Lantern in the Fog

Analyze how a scene's parts build meaning.

CCSS.ELA-Literacy.RL.7.5 "Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning"

NAME _____ DATE _____

1 READ AND MARK

Read it twice

YOUR JOB Underline Mara's lines when she is alone, circle each stage direction, and number the three parts of the scene to track how the drama moves from worry to hope.

Waiting at the Harbor

1 [At the harbor before dawn, Mara carries a lantern across wet boards.] MARA: The ferry bell should have rung by now. TOMAS: The fog hides the channel. Captain Vale will wait for daylight. MARA: My brother is on that ferry. TOMAS: Then waiting feels cruel, but sailing blind is worse. [Mara grips the lantern and looks toward the water.] MARA: I promised Eli I would meet him here. TOMAS: A promise can hold through one long morning.

2 [Tomas walks to the signal tower. Mara remains alone on the dock. She raises the lantern, speaking to herself.] MARA: I told Eli the harbor was safe, because I wanted him to leave without fear. Now each wave sounds like a warning I failed to hear. If the ferry turns back, he may think I stopped believing in him. [She lowers the lantern.] No. I cannot command the sea, but I can keep this light burning until he sees it.

3 [A bell rings beyond the fog. Tomas returns as a dim ferry light appears.] TOMAS: Look. The captain found the channel. MARA: He found more than that. He found the lantern. TOMAS: Your light could not guide the ferry from shore. MARA: Maybe not. But it told Eli that someone waited. [The ferry horn answers the bell. Mara holds the lantern high as the lights grow closer through the gray morning, and Tomas steps beside her.]

2 ANSWER WITH EVIDENCE

Use the passage

1. How do the opening stage directions and first exchange between Mara and Tomas create tension in the scene?

2. Why is the middle paragraph a soliloquy? How does this structure help the reader understand Mara?

3. How does the dialogue in the final paragraph differ from the dialogue at the beginning? What change does this show?

4. How do the stage directions involving the lantern help develop the scene's meaning from beginning to end?

3 YOUR TURN

Your own words

Write a 7-9-line mini-drama about a character facing a choice. Include a stage direction that shows the character alone, a 2-3-line soliloquy, and a final line of dialogue with another character that clarifies the choice.

ANSWER KEY

Lantern in the Fog

GRADE 7 · RL.7.5

PART 1 · READ AND MARK

Underline Mara's lines when she is alone, circle each stage direction, and number the three parts of the scene to track how the drama moves from worry to hope. Accept any marking that follows this job and points at the right text.

PART 2 · ANSWERS

#	QUESTION	ANSWER
1	How do the opening stage directions and first exchange between Mara and Tomas create tension in the scene?	**The dark, foggy harbor and missing ferry create uncertainty. Mara's worry about her brother contrasts with Tomas's warning that sailing in fog is dangerous.**
2	Why is the middle paragraph a soliloquy? How does this structure help the reader understand Mara?	**Mara is alone and speaks to herself, so the speech is a soliloquy. It reveals her guilt about telling Eli the harbor was safe and her decision to keep hoping.**
3	How does the dialogue in the final paragraph differ from the dialogue at the beginning? What change does this show?	**The beginning dialogue focuses on danger and waiting, while the ending dialogue responds to the ferry's arrival. The change shows that Mara's fear has turned into relief and connection.**
4	How do the stage directions involving the lantern help develop the scene's meaning from beginning to end?	**Mara carries and grips the lantern while she is worried, lowers it as she thinks, and raises it when the ferry appears. The lantern comes to represent her steady promise to wait for Eli.**

PART 3 · YOUR TURN (SAMPLE ANSWER)

[In the empty school garden after rain, Nia stands alone beside a wilted plant.] NIA: If I take it home, I might save it. NIA: If I leave it, the groundskeeper may know what to do. NIA: I want to help, but I do not want to choose carelessly. [Mr. Chen enters with a watering can.] MR. CHEN: Did you find the plant that fell from the greenhouse shelf? NIA: Yes. I will bring it to you, so we can care for it together.

Accept responses that connect a structural feature, such as stage directions, soliloquy, or changing dialogue, to a supported idea about Mara's feelings or the scene's shift. For Part 3, accept varied situations if the required dramatic structures are present and the final dialogue clarifies the choice.