

6th Grade



Spring Break Vacation Packet

Name: _____

Due Monday, April 29th, 2019

Parent

Signature: _____

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1 An equation is shown below.

$$12 - 9 + c = 12$$

What value of c makes the equation true?

- A 0
- B 3
- C 9
- D 12

2 Kate has a coin collection. She keeps 7 of the coins in a box, which is only 5% of her entire collection. What is the total number of coins in Kate's coin collection?

- A 12
- B 14
- C 120
- D 140

3 What is the greatest common factor of 36 and 90?

- A 6
- B 18
- C 36
- D 180

GO ON

- 4 The relationship between Robert's age, r , and Julia's age, j , can be represented by the equation shown below.

$$r = j + 3$$

Which table of values represents the relationship between Robert's age and Julia's age?

POSSIBLE AGES

A

Robert's Age, r (years)	Julia's Age, j (years)
9	12
15	18
21	24

POSSIBLE AGES

C

Robert's Age, r (years)	Julia's Age, j (years)
9	6
15	12
21	18

POSSIBLE AGES

B

Robert's Age, r (years)	Julia's Age, j (years)
9	3
15	5
21	7

POSSIBLE AGES

D

Robert's Age, r (years)	Julia's Age, j (years)
9	27
15	45
21	63

GO ON

15

All the students in the sixth grade either purchased their lunch or brought their lunch from home on Monday.

- 24% of the students purchased their lunch.
- 190 students brought their lunch from home.

How many students are in the sixth grade?

- A 76
- B 166
- C 214
- D 250

GO ON

7. Tyrell is selling packages of pizza crust for a school fund-raiser. Use this information to answer Parts A and B.

Part A

On the first day, Tyrell sold 50 packages for \$232. Is each statement correct? Select Yes or No.

- A. The unit rate for a package of pizza crust is \$5.64. Yes No
- B. The unit rate for a package of pizza crust is \$4.64. Yes No
- C. The rate for 12 packages of pizza crust is \$55.68. Yes No
- D. If the cost for 20 packages of pizza crust was \$85.00, the cost for 50 packages would be \$222.50. Yes No

Part B

For every package of pizza crust Tyrell sells, he raises \$1.25 to help support his school. Which statements are correct? Circle all that apply.

- A. The unit rate is \$1.25 for every package sold.
- B. Tyrell raises \$12 for every 8 packages.
- C. The unit rate is \$3.50 for every two packages sold.
- D. Tyrell raises \$12.50 for every 10 packages sold.
- E. Tyrell raises \$45.00 for every 55 packages sold.
- F. Tyrell would need to sell 80 packages to raise \$100.

8. Draw a line from each expression to an equivalent expression.

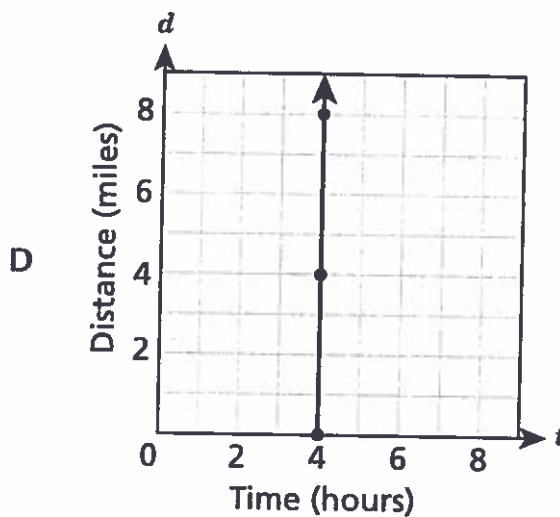
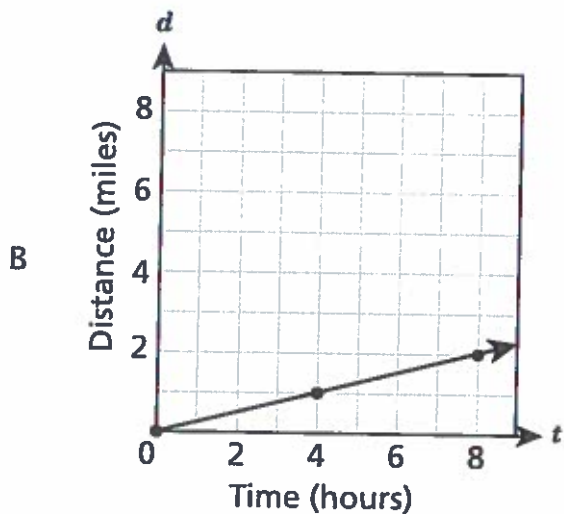
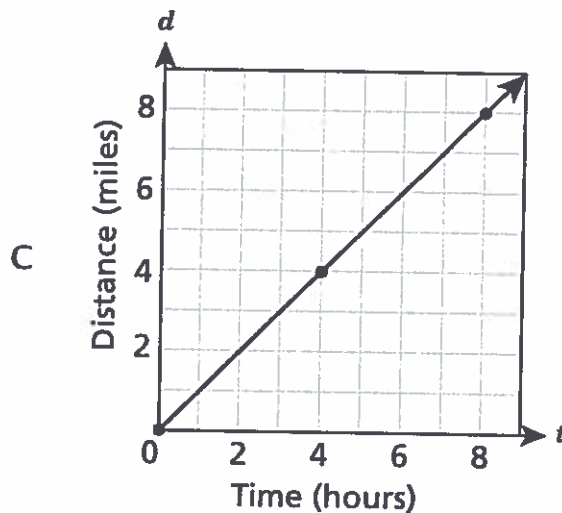
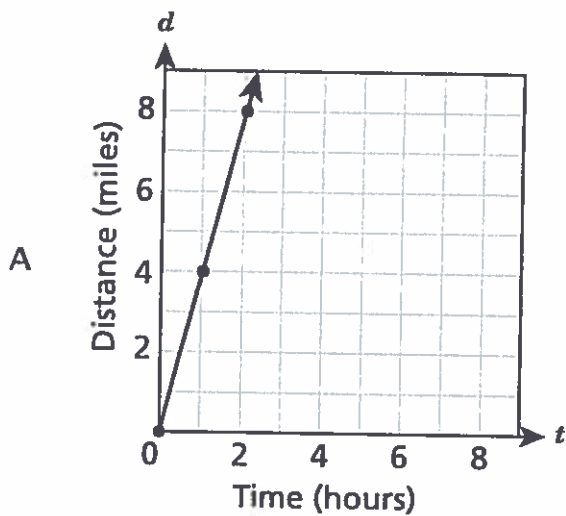
- | | | | |
|--------------|---|---|------------|
| A. $28 + 7$ | • | • | $6(4 - 3)$ |
| B. $24 - 18$ | • | • | $3(4 + 3)$ |
| C. $12 + 9$ | • | • | $7(4 + 1)$ |
| D. $27 + 45$ | • | • | $9(3 + 5)$ |

16

Joe walks on a treadmill at a constant rate. The equation below describes the relationship between t , the time he walks in hours, and d , the distance he walks in miles.

$$d = 4t$$

Which graph represents the relationship between the amount of time Joe walks and the distance he walks?



GO ON

11. Which statements are correct? Circle all that apply.

- A. A scuba diver dives 15 meters below the surface. His distance from the surface is -15 meters.
- B. In a football game, a loss of 23 yards is a greater distance than a gain of 18 yards.
- C. A growth in height of 42 centimeters is expressed by the integer $+42$.
- D. A decrease in sales by \$400 is expressed by the integer -400 .
- E. The temperature in Portland, Oregon, is 14°F , and the temperature in Sitka, Alaska, is -14°F . The temperature is colder in Portland, Oregon.

12. Draw a line from each word problem to its solution.

- A. Michele spent a total of \$42.45 on a field trip. She spent \$23.00 on admission, \$10.95 on a souvenir, and the rest on lunch. How much did she spend on lunch? • \$8.50
- B. Paolo is putting in a fence for a part of his yard. He needs two pieces of fencing: one piece that is 36 feet long and one that is 18 feet wide. The fencing costs \$3.50 per foot. How much will it cost to fence his yard? • \$12.95
- C. Twelve uniforms for the school soccer team were purchased for a total of \$395.40. The players raised a total of \$240 to pay for part of this cost and the school covered the rest. How much did the school pay for each uniform? • \$308.70
- D. Last month Georgia worked 25.5 hours for \$7.50 per hour at her job at the store, and she earned \$117.45 at her job at the library. How much did she earn last month? • \$189.00

19 There are 230 calories in 4 ounces of a type of ice cream. How many calories are in 6 ounces of that ice cream?

A 232

B 236

C 345

D 460

22 A shape is made of 12 right triangles of equal size. Each right triangle has a base of 4 cm and a height of 5 cm. What is the total area, in square centimeters, of the shape?

A 10

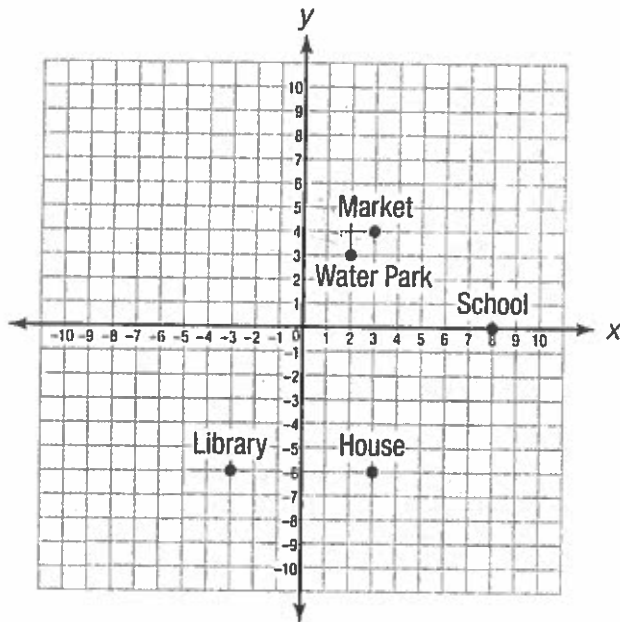
B 60

C 120

D 240

GO ON

14. Malia drew the map of her neighborhood below. Is each statement correct? Select Yes or No.



- A. The distance to the market from Malia's house is 10 units. Yes No
- B. The distance to the library from Malia's house is 6 units. Yes No
- C. The water park is located at the point (2, 3). Yes No
- D. The school is located at the point (0, 8). Yes No

25 Pat bounces a basketball 25 times in 30 seconds. At that rate, approximately how many times will Pat bounce the ball in 150 seconds?

A 120

B 125

C 144

D 145

26 Which expression is equivalent to $5(4x + 3) - 2x$?

A $18x + 15$

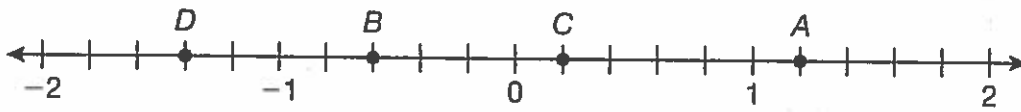
B $18x + 3$

C $7x + 8$

D $2x + 8$

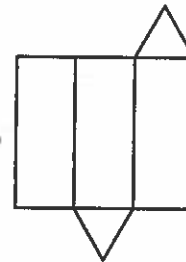
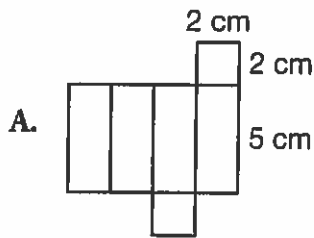
GO ON

16. Four points are plotted on the number line below. Is each statement about the number line correct? Select Yes or No.

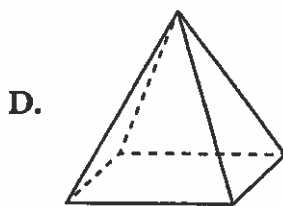
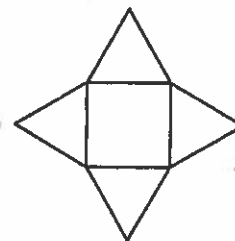
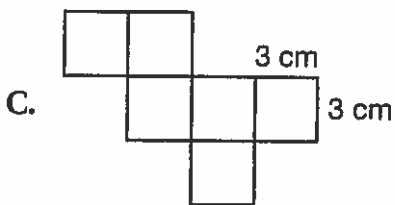


- A. Point A is plotted at $1\frac{1}{5}$. Yes No
- B. Point B is plotted at $\frac{3}{5}$. Yes No
- C. Point C is plotted at $-\frac{1}{5}$. Yes No
- D. Point D is plotted at $-1\frac{2}{5}$. Yes No

17. Draw a line from each picture to its description or net drawing.



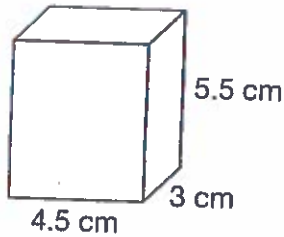
• surface area of 48 cm^2



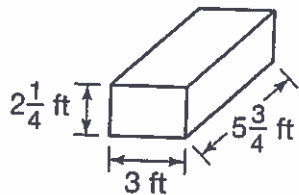
• surface area of 54 cm^2

18. A statement about the volume of each prism is shown. Is each statement correct?
Select Yes or No.

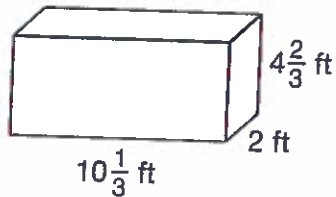
- A. The volume of the rectangular prism is 74.25 cm^3 . Yes No



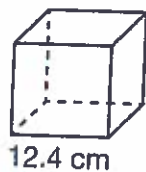
- B. The volume of the rectangular prism is $155\frac{1}{4} \text{ ft}^3$. Yes No



- C. The volume of the triangular prism is $96\frac{4}{9} \text{ ft}^3$. Yes No

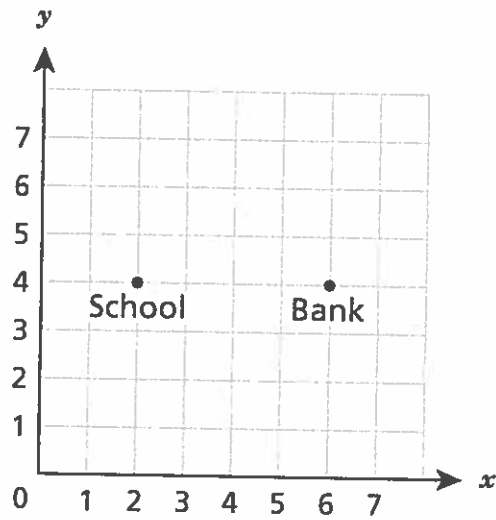


- D. The volume of the cube is 153.76 cm^3 . Yes No



27

Mark graphed points on the coordinate plane below to represent the locations of his school and a bank.

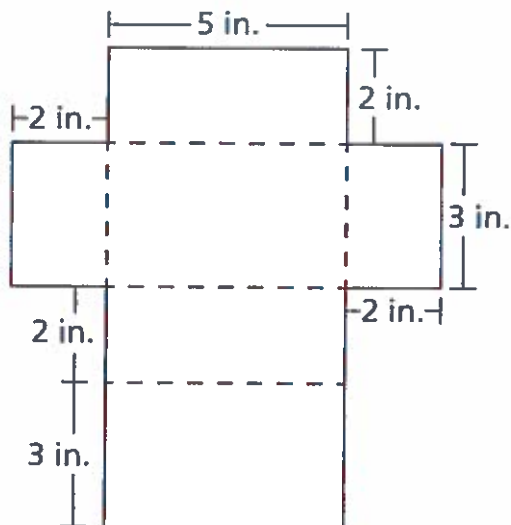


Mark wants to add the location of the library on the coordinate plane. The distance from the library to the school is the same as the distance from the bank to the school. Which ordered pair could be the coordinates of the library?

- A (2, 4)
- B (2, 8)
- C (4, 4)
- D (6, 8)

28

A student draws the net below to show the dimensions of a container that is shaped like a right rectangular prism.



What is the surface area, in square inches, of the container?

- A 19
- B 30
- C 38
- D 62

29 Which two expressions are equivalent?

- A $x + x + x$ and x^3
- B $14x + 10 - 2x$ and $16x + 10$
- C $12x + 16x$ and $4(3x + 4x)$
- D $12x^2 + 5x + 10$ and $17x^2 + 10$

GO ON

30

A machine fills boxes at a constant rate. At the end of 35 minutes, it has filled 5 boxes. Which table represents the relationship between the number of minutes the machine fills boxes and the number of boxes it has filled?

FILLING BOXES

A

Time (minutes)	Boxes Filled
7	1
14	2
21	3
28	4

FILLING BOXES

C

Time (minutes)	Boxes Filled
1	7
2	14
3	21
4	28

FILLING BOXES

B

Time (minutes)	Boxes Filled
5	1
10	2
15	3
20	4

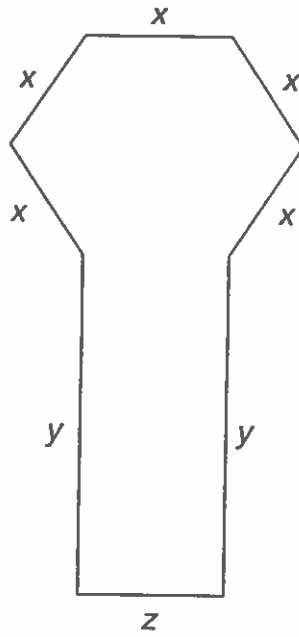
FILLING BOXES

D

Time (minutes)	Boxes Filled
1	5
2	10
3	15
4	20

31

Which expression represents the perimeter of the figure below?



- A $5x + 2y$
- B $x + y + z$
- C $5x + 2y + z$
- D $(5 + 2 + 1)(x + y + z)$

STOP

Directions: Read this passage from a story about a ghost who appears in an opera house. Then answer questions 1 through 8.

The Phantom of the Opera
by Gaston Leroux

1 It was the evening on which MM. Debiegne and Poligny, the managers of the Opera, were giving a last gala performance to mark their retirement. Suddenly the dressing-room of La Sorelli, one of the principal dancers, was invaded by half-a-dozen young ladies of the ballet, who had come up from the stage after "dancing" Polyucte. They rushed in amid great confusion, some giving vent to forced and unnatural laughter, others to cries of terror. Sorelli, who wished to be alone for a moment to "run through" the speech which she was to make to the resigning managers, looked around angrily at the mad and tumultuous crowd. It was little Jammes — the girl with the tip-tilted nose, the forget-me-not eyes, the rose-red cheeks and the lily-white neck and shoulders — who gave the explanation in a trembling voice:

2 "It's the ghost!" And she locked the door.

3 Sorelli's dressing-room was fitted up with official, commonplace elegance. A pier-glass, a sofa, a dressing-table and a cupboard or two provided the necessary furniture. On the walls hung a few engravings, relics of the mother, who had known the glories of the old Opera in the Rue le Peletier; portraits of Vestris, Gardel, Dupont, Bigottini. But the room seemed a palace to the brats of the corps de ballet, who were lodged in common dressing-rooms where they spent their time singing, quarreling, smacking the dressers and hair-dressers and buying one another glasses of cassis, beer, or even rum, until the call-boy's bell rang.

4 Sorelli was very superstitious. She shuddered when she heard little Jammes speak of the ghost, called her a "silly little fool" and then, as she was the first to believe in ghosts in general, and the Opera ghost in particular, at once asked for details:

5 "Have you seen him?"

6 "As plainly as I see you now!" said little Jammes, whose legs were giving way beneath her, and she dropped with a moan into a chair.

7 Thereupon little Giry — the girl with eyes black as sloes, hair black as ink, a swarthy complexion and a poor little skin stretched over poor little bones — little Giry added:

8 "If that's the ghost, he's very ugly!"

9 "Oh, yes!" cried the chorus of ballet-girls.

10 And they all began to talk together. The ghost had appeared to them in the shape of a gentleman in dress-clothes, who had suddenly stood before them in the passage, without their knowing where he came from. He seemed to have come straight through the wall.

11 "Pooh!" said one of them, who had more or less kept her head. "You see the ghost everywhere!"

12 And it was true. For several months, there had been nothing discussed at the Opera but this ghost in dress-clothes who stalked about the building, from top to bottom, like a shadow, who spoke to nobody, to whom nobody dared speak and who vanished as soon as he was seen, no one knowing how or where. As became a real ghost, he made no noise in walking. People began by laughing and making fun of this specter dressed like a man of fashion or an undertaker; but the ghost legend soon swelled to enormous proportions among the corps de ballet. All the girls pretended to have met this supernatural being more or less often. And those who laughed the loudest were not the most at ease. When he did not show himself, he betrayed his presence or his passing by accident, comic or serious, for which the general superstition held him responsible. Had any one met with a fall, or suffered a practical joke at the hands of one of the other girls, or lost a powderpuff, it was at once the fault of the ghost, of the Opera ghost.

13 After all, who had seen him? You meet so many men in dress-clothes at the Opera who are not ghosts. But this dress-suit had a peculiarity of its own. It covered a skeleton. At least, so the ballet-girls said. And, of course, it had a death's head.

14 Was all this serious? The truth is that the idea of the skeleton came from the description of the ghost given by Joseph Buquet, the chief scene-shifter, who had really seen the ghost. He had run up against the ghost on the little staircase, by the footlights, which leads to "the cellars." He had seen him for a second — for the ghost had fled — and to any one who cared to listen to him he said:

15 "He is extraordinarily thin and his dress-coat hangs on a skeleton frame. His eyes are so deep that you can hardly see the fixed pupils. You just see two big black holes, as in a dead man's skull. His skin, which is stretched across his bones like a drumhead, is not white, but a nasty yellow. His nose is so little worth talking about that you can't see it side-face; and THE ABSENCE of that nose is a horrible thing TO LOOK AT. All the hair he has is three or four long dark locks on his forehead and behind his ears."

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1

Which lines from the passage **best** show the central idea of the passage?

- A "It was the evening on which MM. Debiegne and Poligny, the managers of the Opera, were giving a last gala performance to mark their retirement." (Paragraph 1)
- B "Sorelli, who wished to be alone for a moment to 'run through' the speech which she was to make to the resigning managers, looked around angrily at the mad and tumultuous crowd." (Paragraph 1)
- C "The ghost had appeared to them in the shape of a gentleman in dress-clothes, who had suddenly stood before them in the passage, without their knowing where he came from." (Paragraph 10)
- D "As became a real ghost, he made no noise in walking." (Paragraph 12)

2

Read the sentence from the passage.

"They rushed in amid great confusion, some giving vent to forced and unnatural laughter, others to cries of terror." (Paragraph 1)

What does the author mean by **giving vent to**?

- A sucking in
- B insisting in
- C letting out
- D blocking out

3

Which line from the text **best** shows that the ghost's appearances have become more frequent?

- A "They rushed in amid great confusion, some giving vent to forced and unnatural laughter, others to cries of terror." (Paragraph 1)
- B "'Have you seen him?' 'As plainly as I see you now!'" said little Jammes, whose legs were giving way beneath her, and she dropped with a moan into the chair." (Paragraphs 5 and 6)
- C "'Pooh!' said one of them, who had more or less kept her head. 'You see the ghost everywhere!' And it was true." (Paragraphs 11 and 12)
- D "All the girls pretended to have met this supernatural being more or less often." (Paragraph 12)

4

How is Paragraph 15 important to the development of the story?

- A It provides a full picture of the story's setting.
- B It gives the first description of the ghost's face.
- C It explains the real reasons that the ghost visits the opera house.
- D It tells the exact frequency with which the ghost appears in the opera house.

5

The author includes what the characters say about the ghost in order to

- A explain how the ghost feels about the performance.
- B share how the people in the show feel about the ghost.
- C tell what the ghost thinks about being in the opera house.
- D show what the audience of the performance thinks about the ghost.

6

Read the sentences from the passage.

All the girls pretended to have met this supernatural being more or less often. And those who laughed the loudest were not the most at ease.
(Paragraph 12)

Which theme in the story is **best** supported by these sentences?

- A keeping the faith
- B disguising the truth
- C losing one's innocence
- D discovering one's strength

7

Read the sentence from the passage.

"His skin, which is stretched across his bones like a drumhead, is not white, but a nasty yellow." (Paragraph 15)

The author uses this simile to emphasize that the ghost skin is

- A thin and tight.
- B soft and smooth.
- C dull and wrinkled.
- D youthful and plump.

Directions: Read this passage from a website on American illusionist Harry Houdini. Then answer questions 9 through 16.

Harry Houdini

- 1 Born Ehrich Weiss, Harry Houdini was a master of illusion. Houdini earned an international reputation as an escape artist who dramatically freed himself from ropes, shackles, and handcuffs. He was married to Wilhelmina Rahner, who, as Beatrice Houdini, was his stage assistant. He performed on vaudeville and was also in many motion pictures.

Houdini as a Young Man

- 2 As an adult performer, Harry Houdini was known for his great physical strength and flexibility. As a young man, when his name was still Ehrich Weiss, he won several competitive medals as a member of the Pastime Athletic Club track team in New York. Weiss worked hard to build up his physical stamina. He knew he would need it if he wanted to perform on the vaudeville stage. Have you worked at developing any special skill?

- 3 In addition to working on his physical strength, Houdini also worked on his mental strength. Weiss ran away from home when he was just 12 years old in order to earn money and seek adventure on his own. Weiss lost his father at an early age. He maintained a very close relationship with his mother, Cecilia Steiner Weiss, throughout her life. ... Because he left home at such a young age, it was important for Houdini to be able to rely on himself. How do you think this helped him in his career?

Houdini's Magic Tricks

- 4 In 1899, when Houdini decided to stop doing traditional magic and instead concentrate on escapes, his career took off. He created several dramatic escapes. In 1908, in St. Louis, Houdini introduced his escape from a giant milk can filled with water. It became a very popular trick and he took it on tour

throughout the U.S., England, and Germany. What kind of escape could top this?

5 For his next escape, Houdini had to come up with something even more dramatic than the Giant Milk Can escape, and he did. His new trick, which he began to perform in 1913, was known as the Upside Down Water Torture Cell. In this trick, Houdini's ankles were secured in a brace and he was put under water, upside down and locked in place in full view of the audience. From this position he freed himself and escaped from the water cell. Another escape was called the underwater burial. Houdini called this "the greatest feat I have ever attempted." Have you ever seen a magic show? Check out Houdini's next trick!

6 Some magicians might make a rabbit jump out of a hat or a bird disappear into thin air, but that was too easy for Houdini. He had to work with an elephant! In 1918, in the middle of the brightly lit stage of the Hippodrome theater in New York City, Houdini made a 10,000-pound elephant named Jennie disappear. The act was called "The Vanishing Elephant," and when Houdini fired a pistol, Jennie vanished from view. Houdini had created a sensation. This incredible trick helped make Houdini a world-famous master of illusion.

Houdini Exposes Fraud

7 Houdini built his career on creating tricks and illusions--freeing himself from chains and making an elephant disappear. He was also interested in exposing fraud and showing how people could be tricked into believing something was real when it wasn't. He was especially critical of the production of "spirit photographs" in which the ghost of a well-known figure appeared to be present with someone. To demonstrate his point, Houdini had himself photographed with the ghost of Abraham Lincoln. Of course it wasn't really Lincoln--it was trick photography. What other kinds of things do you think he tried to expose?

8 The next kind of fraud that Houdini worked to expose was a little more complicated. At that time, people held séances (spiritual meetings to

communicate with the dead) where spiritual hands of dead people would appear and leave fingerprints. This kind of fraud was known as "fingerprinting a spirit." What happened was the person committing the fraud would make a mold of a dead person's hand. Then, during a séance with the dead person's relatives, fingerprints from the hand would mysteriously appear. Why do you think it was important to Houdini to expose this kind of behavior?

- 9 Houdini was very close to his mother and when she died, he was devastated. One reason he wanted to expose this kind of deception was because he wanted to prevent people from taking advantage of grieving relatives. Another reason was because there was big money involved in this kind of deception. In one case, Houdini said that \$500,000 "changed hands upon the recognition of the fingerprints of a man who had died two years before." Because Houdini challenged these kinds of deceptions and proved that they were unreliable, he suggested that people should not believe everything they see.

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9

Which sentence **best** states the central idea of the passage?

- A Harry Houdini was best known for exposing fraud in the illusion business.
- B Harry Houdini worked hard to build his physical strength to perform his tricks.
- C Harry Houdini was one of the greatest escape artists and illusionists in the world.
- D Harry Houdini became well known for his dramatic escapes from chains and ropes.

10

Which is the author's purpose for writing the passage?

- A to inform the reader of Houdini's life and career
- B to instruct the reader on how to perform Houdini's tricks
- C to entertain the reader with made-up stories about Houdini
- D to persuade the reader to agree with the author's opinion about Houdini

11

Which statement is **best** supported by the information in Paragraph 4?

- A St. Louis is the place where Houdini's career took off.
- B Houdini took his show on tour through the US and Europe.
- C Houdini's greatest escape was from a milk can full of water.
- D Houdini's career **did not** take off until he focused only on escapes.

12

Read the sentences from the passage.

Some magicians might make a rabbit jump out of a hat or a bird disappear into thin air, but that was too easy for Houdini. He had to work with an elephant! (Paragraph 6)

What do the sentences reveal about Houdini's character?

- A He liked performing in front of audiences on stage.
- B He wanted to be a world-famous master of illusion.
- C He preferred to do the usual tricks that magicians do.
- D He wanted to do tricks that were beyond the ordinary.

13

Read the sentences from the passage.

Houdini had created a sensation. This incredible trick helped make Houdini a world-famous master of illusion. (Paragraph 6)

Which phrase is closest in meaning to the word **sensation**?

- A smash hit
- B good mood
- C happy feeling
- D miserable failure

14

Why does the author include the section "Houdini Exposes Fraud" in the article?

- A to demonstrate that Houdini was honest and did not want to take advantage of people
- B to prove that Houdini was strong and did not want to fail at performing his escapes
- C to explain that Houdini was talented and wanted to try to make an elephant disappear
- D to show that Houdini was greedy and wanted to make a lot of money by tricking people

15

Read the sentence from the passage.

One reason he wanted to expose this kind of deception was because he wanted to prevent people from taking advantage of grieving relatives. (Paragraph 9)

Which word has the same meaning as **deception**?

- A idea
- B lie
- C picture
- D start

Directions: Read the poem. Then answer questions 17 through 24.

The Wind in a Frolic
by William Howitt

The wind one morning sprang up from sleep,
Saying, "Now for a frolic! now for a leap!
Now for a madcap galloping chase!
I'll make a commotion in every place!"
5 So it swept with a bustle right through a great town,
Creaking the signs, and scattering down
Shutters, and whisking, with merciless squalls,
Old women's bonnets and gingerbread stalls.
There never was heard a much lustier shout,
10 As the apples and oranges tumbled about;
And the urchins¹, that stand with their thievish eyes
Forever on watch, ran off each with a prize.
Then away to the fields it went blustering and humming,
And the cattle all wondered whatever was coming.
15 It plucked by their tails the grave, matronly cows,

¹ **urchins:** mischievous children

And tossed the colts' manes all about their brows,
Till, offended at such a familiar salute,
They all turned their backs and stood silently mute.
So on it went, capering and playing its pranks;
20 Whistling with reeds on the broad river banks;
Puffing the birds, as they sat on the spray,
Or the traveler grave on the King's highway.
It was not too nice to bustle the bags
Of the beggar, and flutter his dirty rags,
25 'T was so bold that it feared not to play its joke
With the doctor's wig, and the gentleman's cloak.
Through the forest it roared, and cried gayly, "Now,
You sturdy old oaks, I'll make you bow!"
And it made them bow without more ado,
30 Or it cracked their great branches through and through.
Then it rushed like a monster o'er cottage and farm,
Striking their dwellers with sudden alarm;
And they ran out like bees in a Midsummer swarm.

There were dames with their kerchiefs tied over their caps,
35 To see if their poultry were free from mishaps;
The turkeys, they gobbled, the geese screamed aloud,
And the hens crept to roost in a terrified crowd;
There was rearing of ladders, and logs laying on,
Where the thatch from the roof threatened soon to be gone.
40 But the wind had passed on, and had met in a lane
With a schoolboy, who panted and struggled in vain,
For it tossed him, and twirled him, then passed, and he stood
With his hat in a pool, and his shoe in the mud.
There was a poor man, hoary and old,
45 Cutting the heath on the open wold².
The strokes of his bill were faint and few,
Ere this frolicsome wind upon him blew:
But behind him, before him, about him it came,
And the breath seemed gone from his feeble frame;
50 Saying, "Plague on the wind! Was the like ever known?"

² **Cutting the heath on the open wold:** Walking through the grasses on the open, hilly countryside

But now-a-days every wind that blows

Tells how weak an old man grows!"

But away went the wind in its holiday glee,

And now it was far on the billowy sea,

55 And the lordly ships felt its staggering blow,

And the little boats darted to and fro.

But lo! It was night, and it sank to rest,

On the sea-bird's rock, in the gleaming west,

Laughing to think, in its fearful fun,

60 How little of mischief it had done!

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17

Which is the central idea of the poem?

- A Strong winds can cause chaos.
- B Winds can go on an expected path.
- C Winds can happen any time of day.
- D Strong winds can go unnoticed at sea.

18

Why are lines 1 through 4 important to the poem?

- A They explain the wind's history and trace its origins.
- B They tell the wind's future and signal the story's ending.
- C They present the wind's character and set the poem's mood.
- D They show the wind's strength and describe the poem's setting.

19

To which objects in the poem does **prize** refer in line 12?

- A colts' manes
- B matronly cows
- C apples and oranges
- D old women's bonnets

20

How does the poet **best** show that the wind is fast and strong?

- A by using a clear rhyme scheme throughout the poem
- B by naming the settings through which the wind passes
- C by describing its effects on the people and things in its path
- D by quoting the wind's words directly as it moves through the town

21

Which effect does the phrase "ran out like bees in a Midsummer swarm" in line 33 have on the reader?

- A It shows the people's dread and fear to go outside to see what the wind has caused.
- B It emphasizes the people's rush and excitement to go outside to see what the wind has done.
- C It shows the people's laziness and lack of interest to go outside to see what the wind has done.
- D It calls attention to the people's confusion and anger to go outside to see what the wind has caused.

22

The wind comes into contact with a lot of people throughout the poem. Based on the poem, which conclusion can be drawn about how the wind treats people?

- A The wind treats everyone equally.
- B The wind knows when to stop bothering people.
- C The wind always behaves playfully with people.
- D The wind knows when its mischief has gone too far.

23

Which lines from the poem show that the wind has acted the same way before?

- A lines 13 and 14
- B lines 17 and 18
- C lines 27 and 28
- D lines 59 and 60

