Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class Period: \_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_

Unit 1 Assessment Study Guide Part 1

First Week with Henry

Directions: Read the passage below and answer the questions that follow.

Extreme joy could not even express how Phillip felt when he held his new irresistible puppy in his arms. It had only been one day since Phillip picked out Henry at the humane society, but he felt like he had known Henry for years. The eight week old puppy slept contently in his master's arms, breathing as sweetly as a real newborn baby. Eyes shut, chest rising, and a soft ball of irresistible fur keeping Phillip's arms full of warmth. Is there anything more precious than holding a cuddly little puppy?

Although Phillip would love more than anything to have his young pup sleep in his arms as much as possible, he knew that Henry needed to learn how to sleep on his own. Phillip laughed at the idea of holding a sixty–five pound sleeping Labrador retriever in his arms. Although it would be hard to resist letting his puppy fall asleep in his arms, the training must start as soon as possible.

In the dog–training manual that was sent home with Henry, Phillip read that "consistency with love was the most effective way to train a dog." Phillip decided to pay close attention to Henry's clues so that he would know exactly when to place Henry in his bed. Around twenty minutes later, Henry's eyes got a little heavy. Quickly, Phillip picked him up and gently placed him in his bed. It wasn't but moments later that Henry trotted back to Phillip and whimpered to jump into his arms. Knowing that consistency was best, Phillip returned Henry back to his bed. And once again, Henry returned to his master with eyes so heavy and sweet it could melt all the ice in Antarctica.

After what seemed to be hours of frustration and heartbreak, Phillip had an idea. Without much further thought, Phillip took off his Michigan State football sweatshirt and laid it over Henry's dog bed. He picked up his little furry pal, gently laid him in his bed, and curiously walked away. One minute. Two minutes. Five minutes. No Henry. It had worked! Henry just needed the familiar scent and warmth of his master.

Now, to potty training...

1. Provide evidence from text supports the following inferences:

Phillip is a problem solver. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

Phillip formed an immediate bond with Henry.

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Phillip will be a responsible dog owner.

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1. Describe Phillip’s plan for sleep training Henry in 4 -5 steps. Use complete sentences.

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1. State the central idea of the passage in one complete sentence.

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1. What inference can be made about how the potty training will go. Support your inference with at least two pieces of textual evidence (direct quotes) from the passage.

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Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class Period: \_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_

Unit 1 Assessment Study Guide Part 2

Directions: Read the passage below and answer the questions that follow.

Pygmalion

*In this excerpt of George Bernard Shaw's play the common flower girl, Eliza Doolittle, is introduced to the harsh yet brilliant speech teacher, Professor Higgins, and his household.*

HIGGINS. [thundering at her] Sit down.

MRS. PEARCE. [severely] Sit down, girl. Do as you're told.

[...]

PICKERING. [very courteous] Won't you sit down?

LIZA. [coyly] Don't mind if I do. [She sits down]...

HIGGINS. What's your name?

THE FLOWER GIRL. Liza Doolittle.

[...]

HIGGINS. Here [he offers her his silk handkerchief]!

LIZA. What's this for?

HIGGINS. To wipe your eyes. To wipe any part of your face that feels moist. Remember: that's your handkerchief; and that's your sleeve. Don't mistake the one for the other if you wish to become a lady in a shop.

Liza, utterly bewildered, stares helplessly at him.

MRS. PEARCE. It's no use talking to her like that, Mr. Higgins: she doesn't understand you... [she takes the handkerchief].

LIZA. [snatching it] You give me that handkerchief. He give it to me, not to you.

PICKERING. [laughing] He did. I think it must be regarded as her property, Mrs. Pearce... Higgins: I'm interested. What about the ambassador's garden party? I'll say you're the greatest teacher alive if you make that good. I'll bet you all the expenses of the experiment you can't do it. And I'll pay for the lessons.

LIZA. Oh, you are real good. Thank you, Captain.

HIGGINS. [tempted, looking at her] It's almost irresistible. She's so deliciously low—so horribly dirty—

LIZA. [protesting extremely]... I ain't dirty: I washed my face and hands afore I come, I did.

PICKERING. You're certainly not going to turn her head with flattery, Higgins.

MRS. PEARCE. [uneasy] Oh, don't say that, sir: there's more ways than one of turning a girl's head; and nobody can do it better than Mr. Higgins, though he may not always mean it. I do hope, sir, you won't encourage him to do anything foolish.

HIGGINS. [becoming excited as the idea grows on him] What is life but a series of inspired follies? The difficulty is to find them to do. Never lose a chance: it doesn't come every day. I shall make a duchess of this draggletailed guttersnipe.

[...]

HIGGINS. [carried away] Yes: in six months—in three if she has a good ear and a quick tongue—I'll take her anywhere and pass her off as anything. We'll start today: now! this moment! Take her away and clean her, Mrs. Pearce... Take all her clothes off and burn them. Ring up Whiteley or somebody for new ones. Wrap her up in brown paper till they come.

LIZA. You're no gentleman, you're not, to talk of such things. I'm a good girl, I am; and I know what the like of you are, I do.

HIGGINS... You've got to learn to behave like a duchess. Take her away, Mrs. Pearce. If she gives you any trouble wallop her.

[...]

LIZA. Oh, you've no feeling heart in you: you don't care for nothing but yourself [she rises and takes the floorresolutely]. I've had enough of this. I'm going [making for the door]. You ought to be ashamed of yourself, you ought.

[...]

HIGGINS. Listen, Eliza. I think you said you came in a taxi.

LIZA. Well, what if I did? I've as good a right to take a taxi as anyone else.

HIGGINS. You have, Eliza; and in future you shall have as many taxis as you want. You shall go up and down and round the town in a taxi every day. Think of that, Eliza.

MRS. PEARCE. Mr. Higgins: you're tempting the girl. It's not right. She should think of the future.

HIGGINS. Nonsense! Time enough to think of the future when you haven't any future to think of. No, Eliza: do as this lady does: think of other people's futures; but never think of your own. Think of chocolates, and taxis, and gold, and diamonds.

LIZA. No: I don't want no gold and no diamonds. I'm a good girl, I am. [She sits down again, with an attempt at dignity].

HIGGINS. You shall remain so, Eliza, under the care of Mrs. Pearce...

PICKERING. Excuse me, Higgins; but I really must interfere. If this girl is to put herself in your hands for six months for an experiment in teaching, she must understand thoroughly what she's doing.

HIGGINS. How can she? It's inconceivable she could understand anything. Besides, do any of us understand what we are doing? If we did, would we ever do it?

PICKERING. Very clever, Higgins; but not sound sense...

HIGGINS... Eliza: you are to live here for the next six months, learning how to speak beautifully, like a lady in a florist's shop. If you're good and do whatever you're told, you shall sleep in a proper bedroom, and have lots to eat, and money to buy chocolates and take rides in taxis. If you're naughty and idle you will sleep in the back kitchen among the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you shall go to Buckingham Palace in a carriage, beautifully dressed. If the King finds out you're not a lady, you will be taken by the police to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls. If you are not found out, you shall have a present of seven–and–sixpence to start life with as a lady in a shop. If you refuse this offer you will be a most ungrateful and wicked girl; and the angels will weep for you. [To Pickering] Now are you satisfied, Pickering? [To Mrs. Pearce] Can I put it more plainly and fairly, Mrs. Pearce?

MRS. PEARCE. [patiently] I think you'd better let me speak to the girl properly in private. I don't know that I can take charge of her or consent to the arrangement at all. Of course I know you don't mean her any harm; but when you get interested in people's accents, you never think or care what may happen to them or you. Come with me, Eliza.

* 1. Explain how Eliza changes over the course of the text.

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* 1. Write the central idea of the paragraph below in one complete sentence.

[carried away] Yes: in six months—in three if she has a good ear and a quick tongue—I'll take her anywhere and pass her off as anything. We'll start today: now! this moment! Take her away and clean her, Mrs. Pearce... Take all her clothes off and burn them. Ring up Whiteley or somebody for new ones. Wrap her up in brown paper till they come.

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* 1. Write a 3 -5 sentence paragraph describing the relationship between Pickering and Professor Higgins.

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* 1. What inference can be made about Eliza’s feelings toward Professor Higgins’s actions? Support your inference with at least two pieces of evidence from the text (direct quotes).

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Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Class Period: \_\_\_\_\_\_\_\_ Date: \_\_\_\_\_\_\_\_

Unit 1 Assessment Study Guide Part 3

After the Fire

Directions: Read the passage below and answer the questions that follow.

It was the first spring after the fire had destroyed their home one bitter, cold November morning. The March sun felt like butter on warm toast against her skin as Alisha rode her bicycle toward the river. As she rode away from the building site where a crew was resurrecting her old home, the tangy smell of freshly cut wood followed her. She began to whistle, feeling like life was handing her a new beginning on a silver platter.

Alisha still could not believe the joyful fact that when the house was finished she would have her very own room. No more sharing with her younger sister, Alice. No more fights with her mother about the importance of sharing, about character building, or fights with Alice about whose turn it was to clean the closet. She would have her own closet to keep clean or to cram with useless, but precious, treasures.

When she asked her parents if she could have her own room in the new house, her twenty–year–old brother had criticized her. "It's like you're asking them to peel you a grape, Alisha. It's bad enough for Mom and Dad that our house burned down. You should just be thankful that you're getting a new house!"

"You never had to share a room!" Alisha protested. This silenced Alexander, who could not deny the truth of this.

This morning, bicycling down to the river, Alisha imagined her new room—her own room. A hand of homesickness squeezed her heart as she pictured herself alone in the dark in the new room, without the sound of Alice's quiet breathing beside her. She imagined not having Alice to talk to if she woke up shivering after a nightmare. She imagined Alice not being there to wake up so they could raid the fridge for midnight snacks. Sighing, Alisha turned her bicycle back toward the building site of her future home. She suddenly felt confused. Why was it that the thing she had wanted most for so long—to have the freedom of her own room—now seemed like a box wrapped in beautiful paper to hide something ugly inside?

1. Reread the first paragraph. What is the setting of the story? How does the setting of the story differ from the setting the day the fire occurred? How does the narrator’s description of the setting affect the tone and mood of each day?

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1. Write a 4 – 5 sentence objective summary of the *After the Fire*.

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1. Identify **3** minor details from the story that should *not* be included in a summary of the story.
2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
3. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
4. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_
5. Make an inference about how Alisha feels about sharing a room with her sister. Provide at least one piece of textual evidence (a direct quote) that supports your inference.

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1. Make an inference about how Alisha feels about getting her own room in the new house. Provide at least one piece of textual evidence (a direct quote) that supports your inference.

\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

1. Identify at least one possible theme for *After the Fire.*

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1. What is the point of view of the narrator in *After the Fire*? How do you know?

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1. How does the point of view affect the overall theme of the story?

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1. What is foreshadowing?

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1. Identify an example of foreshadowing in *After the Fire.*

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