from her surroundings, the jungle around her suddenly went still and quiet. Layla froze, her blood running cold. She strained her ears for whatever had scared everything into silence. She had no doubt that it was the creature she sought, but if she couldn't locate it before it stumbled across her, she would probably not survive the encounter.



4. There. A deep, wet, guttural grunt off to her right, followed by the soft rustle of dead leaves and the snap of a stick, instantly became her entire world. She focused on the spot without moving, only beginning to breathe again when the sounds showed no sign of getting closer. Painstakingly, she spent the better part of an hour stepping, stopping, listening, and stepping again until she could make out the massive, hulking shape of the beast she had traveled here to find.

5. The creature was almost as large as the farmers had made it out to be. As she had suspected, it was a dire boar, big even for its kind, with large, vicious tusks and a thick, matted hide. It lacked the horns and spikes and other monstrous features the men had sworn it had. She still had no idea, however, why it seemed to be terrorizing the surrounding countryside.

6. The wind shifted and brought the animal's scent to her, and she fought a wave of nausea and the instinct to gag violently. The smell of rot and decay was almost overpowering. As the boar shifted, its broad snout snuffling at the new smells downwind, Layla caught sight of a glint of metal beneath the boar's eye. She watched the huge pig patiently until it stepped into the light, revealing a swollen, misshapen wound around a broken arrow piercing its cheek. It looked extremely painful and would make it almost impossible for it to forage without causing itself intense agony. It was no wonder it had become aggressive and prone to eating livestock.

7. Unhurriedly, Layla widened her stance, lowered her center, and grounded down into the earth as she studied the boar. It quickly became obvious he was no sow, but a grizzled old male, with many battle scars. He desperately snuffled through the brush for something edible. Occasionally, he recoiled and squealed angrily when a branch prodded his wound. With her spirit, she reached deep below the ground, borrowing the power that lay there and connected her to the land and its denizens. Through and with this energy of the Mother, she stretched her spirit out to the boar.

8. The wind shifted again, carrying her scent to the beast. His body jolted in surprise then stood stock still, his beady eyes searching for her in the shadows. She steadily began to approach, quietly whispering in a calming tone with one hand held out in front of her. He flinched as the call of a bird broke the quiet around them, but Layla simply assured him with a louder voice and maintained her pace.

9. Once she was close enough to feel the heat coming off his hide and smell his rotten breath, she smoothly and slowly pulled a mix of herbs, honey, and roasted roots from the pouch at her belt. Deftly, she tossed it to the hungry boar as he snatched for it, narrowly avoiding his gnashing tusks. While he was distracted with the tasty medicine, she gently trailed her fingers across the good side of his face, sending tendrils of power into his mind and heart, encouraging the sleepiness he would soon feel as the herbs took effect. She continued to coo to him in a calming, sing-song voice as his breathing slowed.

10. Once the giant beast had slumped to the ground, Layla set to work. Kindling a fire a short distance away, she drew her long knife and heated it red-hot. Immersing herself in the power of the Mother to help keep her quarry calm, she set to work removing the arrowhead and treating the wound.



Space Engineers



1. *Open on a cramped control room covered in monitors, dials, buttons, and wires. LT. CMR. ELIZABETH MCGEE sits stage left, recording information from a monitor on a tablet. LT. MARK MEHTA sits at stage right, facing an array of thick, triangular windows that look out onto an inky void. His hands move over the controls in front of him with the smooth confidence of long practice. Between them, a thick metal door labeled "AIRLOCK - KEEP CLEAR" fills most of the bulkhead behind them.*

2. *MEHTA: (speaking into the headset he wears on his ear) Entering Mars orbit in T-minus 30 minutes. Beginning deceleration from six thousand kilometers an hour. Firing retrorockets in three... two... one...*

3. *MCGEE and MEHTA jerk to the side as the rumble of the engines firing fills the control room. As the sound fades, MCGEE swivels around to read a new set of monitors.*

4. *MCGEE: (into her headset) I'm reading our speed now as five thousand four hundred kilometers an hour. Give her a little more power, Mark. Artificial gravity is stable.*

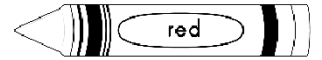
- 5.** MEHTA: (*frowning down at his controls*) Commander, the gyroscopes are reading our speed as five thousand.
- 6.** MCGEE: (*turning to face him, looking concerned, then double-checks her monitors*) Sextants are showing me fifty-four hundred. (*into her headset*) Connor, are you still in navigation? We need to check on the sextants. (*pause*) Connor, do you read? Over. (*Another pause. MEHTA and MCGEE look at each other*) Corporal White, repeat, do you read? Over.
- 7.** MEHTA: (*tapping his headset*) Commander, I think the coms are out. I can't hear you and- What the-!
- 8.** *Suddenly a helmeted figure appears outside the windows in front of MEHTA, who recoils in shock. The helmet hides its face, but the spacesuit has the name "WHITE" written on the front.*
- 9.** MCGEE: What is he doing out there? Connor, come in! (*She unhooks herself from her seat and darts to the airlock, tapping on a panel next to the door*) Bring us about so he can get to the forward airlock! Once I get this cycled, I'll work on comms. (*MEHTA is staring in shock at the figure outside the window*) Lieutenant Mehta, I gave you an order!
- 10.** MEHTA: (*jolting into action and adjusting the controls*) Yes ma'am!
- 11.** *MCGEE and MEHTA lean to the side as the sound of the engines come again. The figure outside the windows slides stage left as the lights around the airlock start flashing. MCGEE returns to her seat, fumbling with her harness while she fiddles with knobs on her console.*
- 12.** MCGEE: Does anyone read? Over. (*Adjusts the dial again*) Repeat, does anyone read me, over? (*She makes a strangled, frustrated noise and twists the dial*) Repeat, does-
- 13.** *She is cut off by a voice and static. MEHTA and MCGEE both grab their headsets in pain.*

- 14.** SMITH (V.O.): *(becoming quieter as MCGEE turns a knob at her console)* Commander I- *(static)* - navigation. He is- *(static)* Repeat, White is not- *(static)*
- 15.** MCGEE: We're aware that White is not on board, Corporal Smith. Do you have any idea why he's taking a walk right now? Over.
- 16.** SMITH (V.O.): What? He's not- *(static)* -unconscious. Repeat, White- *(static)*
- 17.** MCGEE: We didn't get that, Jackie. Can you...
- 18.** *MCGEE coughs, tries to speak again, then gasps and grabs her throat. MEHTA is also gasping and holding his throat. As MCGEE slams away at her console, MEHTA frantically unfastens his harness and stumbles to the airlock console, tapping at the buttons. On the other side of the window, the figure slides further left towards the airlock. After a few seconds, there is a hiss, and MCGEE and MEHTA almost collapse as they take deep, thankful breaths.*
- 19.** MCGEE: *(panting into the mic)* Jackie, our oxygen just gave out and the radio isn't clear. What's your status? Over.
- 20.** SMITH (V.O.): *(short of breath and panicked)* White is unconscious in navigation! Why did you say he was outside the ship?
- 21.** *MCGEE and MEHTA stare at each other in shock, then flinch as there is a loud, hollow knocking. MEHTA slowly backs away from the airlock. The knocking continues, slow but steady.*
- 22.** *Fade to black.*

Comprehend Literature

Answer the following questions. Underline the text evidence in the color indicated.

1. Which part of the play's plot do these lines represent?

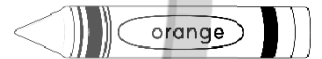


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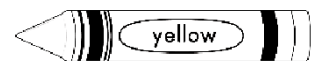
- a. Exposition
- b. Rising Action
- c. Climax
- d. Falling Action

2. How does Corporal Smith's dialogue contribute to the development of the plot?



- a. By showing the audience how the crew interacts with each other.
- b. By giving an explanation to why there are problems on the ship.
- c. By describing the events that happened before the play began.
- d. By further deepening the mystery surrounding the strange events.

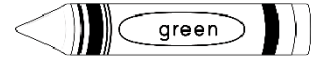
3. The feeling or emotion associated with the end of the play can be best described as:



- a. Relief
- b. Dread
- c. Sadness
- d. Camaraderie

Comprehend Literature

4. How does the author develop the idea that the figure outside the window is something other than it appears to be? Cite at least two pieces of textual evidence.



5. How does the author develop Lieutenant Commander McGee's point of view? Cite at least two pieces of evidence.



See it Through by Edgar Guest

When you're up against a trouble,
Meet it squarely, face to face;
Lift your chin and set your shoulders,
Plant your feet and take a brace.
When it's vain to try to dodge it,
Do the best that you can do;
You may fail, but you may conquer,
See it through!

Black may be the clouds about you
And your future may seem grim,
But don't let your nerve desert you;
Keep yourself in fighting trim.
If the worst is bound to happen,
Spite of all that you can do,
Running from it will not save you,
See it through!

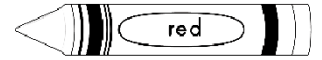
Even hope may seem but futile,
When with troubles you're beset,
But remember you are facing
Just what other men have met.
You may fail, but fall still fighting;
Don't give up, whate'er you do;
Eyes front, head high to the finish.
See it through!



Comprehend Literature

Answer the following questions. Underline the text evidence in the color indicated.

1. What does the speaker say NOT to do?



- a. Fight someone bigger than you
- b. Exercise to keep yourself in shape
- c. Run away from your problems
- d. Take your eye off the prize

2. Without changing the meaning of the lines below, which word or phrase could replace the underlined word?



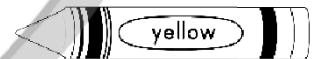
*Even hope may seem but futile,
When with troubles you're beset*

- a. Comforting
- b. Useless
- c. Foolish
- d. Helpful

3. Read the lines below.

*But remember you are facing
Just what other men have met.*

Why did the speaker include these lines, and how do they add to the message of the poem?



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Good to Go



Not O.K.

- Use this resource personally or with your own children.
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 - Provide this resource to your students to use at your instruction.
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 - Share with your students via a secure document portal or electronic learning platform that requires individual user verification and limits access to only the students in your own classroom (e.g. Google Classroom).
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