

# How Chapters, Scenes, and Stanzas Fit Together

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Score: \_\_\_\_ / 10



## Quick Review

A poem is built out of stanzas. A play is built out of scenes. A novel is built out of chapters. Each part does a job — set up, build up, turn, or end — and together they make the whole text work.

### PART 1 — READ

Read the passage. Then answer the questions.

#### The First Snow on Maple Street (a four-stanza poem)

I. All afternoon the sky was holding still / above the porches and the parked-up cars. / The crossing guard kept looking up the hill / as if she heard a sound nobody else could hear, / and the squirrels stopped fighting on the lawn / and sat like little people in pew-end seats, / waiting for whatever it was to come on.

II. Then a single white speck — small as a comma — / drifted past the streetlight, paused, and was gone. / Another came after it. Then twenty more. / By four o'clock the air was a soft, slow wall, / and the windows of the school across the way / were yellow squares behind a curtain of falling stars.

III. Mr. Petersen, who never came outside, / opened his front door in his old plaid coat. / Two children on a bike forgot to pedal / and just stood there, balanced, with their mouths open. / A bus driver pulled to the curb with the engine off / so the whole bus could see what the windows were seeing. / Nothing on the street moved except the snow.

IV. By morning the cars wore round white hats. / The crossing guard waved her stop-sign at the dawn / as if to say, "You may proceed, but slowly." / Maple Street had become a different street — / quieter, brighter, somehow younger than it was — / the way a room looks when a stranger gives it flowers / and goes back out without saying who they are.

### PART 2 — PRACTICE

Use the poem to answer each question.

- What is the MAIN job of stanza I in the poem?
  - to set the scene and create a feeling that something is about to happen
  - to describe the snowstorm at its strongest moment
  - to introduce the main characters of the poem by name
  - to give the lesson the poem wants the reader to learn



2. How does stanza II BUILD on stanza I?
  - A. It contradicts stanza I by showing that nothing happened after all.
  - B. It changes the setting from Maple Street to a different town.
  - C. It answers the waiting in stanza I by showing the snow finally beginning.
  - D. It repeats the same images from stanza I in different words.
3. Stanza III is mostly about reactions. Which sentence BEST explains why the poet places this stanza THIRD instead of first?
  - A. Because reactions are the easiest part of a poem to write and should always come first.
  - B. So that the reader can see HOW the people respond to something the earlier stanzas have already set up and started.
  - C. So that the poem ends with people instead of weather.
  - D. Because stanza I and stanza II were too short to come before reactions.
4. Which line in stanza III BEST shows the SHIFT from waiting (stanzas I-II) to amazement?
  - A. "Mr. Petersen, who never came outside, / opened his front door in his old plaid coat."
  - B. "A bus driver pulled to the curb with the engine off / so the whole bus could see what the windows were seeing."
  - C. "Nothing on the street moved except the snow."
  - D. "Two children on a bike forgot to pedal / and just stood there, balanced, with their mouths open."
5. How does stanza IV change the TIME and MOOD of the poem?
  - A. It moves the time backward to before the snow started, returning the reader to silence.
  - B. It moves to a different season entirely and replaces snow with rain.
  - C. It moves time forward to morning and replaces excitement with a quiet, slightly magical feeling.
  - D. It freezes time at the moment of greatest excitement and stays there.
6. Read these lines from stanza IV: "Maple Street had become a different street — / quieter, brighter, somehow younger than it was..." These lines MOST CLEARLY echo —
  - A. the sky "holding still" in stanza I.
  - B. the bus driver pulling to the curb in stanza III.
  - C. the children's mouths open in stanza III.
  - D. the white speck "small as a comma" in stanza II.
7. Which choice BEST describes the OVERALL structure of the poem?
  - A. Stanza I = problem; II = solution; III = problem again; IV = no solution.
  - B. Stanza I = reaction; II = aftermath; III = waiting; IV = arrival.
  - C. Stanza I = aftermath; II = waiting; III = arrival; IV = reaction.
  - D. Stanza I = waiting; II = arrival; III = reaction; IV = aftermath.



8. How does the LAST line of stanza IV — "the way a room looks when a stranger gives it flowers / and goes back out without saying who they are" — connect to the WHOLE poem?
- A. It introduces a new character — the stranger — who is the speaker of the poem.
  - B. It compares the snow to a kind, quiet gift, summing up how the storm has changed the street.
  - C. It warns the reader to be careful of strangers in the neighborhood.
  - D. It contradicts the rest of the poem by saying the snow was unwelcome.
9. Imagine the poet swapped stanza II and stanza III. Why would the poem no longer make sense? Use one detail from each stanza to explain.

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10. What job does stanza IV do that no other stanza does? Explain in 2-3 sentences using text evidence.

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# Answer Keys

<p>1 <input checked="" type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>2 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p> <p>3 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>4 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p> <p>5 <input type="radio"/> A <input type="radio"/> B <input checked="" type="radio"/> C <input type="radio"/> D</p>	<p>6 <input checked="" type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>7 <input type="radio"/> A <input type="radio"/> B <input type="radio"/> C <input checked="" type="radio"/> D</p> <p>8 <input type="radio"/> A <input checked="" type="radio"/> B <input type="radio"/> C <input type="radio"/> D</p> <p>9 <input type="text" value="See below"/></p> <p>10 <input type="text" value="See below"/></p>
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Explanations	
<b>1. A</b>	Sky holding still, the guard looking up, squirrels in pews — pure waiting/anticipation, no snow yet. B is wrong — the snow has not started; C is wrong — only the crossing guard is named; D is wrong — themes appear later, not in the setup.
<b>2. C</b>	Stanza II opens with "Then a single white speck..." — the answer to all the waiting in stanza I. A is the OPPOSITE of what happens; B invents a setting change; D is wrong — stanza II brings new images, not repeats.
<b>3. B</b>	Stanza I sets up waiting, stanza II shows the snow arriving, stanza III shows people REACTING — the order is cause → effect. A states a false rule about poems; C is wrong because the poem ends with stanza IV (the morning), not stanza III; D invents a length issue.
<b>4. D</b>	"Two children... forgot to pedal / and just stood there, balanced, with their mouths open" is the most physical picture of frozen amazement — a clear before-and-after shift in one line. A is also a shift but for ONE neighbor; B shows a careful action; C describes calm, not amazement.
<b>5. C</b>	The stanza starts "By morning," and shows a quieter, brighter, magical aftermath. A reverses the time; B invents a season change; D is wrong because the excitement is replaced, not held.
<b>6. A</b>	The stillness of stanza I is now a NEW stillness in the morning — the poem closes the loop it opened. B is one event in the storm itself; C is amazement, not the change in the street's character; D is the start of the snow, not the after.
<b>7. D</b>	The natural reading is waiting → arrival → reaction → aftermath. A invents a problem/solution frame the poem does not use; B and C scramble the order.
<b>8. B</b>	The simile lines up with the gentle, magical mood of the whole poem and turns the snow into a quiet, kind gift. A treats the simile as a real character; C reads a moral the poem does not give; D contradicts every other stanza.
<b>9.</b>	<b>Answer:</b> Strong answer: stanza II is the snow ARRIVING ("a single white speck... drifted past the streetlight"), and stanza III shows people REACTING to the snow that has now started ("Mr. Petersen... opened his front door," "Two children on a bike forgot to pedal"). If swapped, people would react in stanza II to a snow that has not yet started, and stanza III would describe the snow finally beginning AFTER the reactions — cause and effect would be backwards. Also acceptable: "the bus driver pulled to the curb so the whole bus could see" makes no sense if there is nothing yet to see. NOT acceptable: answers about rhyme or stanza length only. Stanza II shows the snow STARTING. Stanza III shows people reacting. Reactions cannot come before the cause.



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| 10. | <b>Answer:</b> Strong answer: stanza IV moves time forward to morning ("By morning the cars wore round white hats") and shows the AFTER of the storm — the new mood of the street ("quieter, brighter, somehow younger"). It is the only stanza that reflects on what the snow MEANT to the street as a whole, ending with the simile of a stranger leaving flowers — turning the snow into a gentle gift. No other stanza does the after-and-meaning job: I waits, II shows the start, III shows reactions during the storm. NOT acceptable: answers that just describe stanza IV without comparing it to the others; answers without a quoted detail. Look at WHEN stanza IV is set, and what FEELING it gives compared to the storm itself. |
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